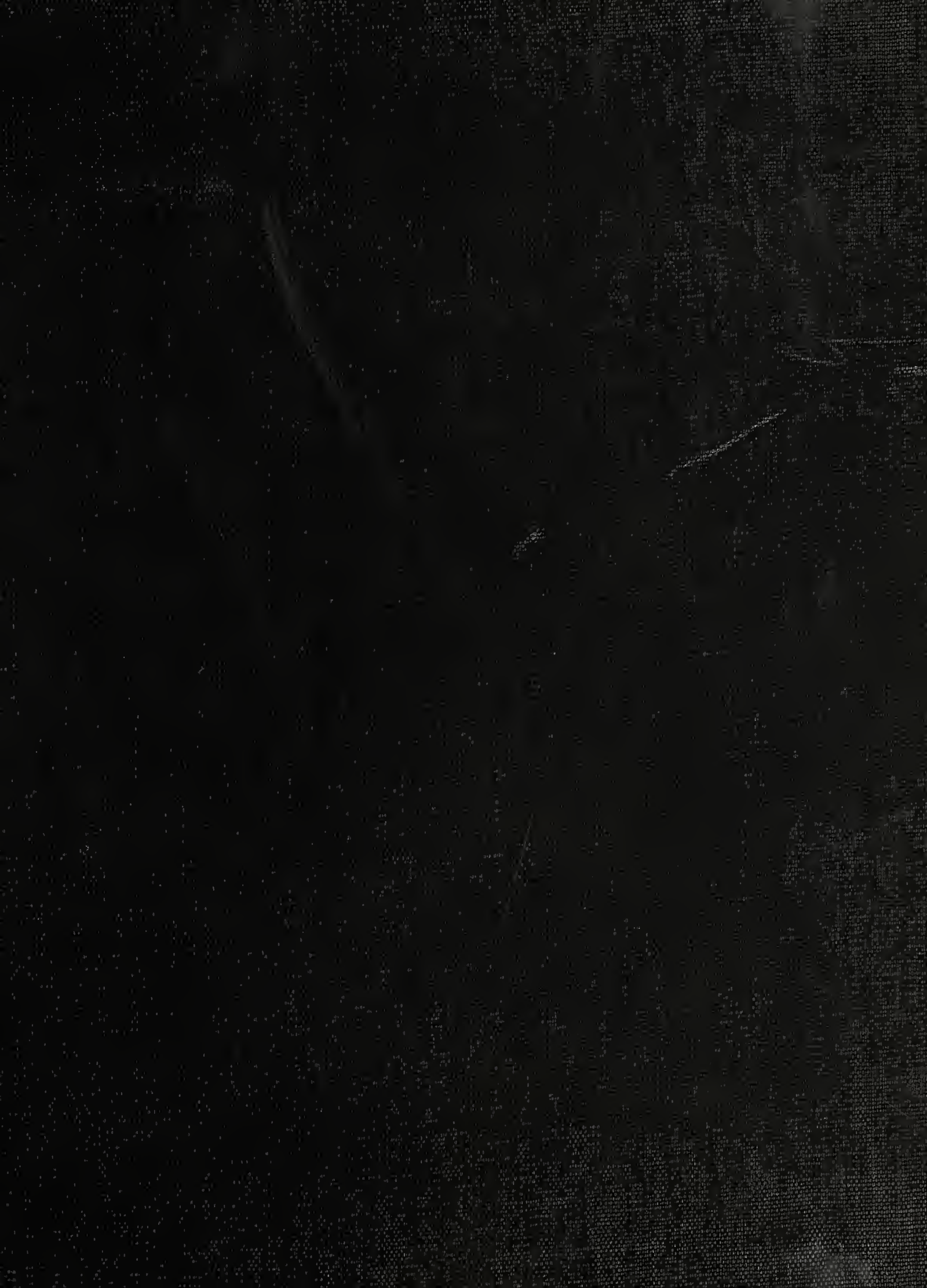


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IN THE

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VOLUME XXIX.

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Wetter Numbering Machine Co...128, 148, 294, 511, 1004
Wheeler, C. E..... 650
White, James, & Co....138, 208, 380, 462, 548, 809, 876
Whitfield Carbon Paper Works...292, 466, 646, 801
Whitlock Printing Press Mfg. Co.....162, 318, 504, 656, 818, 976
Whitmore Mfg. Co.....166, 332, 506, 686, 838, 1022
Wickersham Quoin Co.....171, 288, 328
Williamson-Haffner Engraving Co.....135, 317, 481, 543, 703, 860
Wilson Paper Box Machinery Co.....133, 292, 466, 646, 801, 970
Wisconsin Central Lines.....461, 639, 796

Zacher, C. P., & Co.....138, 304

There's to me
A daintiness about these *early flowers*
That touches me like poetry.
— *Nathaniel Parker Willis.*

In eastern lands they talk in flowers
And they tell in a garland their loves and cares;
Each blossom that blooms in their garden bowers
On its leaves a *mystic language* bears.
— *Percival.*



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The Century Press

Facts are Stubborn Things

Here are a few.

RECORDS MADE IN PRINTING OFFICES ON REGULAR WORK:

No. 0 "Century"— Bed, 43 x 56 inches; letterpress form; sheet, 37 x 56 inches. 425,371 impressions printed in 307 hours; average per hour, 1,385 or 13,850 per day. — *Franklin Printing Co., Philadelphia, Pa.*

No. 00 "Century"— Bed, 45 x 62 inches; label form; sheet, 23 x 54 inches. 87,700 impressions printed in 58 hours; average per hour, 1,512, or 15,120 per day.— *C. J. Krehbiel & Co., Cincinnati, Ohio.*

No. 00 "Century"— Bed, 45 x 62 inches; letterpress type form; sheet, 37½ x 54 inches. 41,260 impressions printed in 24 hours and 15 minutes; average per hour, 1,701, or 17,010 per day. — *Murdock, Kerr & Co., Pittsburg, Pa.*

No. 1 "Century"— Bed, 39 x 52 inches; color form; sheet, 33 x 48 inches. 52,000 impressions printed in 30 hours and 15 minutes; average per hour, 1,719, or 17,190 per day. — *The American Label Co., Baltimore, Md.*

As a product and profit producer the "CENTURY" has no superior and no equal. Every day, and all the while, under like conditions, the "CENTURY" will produce more perfect register work with a sharper, cleaner impression, with less wear on plates and type, in a given time, than any other two-revolution press on the market.

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The Seybold Machine Co.

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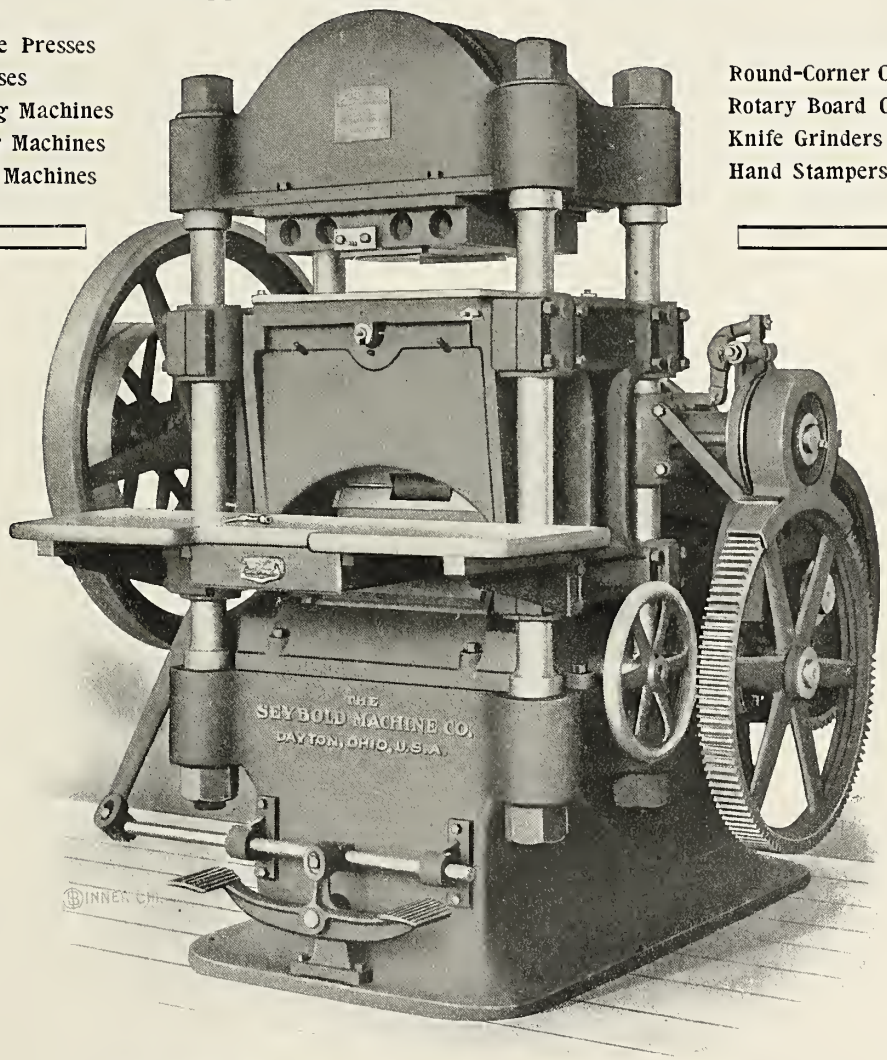
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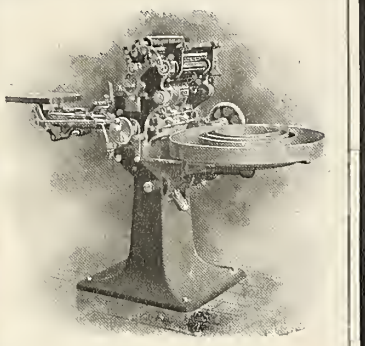
Duplex Trimmer

Signature Presses
Die Presses
Smashing Machines
Bundling Machines
Backing Machines

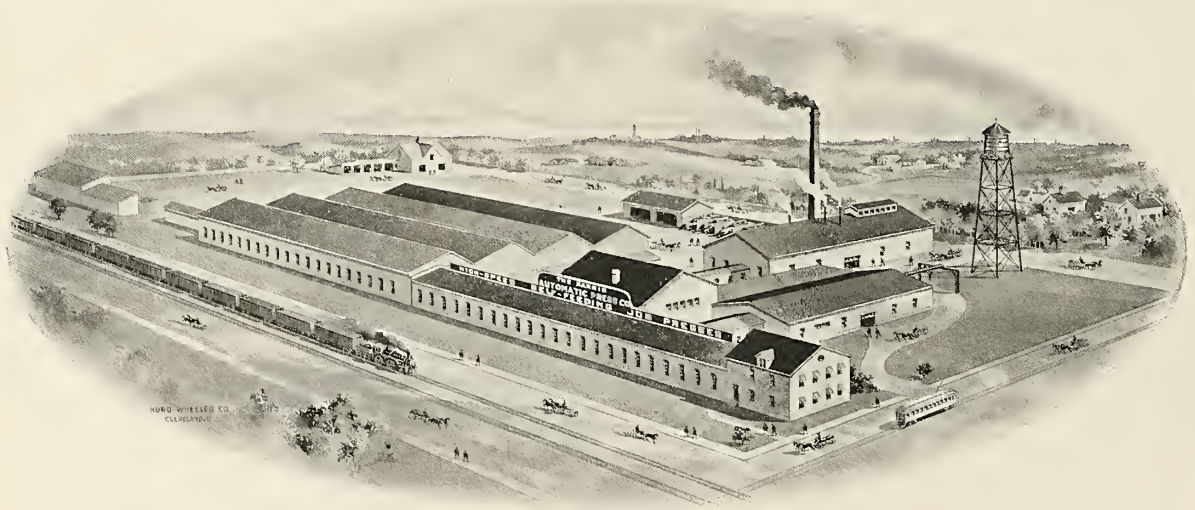
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Rotary Board Cutters
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"SEYBOLD" FOUR-ROD TRIPLE TOGGLE EMBOSSER



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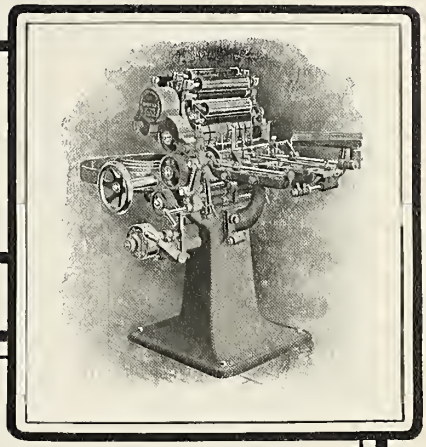
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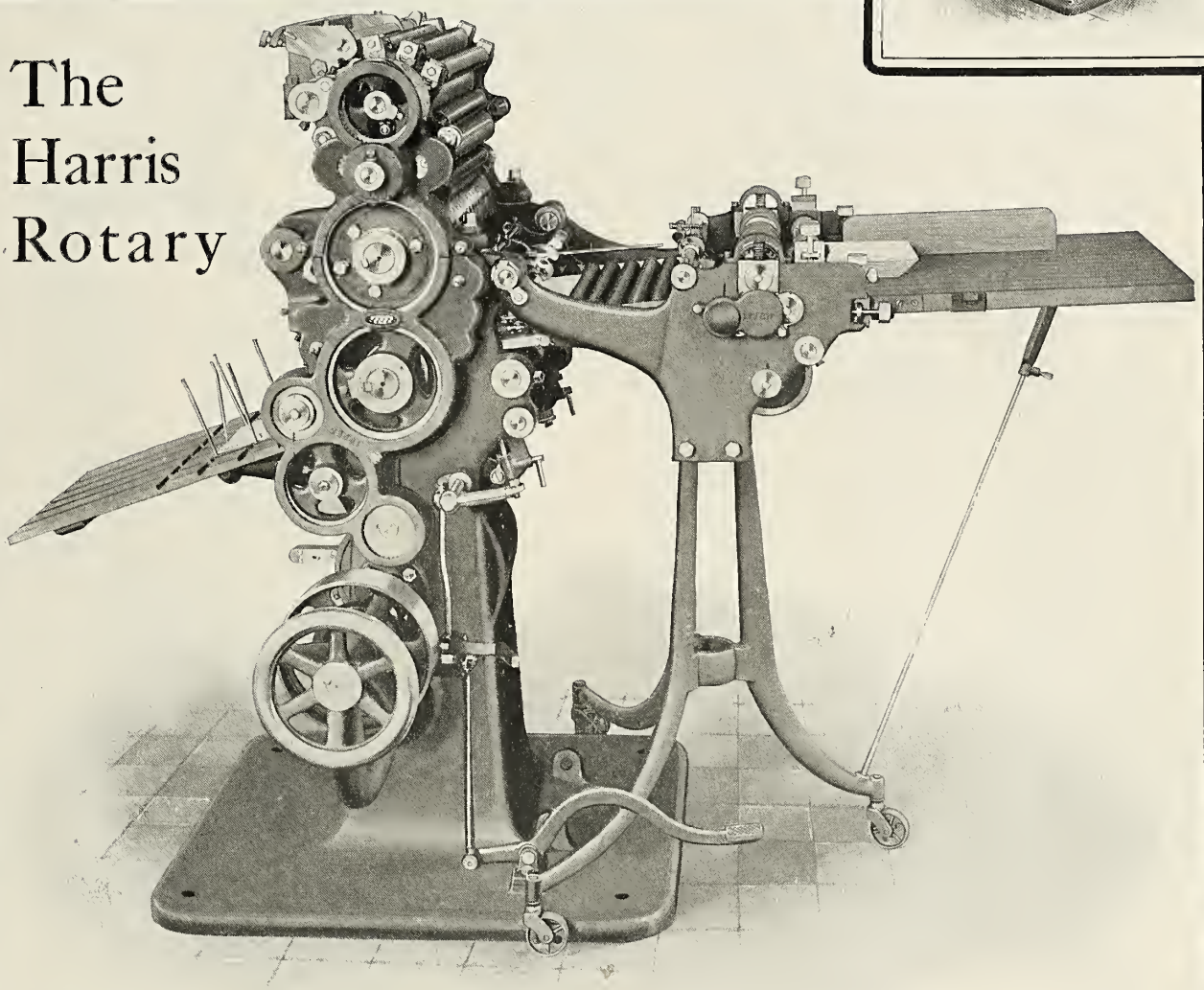
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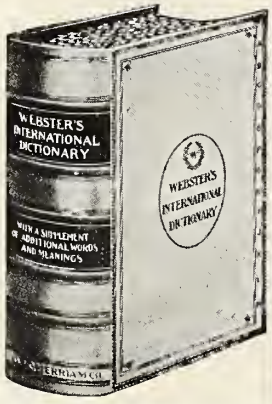
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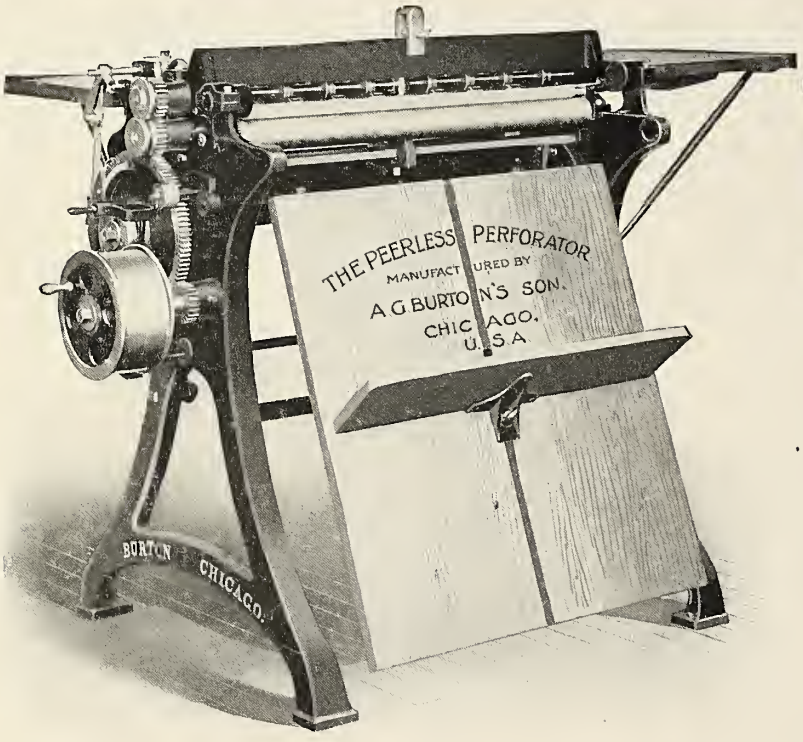
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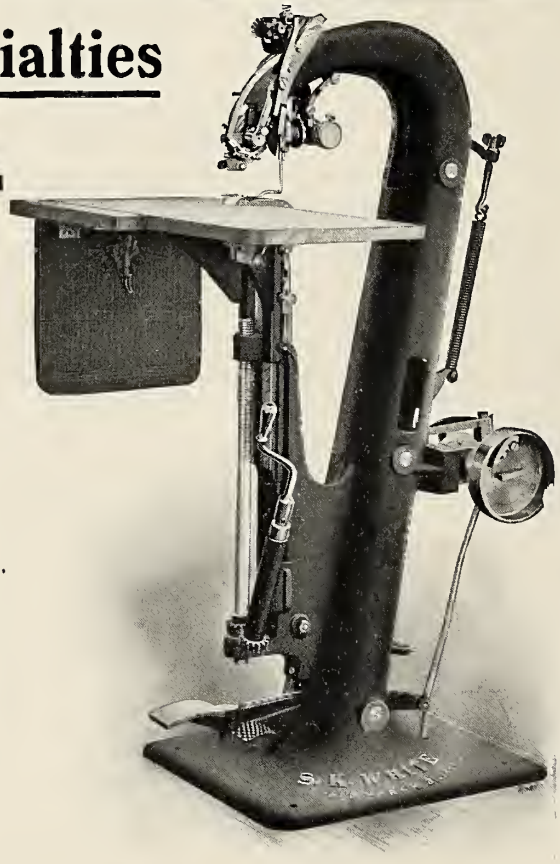
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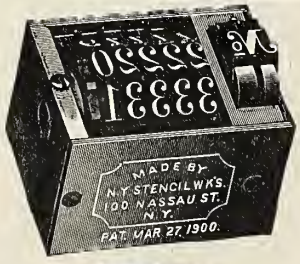


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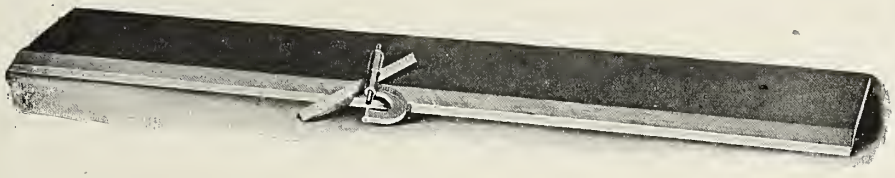
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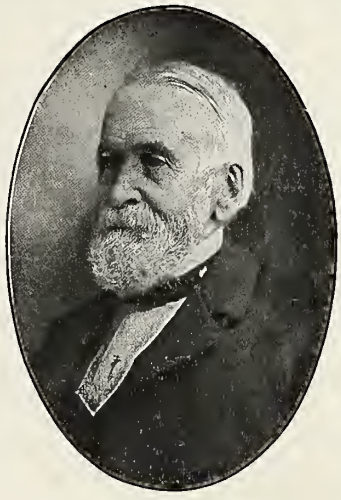
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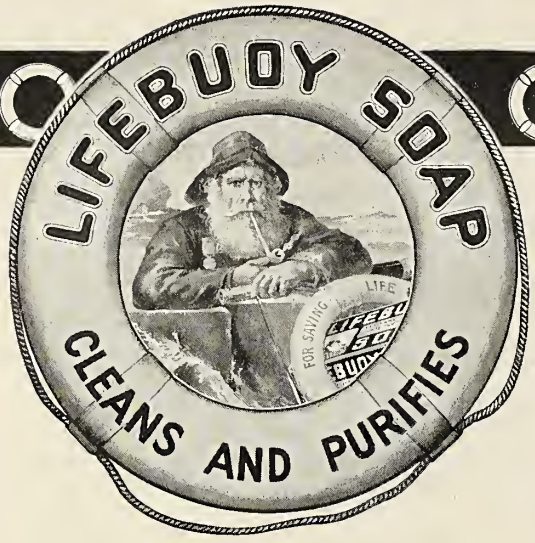
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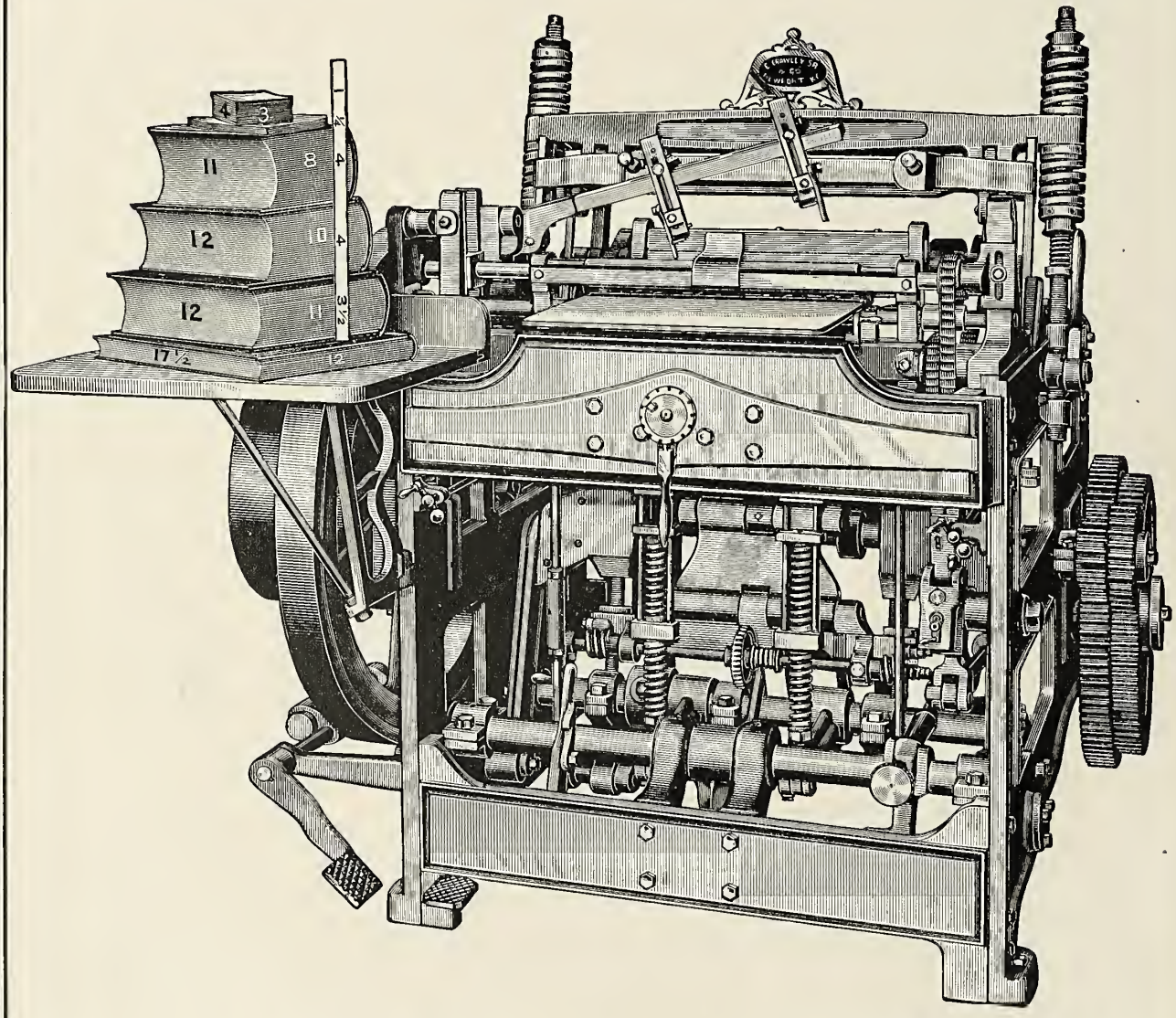
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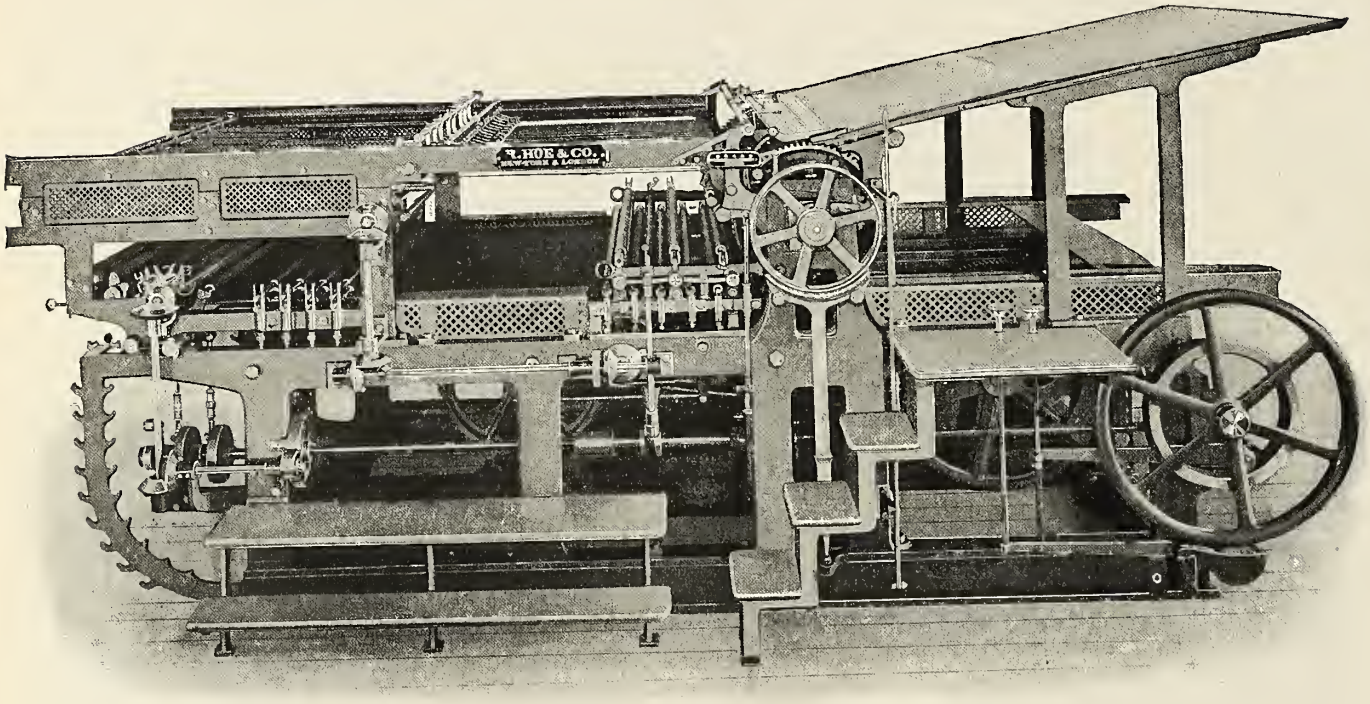

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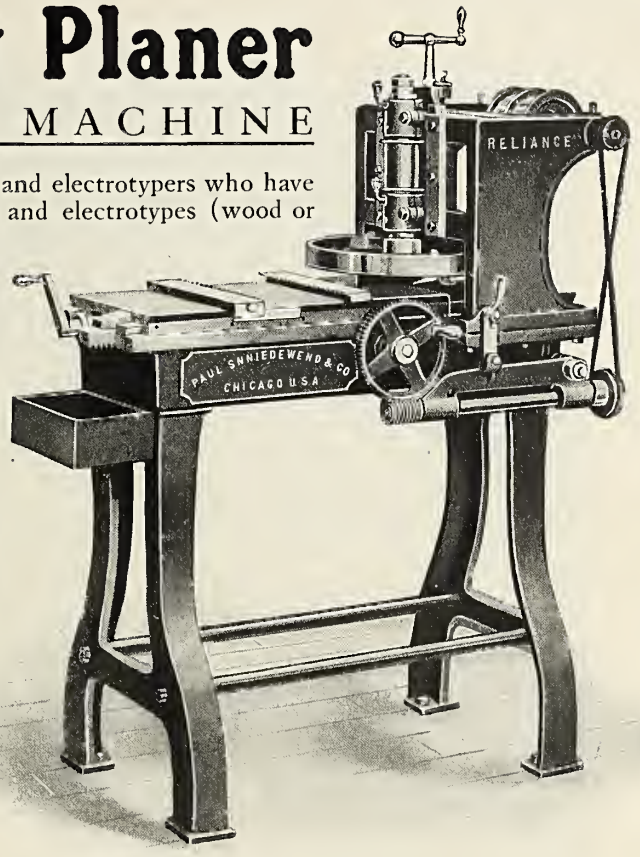
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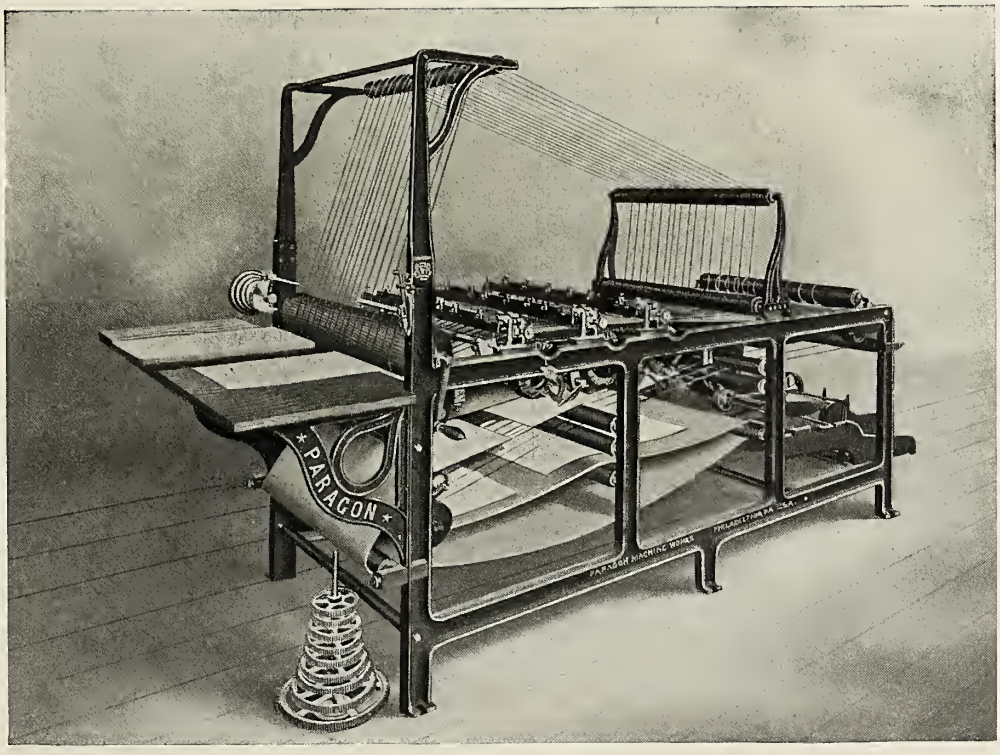
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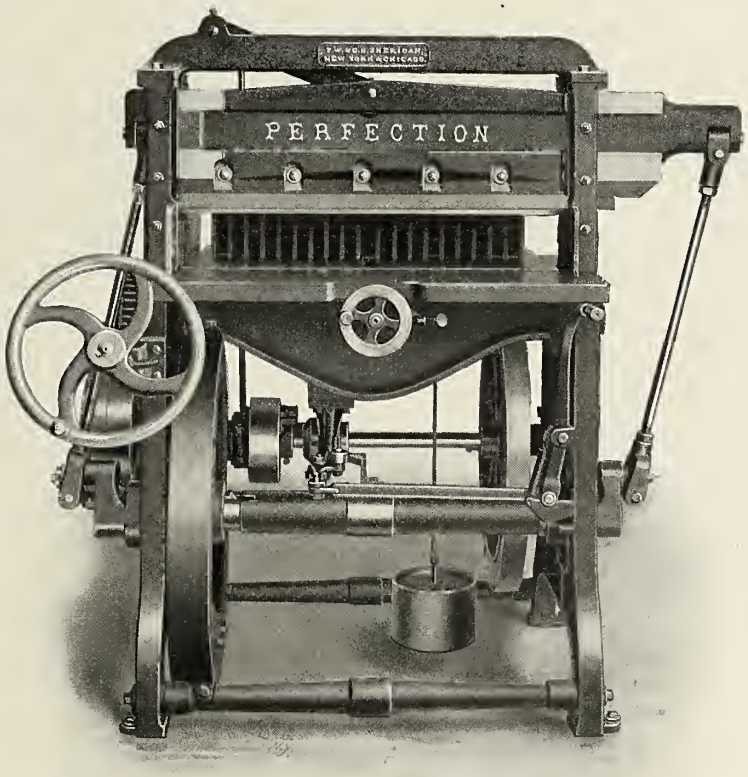
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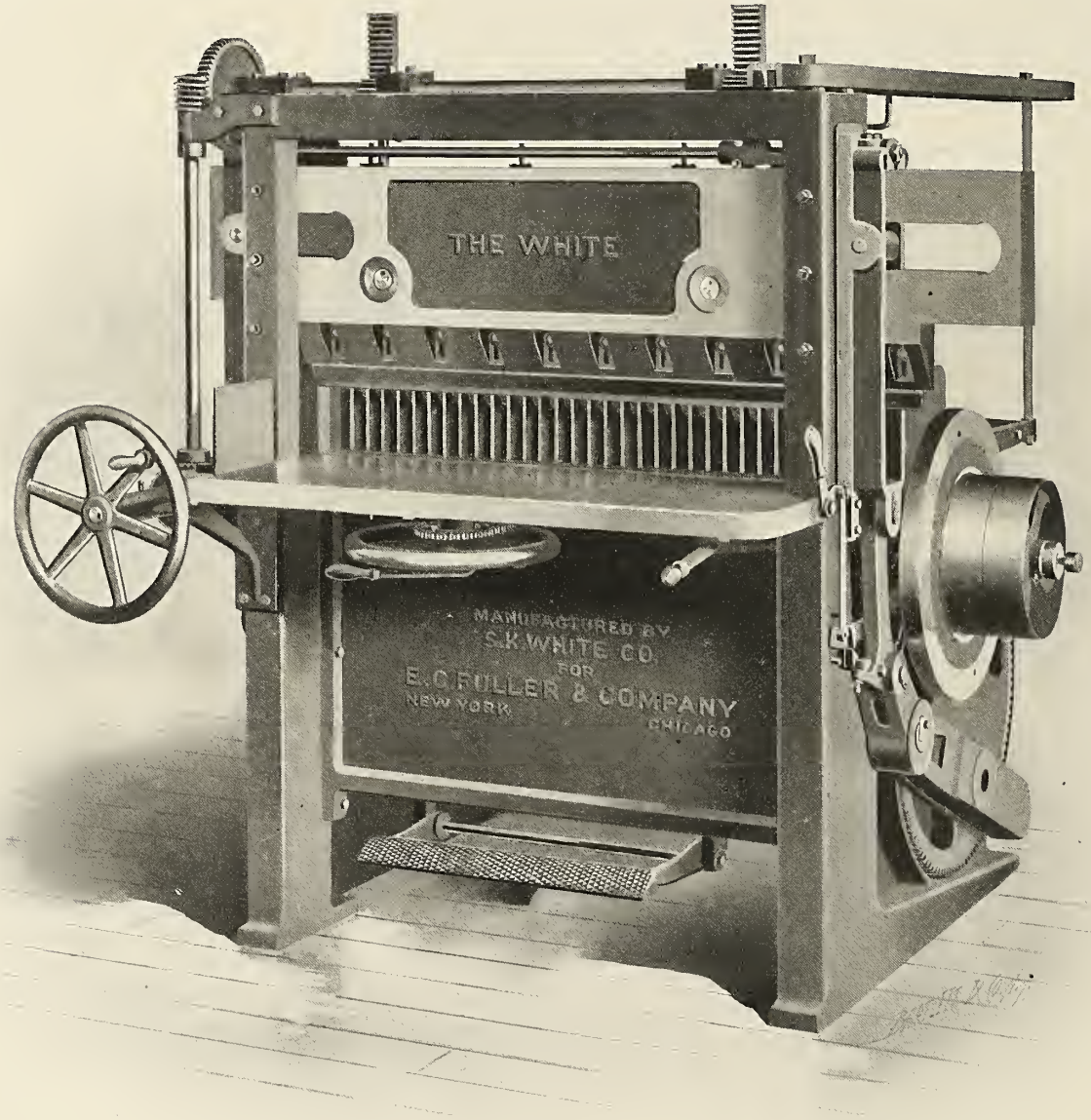
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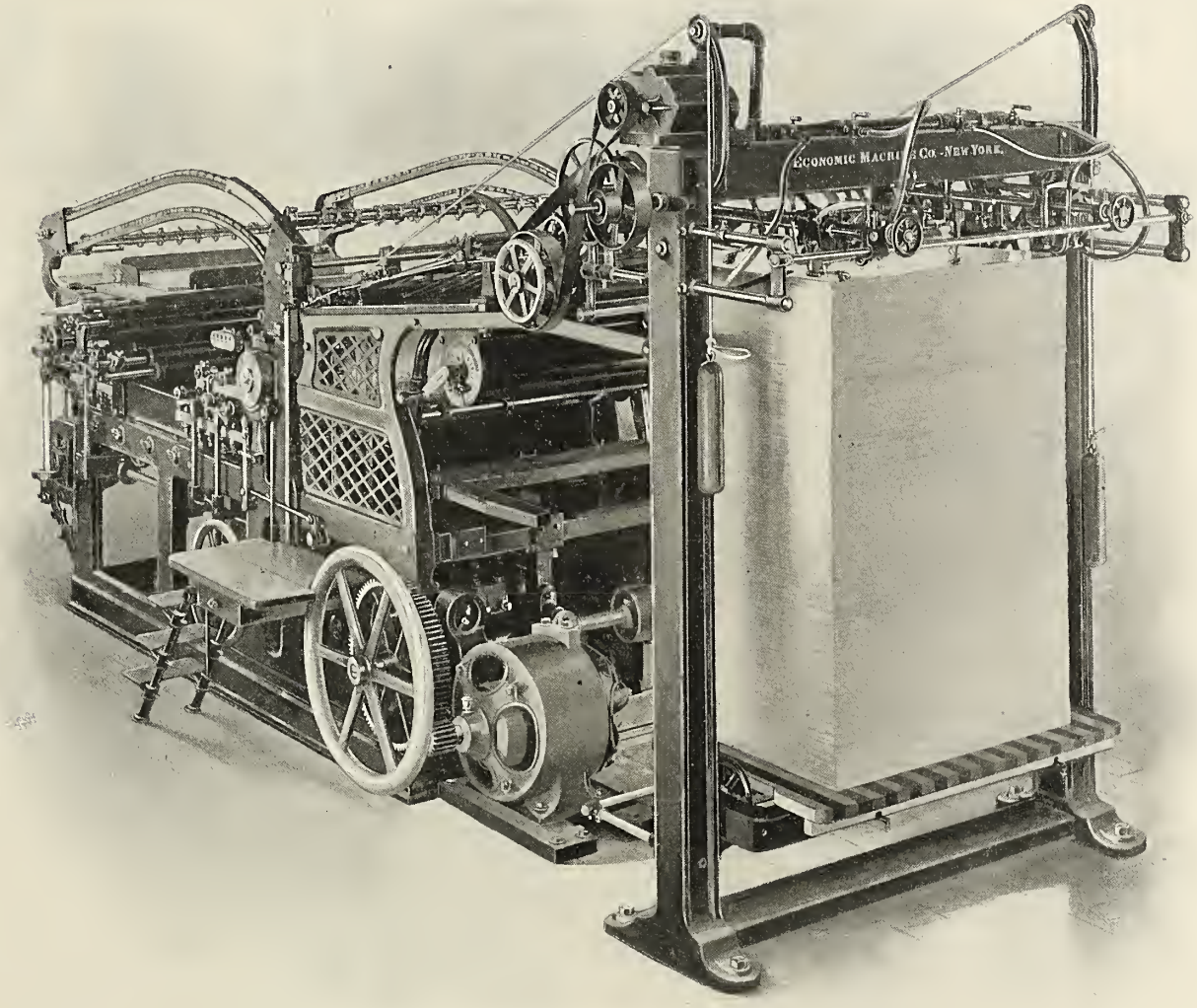
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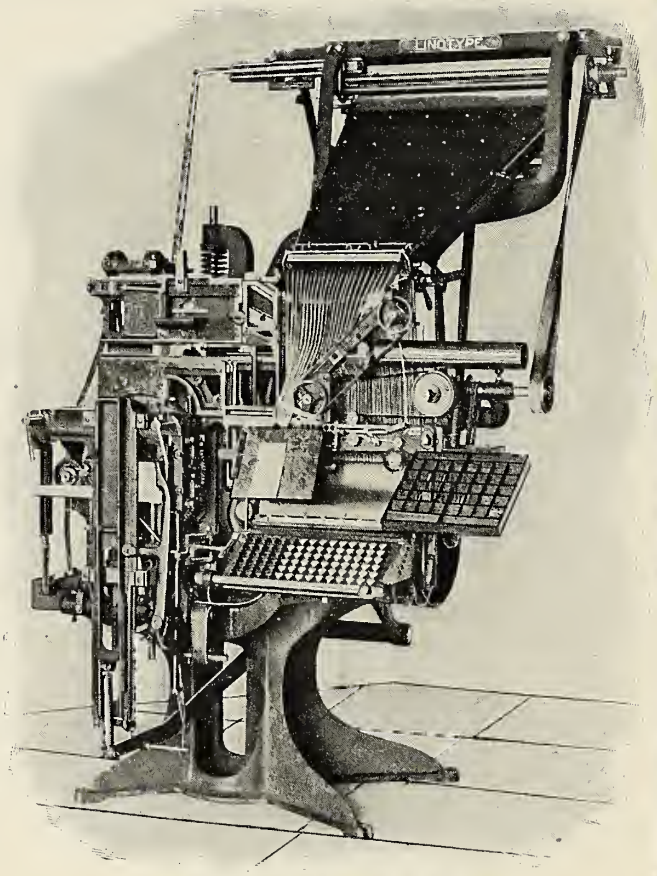
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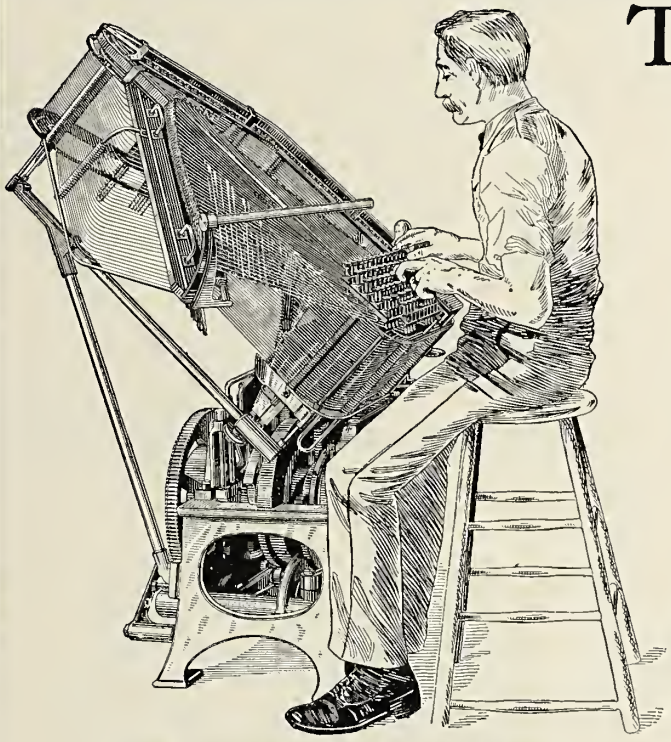
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THE LINOTYPE JR.—4,000 Enquiries to date.

The Linotype's First Offspring

AS the Gordon is to the cylinder, or as the cylinder is to the web perfecting press, the same parallel exists between the Junior and the Standard Linotypes. The web is not discarded for the cylinder, nor the cylinder for the Gordon. The Junior is to assist the small newspaper in the identical manner that the Standard assists the more favored contemporary.

Relief for the Small Newspaper Is Its Mission.

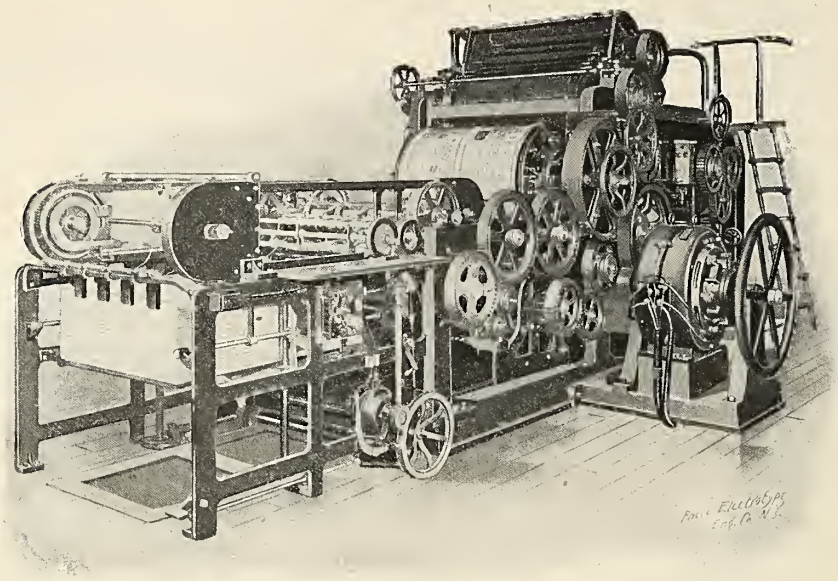
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MORE

Lundell Motors

have been installed in printing establishments in America and Europe than all other kinds combined. The popularity of the Lundell Motors is due to superior qualities in design and construction, which give them the best possible commercial value.

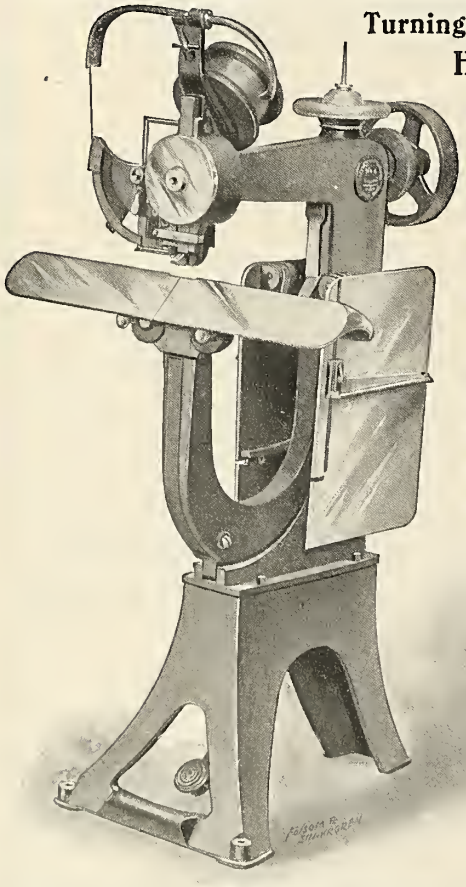
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A revelation in ease of operation and quality of work.

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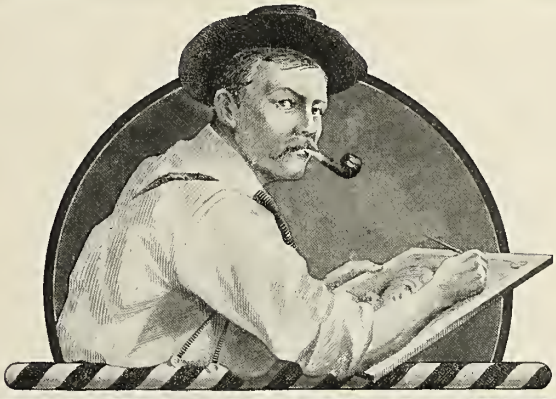
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WE call the attention of the trade to the following specialties:

Sea Wave and Centurion

Made in ten colors, 21 x 33, 60 lb. and 80 lb., showing entirely new and striking two-color effects; very attractive. Suitable for Booklet Covers, Fancy Stationery and similar purposes. *Made only by ourselves.*

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In fifteen colors, 21 x 33, 60 lb. and 80 lb., for Stationery, Announcements, Covers, etc.

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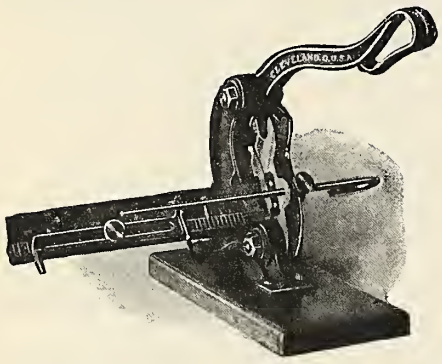
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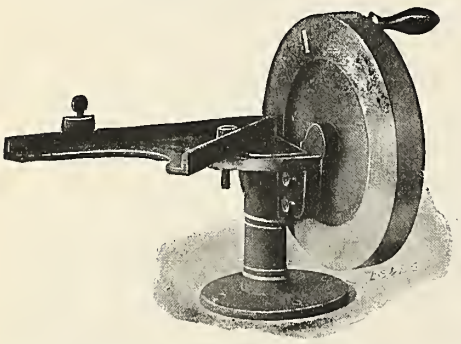
Three Accurate Cutters



Our Unexcelled Paper Cutter



Our Perfect Lead and Rule Cutter



Our Accurate Mitering Machine
(Its every cut is true)

They Shave Everything
Except their own
Quality and Reputation.

THESE MACHINES ARE MADE RIGHT

Right in Design,
Right in Material,
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WHEREVER you find a factory manufacturing machines correct in design, of the best material, using skilled workmen with modern methods and machinery, you need not hesitate to purchase the product.

Consider the machine, its reputation and the guarantee, and if the dealer would sell you another make at a lower price and greater profit to himself, insist on the cutter your experience, judgment and the standing of the maker convince you is the best.

REFERENCES—*More than 15,000 Users of C. & P. products on both Hemispheres*

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MANUFACTURERS OF

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TRADE



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THESE INKS ARE THE

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The Standard Printing Ink Co.

Sole manufacturers of CROW BLACK

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Chicago Branch
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Price, $18.00
With two
Punches and Dies



Gether & Drebert Co's Printers' Punch No. 1

Hand power. Will punch six inches between holes. Punch and die one piece; will shift together without removing from machine. Send for samples of work done on machine. Any shape die can be promptly furnished. Extra punches and dies, any size to ⅜ inch round, $3.00 each.

See March issue of THE INLAND PRINTER for No. 3 Machine. Price, . . $35.00

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91 Huron Street, MILWAUKEE, WIS.

The only Printers' Supply House in Wisconsin.

FOR SALE BY ALL DEALERS

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Beautiful and Effective

SO ARE THE RESULTS OBTAINABLE WITH

QUEEN CITY INKS

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WE INVITE A COMPARISON

THERE are some standard articles in this world seemingly incapable of improvement. For over two centuries men have been striving to match the superb violins made by the old masters of Cremona, Italy, but have failed to do so.

For over twenty years other manufacturers in this country and abroad have been trying to produce imitations of the **Little Giant Lead and Rule Cutter** that would meet the printer's requirements as well. They have all failed. It is the strongest and most powerful cutter, the graduations are accurate and positive, and no wear takes place in the gauges to compensate for. Drop them in any position on the bed and they will stay there whether fastened or not. What could be quicker or more desirable? There is no "makeshift" about such gauges, and the practical printer can't be made to think so. The very picture of a machine that depends upon a multiplicity of small parts is a genuine confession of weakness, and is due to the application of wrong principles. Such a condition is entirely foreign to the Little Giant Cutters. *We invite comparison.*



Little Giant No. 18 With nonpareil and pica gauge

SIZES AND PRICES

No. 1 Gauges 72 picas $7.00

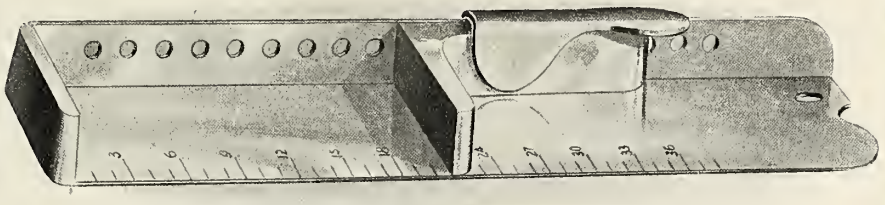
No. 3 Gauges 110 picas 9.00
With Graduated Bed and Long Reversible Gauge.

No. 12 Gauges 72 picas back, 69 picas front - $10.00

No. 18 Gauges 110 picas back, 84 picas front - 12.00
With Self-locking Nonpareil and Pica Gauge and Long Reversible Gauge.

Nos. 3 and 18 are extra powerful.

IN a graduated job stick there's more to be desired than correct measures and a rigid knee. Many of the new-fangled sticks of the past possessed both of these requirements. Where are they now? Through the agency of movable racks, cams, springs or other delicate parts, they have most all become spoils for the junkman. Such "makeshifts" must be left severely alone. The adjustment and clamp on the **Standard Job Stick** is simple and positive, and one of the strongest parts of the tool. It can not only be depended upon for correct measures and an unyielding knee, but also for unequaled durability and a capacity from four to seven ems greater than any other similar tool, size for size. Possessing these virtues, it stands unique and alone in the field. It has stood the test of time, and that is the reason for its great popularity to-day. There is no substitute for this stick. *We invite comparison.*



Standard Job Stick

SIZES AND PRICES

	CAPACITY	2 IN. DEEP	2¼ IN.	2½ IN.
6 inches	26 picas	$1.75	$1.85	$1.95
8 inches	38 picas	2.00	2.10	2.20
10 inches	50 picas	2.25	2.35	2.45
12 inches	62 picas	$2.50	$2.60	$2.70
15 inches	80 picas	3.00		

Delivered by mail at list prices.

Beware of sticks having punched holes in back, movable racks, cams or springs.

GOLDING & CO.

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CHICAGO, 167-169 FIFTH AVENUE

The Fuchs & Lang Mfg. Co.

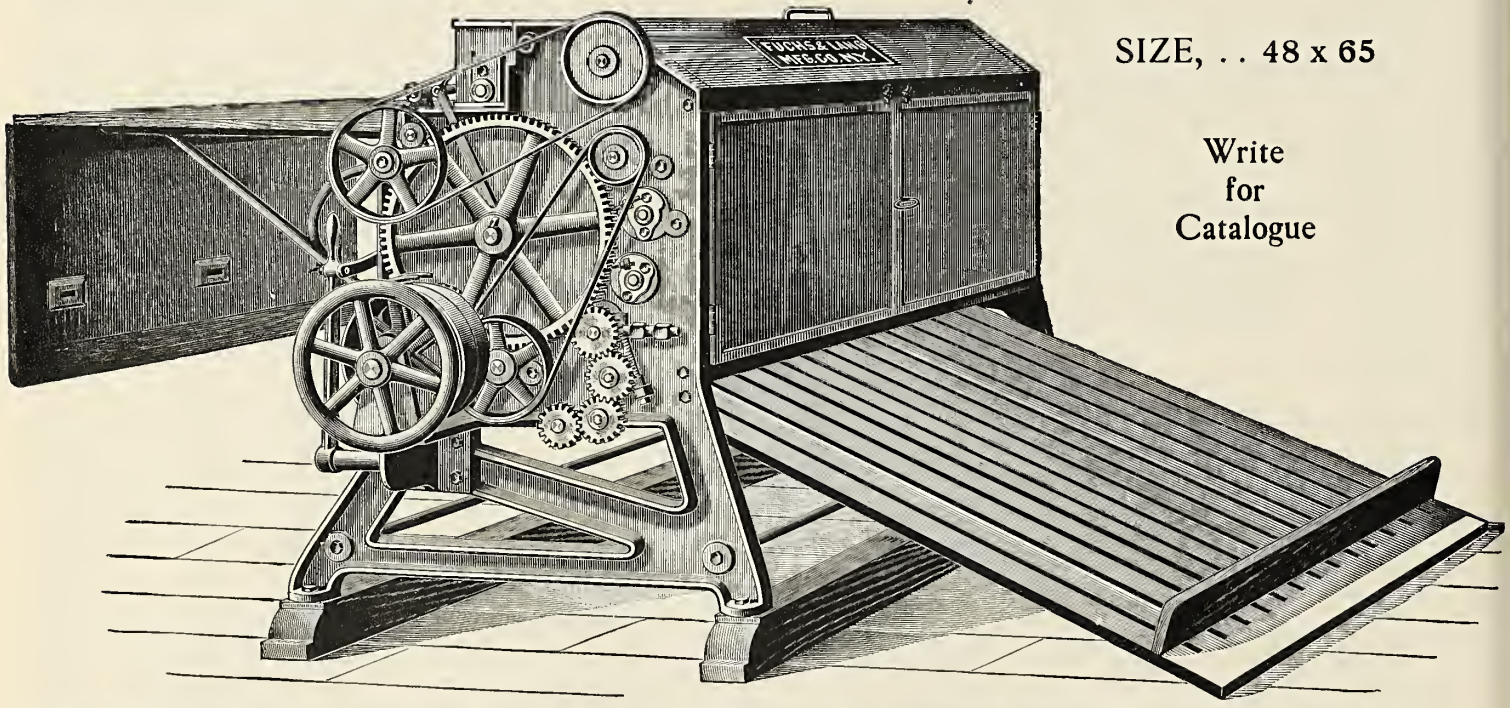
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GIANT BRONZING MACHINE



SIZE, . . 48 x 65

Write
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Catalogue

NO WORM OR BRONZING PADS

WILL GIVE BETTER BRONZE DISTRIBUTION BY FAR SIMPLER METHOD

We build all sizes of Bronzing Machines on same principle

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ALSO MANUFACTURERS OF

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POWDERS

All Lithographic Supplies, all Photo-Engravers' Supplies, and MACHINERY

"'THEY'LL HAVE FLEET STEEDS WHO FOLLOW,' QUOTH YOUNG LOCHINVAR"

THERE are five European concerns making our platen presses, whose present annual output is about seven hundred and fifty machines. Although the formality of asking our consent was overlooked, we nevertheless have a feeling of paternal satisfaction when considering this distinguished endorsement of our design; for whoever thought of copying a chromo? And, moreover, we are further recompensed in that much is thereby presaged for the Art of Arts, even although these searchers after truth (in the form of ready-made patterns) are now from three to five years behind our *present practice!* Besides which we rise to repeat, in the hope of giving *you* healthful food for thought, "'*They'll have fleet steeds who follow*,' *quoth young Lochinvar.*"

Catalogues, with a copy of our special sample press-work edition of Hubbard's *Message to Garcia*, "done into print" by the Roycrofters on our presses, will be mailed, at request, to any one interested in fine printing.

JOHN THOMSON PRESS COMPANY

Designers and Constructors of Platen Presses, in distinct adaptations, for Printing, Embossing, Book-Cover Inlaying, Photo-Mount Stamping and Paper-Box Cutting and Scoring at the Highest Maintained Rates of Output and Lowest Cost of Maintenance,

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NEW YORK OFFICE, 38 PARK ROW. JOHN HADDON & CO., AGENTS, LONDON. MILLER & RICHARD, CANADIAN AGENTS, TORONTO.

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In the present demand for the Optimus Two-Revolution Printing Press there are three facts that greatly please us:

First, we are placing the Optimus in press-rooms where other machines have been used exclusively heretofore, the purchasers believing they are improving their equipment. Second, those who have previously purchased one or more are adding to the number they possess, as only the Optimus is good enough. Third, our business this year is more than twice as large as last.

We know of nothing which should so impress possible purchasers as these facts. The Optimus is the best. It is stronger, faster, more accurate, and more handy than any other.

THE OPTIMUS

BARNHART BROS. & SPINDLER, CHICAGO, GENERAL WESTERN AGENTS

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Best Job Press for all Purposes

If your office requires but one Press, get a Gally Universal—then you have the best type of Platen Press. For a large office, the Gally Universal is the most productive Press for Half-Tone Printing and Embossing

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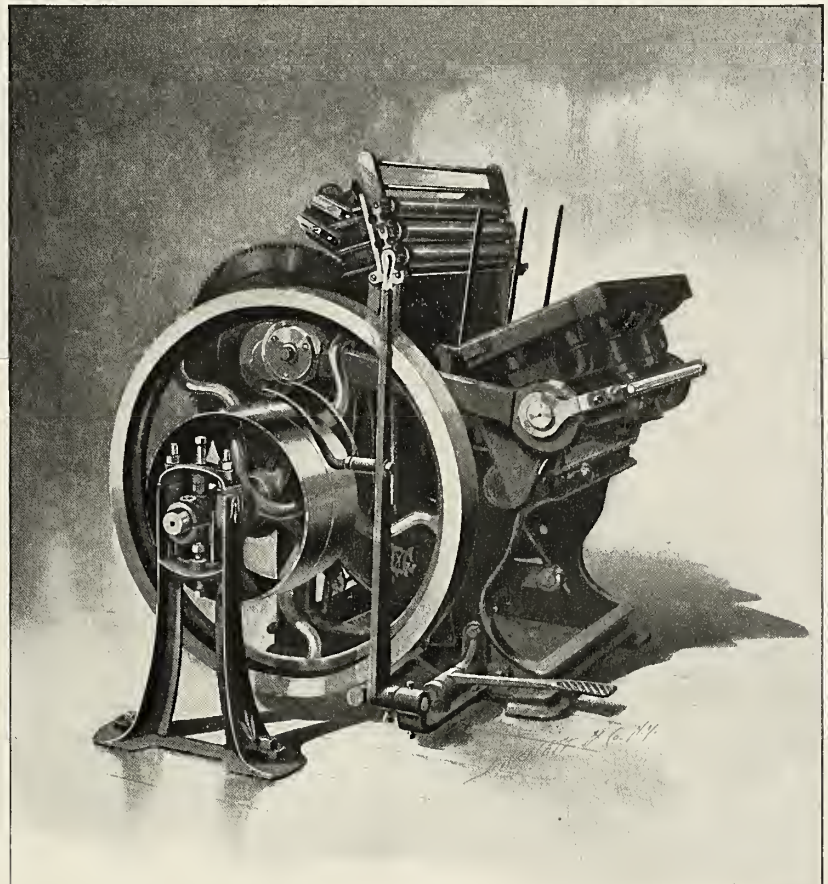
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THE GALLY UNIVERSAL PRESS. M. GALLY, Inventor and Sole Proprietor.

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The Universal Press is the most powerful of platen presses, exceeding other types of platen presses in this particular by fully fifty per cent.

The Universal Press is the only type of platen printing press which gives a square impact on the face of the printed form. Perfect rigidity gives exact register—an imperative necessity in color printing.

The Universal Press is the only type of job press that has an independent system of distributing rollers, giving a continuous process of distribution, enabling you to obtain full effects of light and shade in color.

The Universal Press is the only type of job press in which provision is made for an independent ink supply to the form, thus giving the rollers ample time to lay the ink on evenly.

The UNIVERSAL is unsurpassed for printing Half-Tones, and for Color Work, where absolute exactness in register and perfect ink distribution is imperative.

For all information and quotations write nearest House

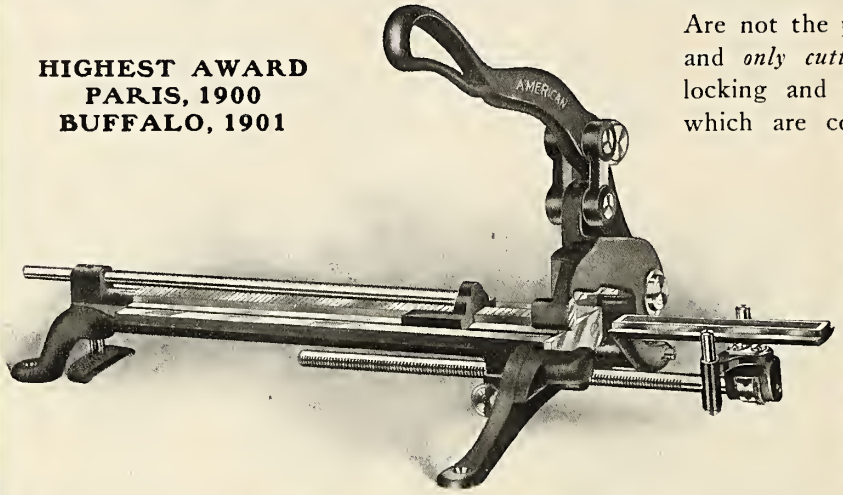
American Type Founders Co.

GENERAL SELLING AGENT

Compare the Goods!

The American Lead and Rule Cutters

HIGHEST AWARD
PARIS, 1900
BUFFALO, 1901



American Lead and Rule Cutter No. 3.

Are not the pioneer *cutters*, but *are* the *original* and *only cutters* with quick-setting, automatic-locking and wear-compensating gauges — gauges which are complete in themselves, that set to nonpareils as readily as picas without the aid of any make-shift whatever. Such make-shifts are of no practical value, but rather a confession of weakness. With the American, one can actually have a handful of leads cut by the time the gauge is set on one of the "pioneers." Not only that, but being permanently accurate, they always gauge the same. Positively unequaled in design, construction or facility of operation.

No. 2 Gauges from **one** nonpareil to 105 picas by nonpareils, ... **$10.00**

No. 3 Gauges from one nonpareil to 105 picas by nonpareils, also from one point to 45 picas, **by points,** **$12.00**

The Rouse Job Stick is the Best Job Stick.

LeROY DeTRUAX says:

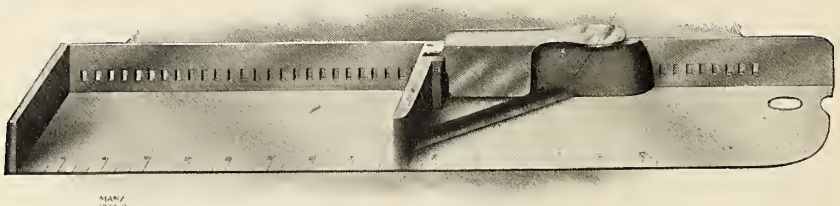
"Your Rouse Job Stick has been in use in the composing room of *The National Printer Journalist* for some time and I find it entirely satisfactory. It will not spring as other sticks do, and by keeping its rigidity all lines are spaced equal. Am well pleased with it and do not care to use any other."

IN the Rouse Job Stick the weak points and objectionable features found in all similar tools have been overcome. It is a strictly up-to-date tool for progressive printers, and although on the market but a short time, is conceded on all sides to be the best that's made. Correct measures and an absolutely rigid knee leave nothing to be desired. The easiest and quickest of all to set.

SIZES AND PRICES

Length.	2-Inch.	2¼-Inch.	2½-Inch.
6-Inch	$1.75	$1.85	$1.95
8-Inch	2.00	2.10	2.20
10-Inch	2.25	2.35	2.45
12-Inch	2.50	2.60	2.70
15-Inch	3.00	——	——

Mailed to any address in the United States on receipt of the price. Your money back if not satisfied.



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"A Little Better than Seems Neces-sary"

IS the motto throughout the entire process of manufacturing **Old Hampshire Bond**, from the buying of the raw material to the packing of the finished product for the market.

There is no trying to lessen the cost of production by the use of cheaper materials, or by unduly hastening any stage of the process. Choice *new* rags, carefully assorted and washed in the purest spring water, long and uniform treatment of the "stuff" in the beaters, slow running on the machine, careful and conscientious manipulation of every sheet of the paper on through the process of loft drying, finishing, sorting, etc., by workers who, from long experience in handling bond papers only, have become specialists—these are some of the reasons why we claim **Old Hampshire Bond** to be worth more than other makes.

The quality of the paper justifies our claim for it—this is the reason why users of fine printing and stationery will pay you an extra price for **Old Hampshire Bond** if they know you can supply it. We will help you to tell them if you write us.

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BLAKE, McFALL CO., . . . Portland, Oregon
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Old Hampshire Bond

Made by Hampshire Paper Co.

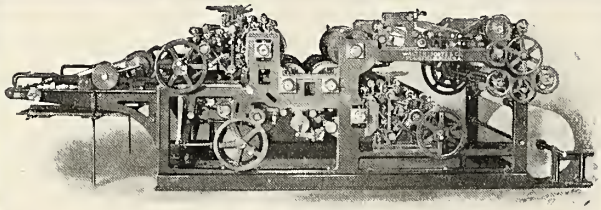
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Old Hampshire Bond in Correspondence Papers with Envelopes to match is put up and supplied to the trade by CHARLES T. BAINBRIDGE'S SONS MANUFACTURING STATIONERS, BROOKLYN


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DESIGNERS & MAKERS OF PLATES FOR ALL PURPOSES
LARGE WORK
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The best process for fine work

SCOTT MAGAZINE AND NEWSPAPER Rotary Presses

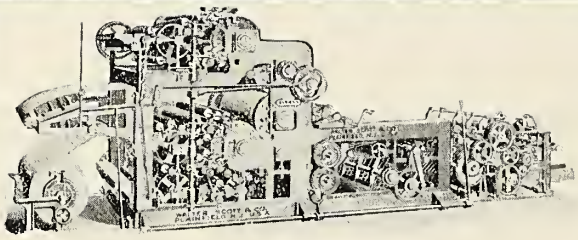
FOR ALL CLASSES OF WORK



SCOTT ALL-SIZE ROTARY PRESS.

SCOTT All-Size Rotary Web

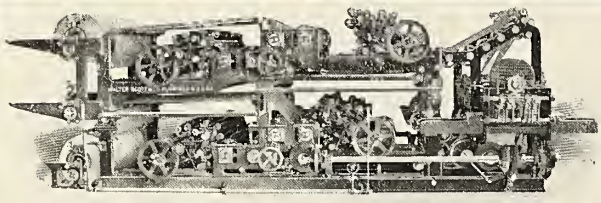
Cuts off and prints 88 different lengths of sheets at a speed of 50,000 per day, delivering sheets flat, ready for folder or paper cutter.



SCOTT ONE-ROLL MAGAZINE ROTARY PRESS.

SCOTT Magazine Web Printing and Folding Machine

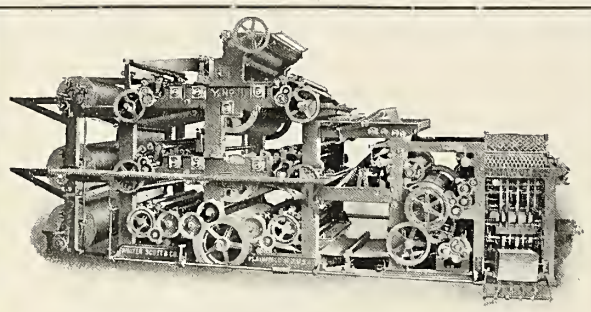
Prints and folds 16, 20 or 24 page magazines at a speed of 8,000 to 15,000 per hour.



SCOTT TWO-ROLL MAGAZINE PRESS — Prints 8 to 64 Pages.

SCOTT Two-Roll Rotary Magazine Web Printing and Folding Machine

Prints and folds magazines consisting of 4, 8, 12, 16, 20, 24, 28 and 32 pages at a running speed of 16,000 copies per hour, and 40, 48, 56 and 64 pages at a running speed of 8,000 per hour. Extra printing cylinders can be attached to print an additional color on the outside cover pages.



SCOTT THREE-ROLL STRAIGHT-RUN PRESS
With extra Color Cylinder.

SCOTT Original Three-Tiered Straight-Run, Printing, Insetting and Folding Machine

Will print papers of 4, 6, 8, 10 and 12 pages at a running speed of 25,000 per hour, delivering them in book form, folded at right angles to half-page size and counted in fifties. It can be made to produce copies of 14, 16, 18, 20 and 24 pages, inserted, at a running speed of 12,500 per hour.

We also manufacture One and Two Color Lithographic, Rotary Aluminum, Drum-Cylinder, Two-Revolution, Stop-Cylinder, Flat-Bed Perfecting, Rotary Color Presses and one, two, three or four tiered Newspaper Machines.

Send to Nearest Office for Prices and Further Information about our Machines.

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CHICAGO OFFICE, MONADNOCK BLOCK
ST. LOUIS OFFICE, SECURITY BUILDING
BOSTON OFFICE, WINTHROP BUILDING

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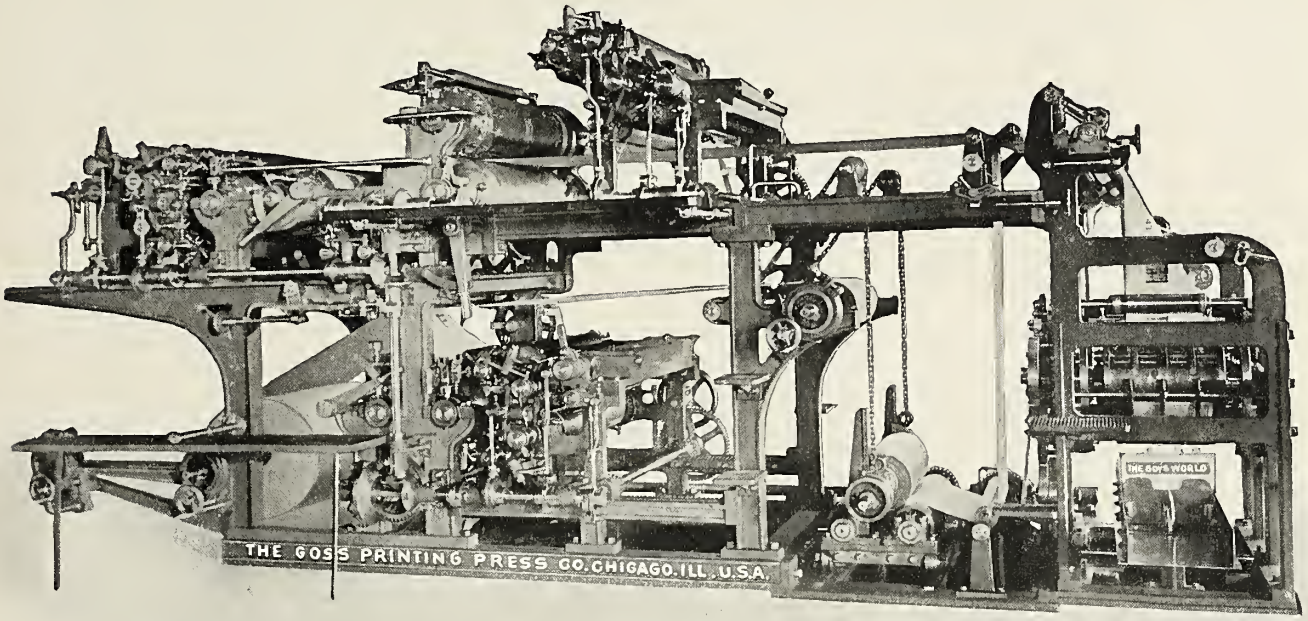
Walter Scott & Co.

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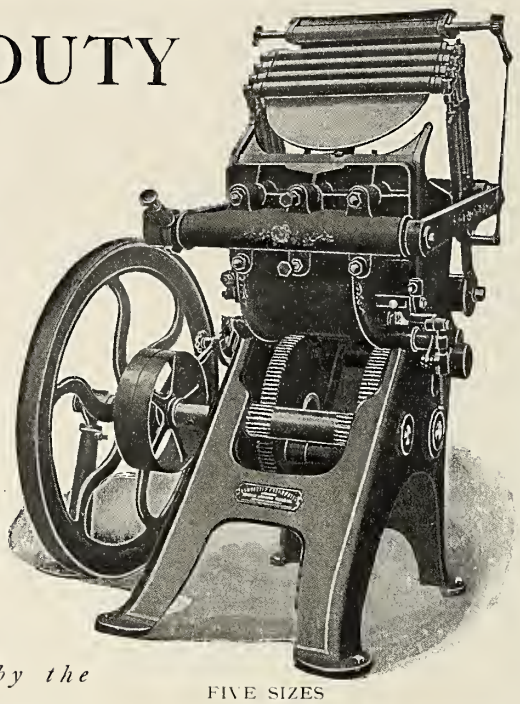
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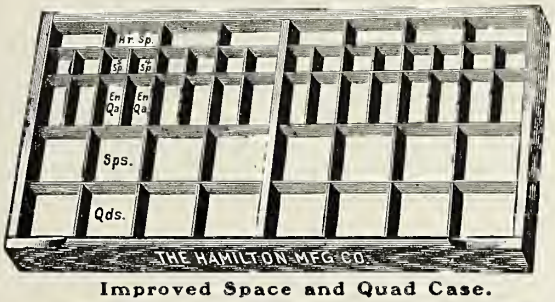
Some New Cases



Dearing Job Case.



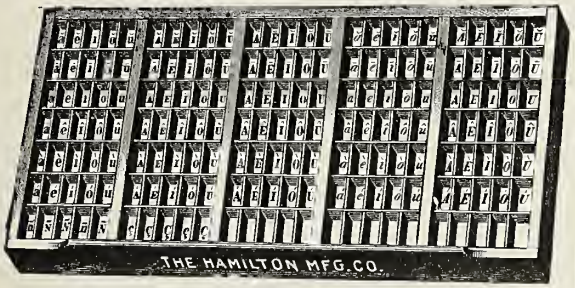
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Improved Space and Quad Case.



Practical Space and Quad Case.



Dearing Accent Case.

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Combination Job Case—Designed especially for use in legal blank and similar work. Cap side same as California job. Holds brass leaders from 1 to 16 ems including half ems from 1 to 5. This case will take a 25-lb. font of type and a 10 or 12 lb. font of brass leaders easily. The use of this case will save 50 to 75 per cent of the compositor's time in legal blank and similar composition. Price, $1.20.

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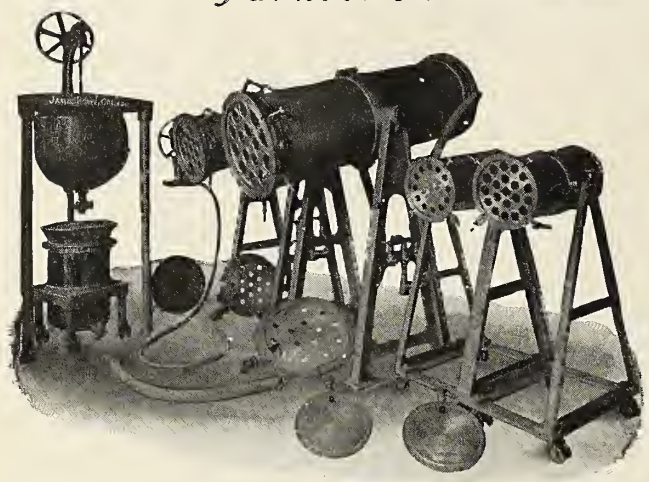
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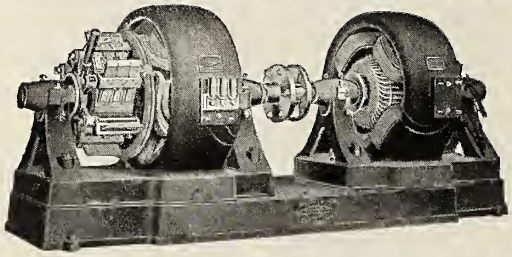
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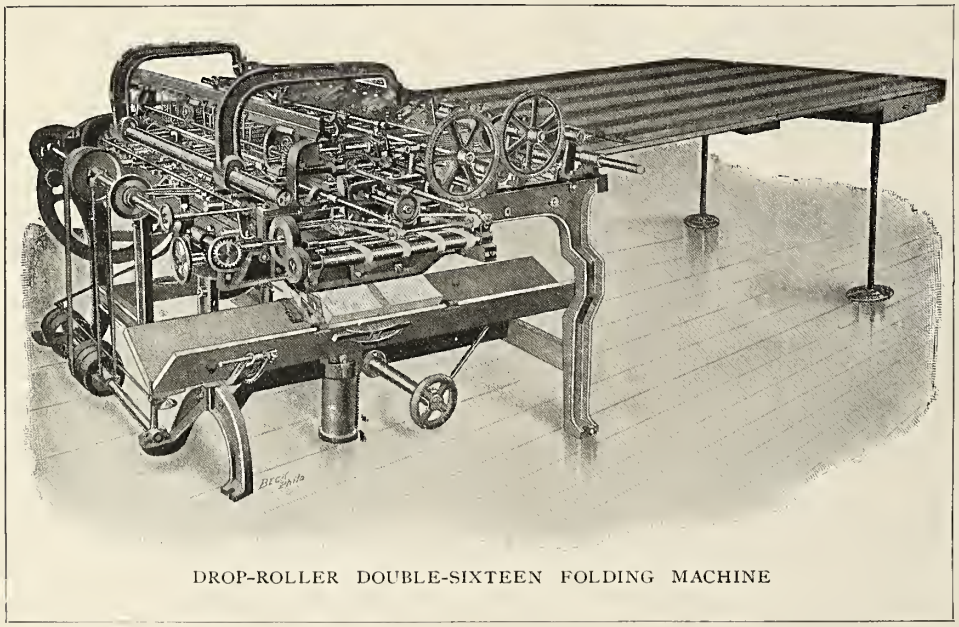
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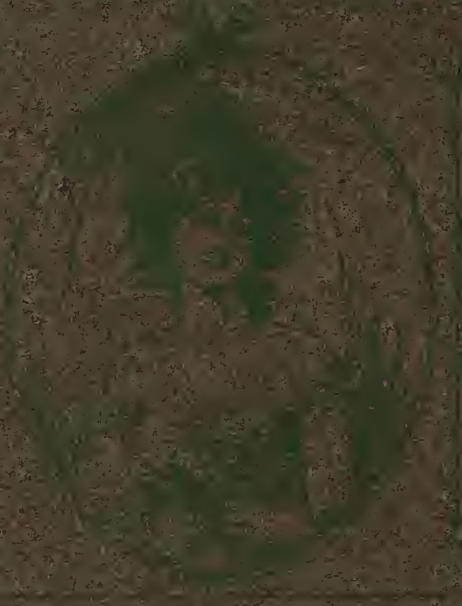
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INDEXED.

THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIX. No. 1. CHICAGO, APRIL, 1902. TERMS, $2.50 per year, in advance. Foreign, $1.20 per year extra

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NOTES ON THE PICTORIAL BOOK-PLATE.

BY THOMAS WOOD STEVENS.

NOT to delve too deeply into the history of the theme (wherein your interest and my knowledge might set for us an early end), there is to be considered the present status of the book-plate craft. For in our own time there is a craft of ex libris making, and it is not unworthy. Yet for a moment we may look back — even to the day before the things were printed on slips and pasted inside the binding.

In the first place, the mark of ownership was stamped on the cover by the binder himself — so that the familiar mark "Grolierii et Amicorum" may almost be considered a book-plate. It served the same purpose. And even before that day, when high society was not so careful of ethical appearances as now, there were folk in France who were shocked at the appearance of the royal arms on the books of Diana of Poictiers; not that their virtuous horror smothered Diana's laughter — far from it. The books were hers and she was Henry's: hence the arms on the binding. And there is a story of how Margaret of Valois sent her prayer books to Italy when she married Henry of Navarre, there being then no craftsman in France who could change the arms without mutilating the cover.

In connection with the transition to the inside of the case, we may note in passing that there is in Chicago a book with a stamped leather book-plate pasted inside; and this was not merely an accident of possession, for other books similarly marked may be found. It is, however, generally believed that the first book-plate to be printed separately on paper and pasted in was a Dutch woodcut; and, curiously enough, the design was pictorial.

A little later, the gentlemen of England took up the notion. The best engravers on copper and steel were employed, up to the end of the last century, in the production of elaborate decorations — always embracing a coat-of-arms — for individual book-marks. It was the fashion. Pepys had at least four different designs, two of them bearing portraits of himself. Nearly every man who could support a private library made haste to secure a book-plate. And the cost of them was about the same as now; witness this letter from a prominent engraver of the "Chippendale" period. This letter was unearthed by Mr. Albert Hartshorne, and contributed to the third volume of the *Ex Libris Journal:*

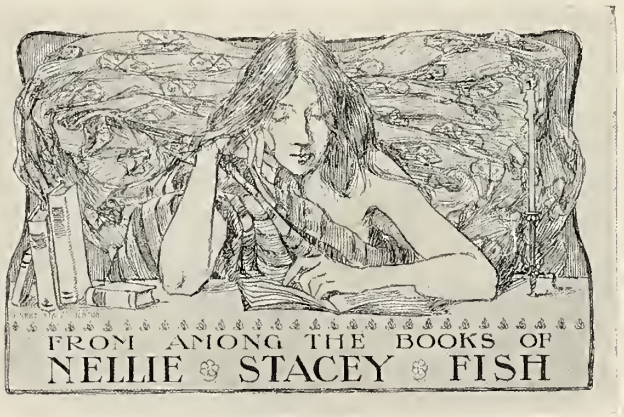
Rev. Sir,—	£	s.	d
I have sent you 800 Prints of Arms at..	0	10	6
A neat Seal double Arms.....	1	10	0
Copper plate ditto.....	0	12	0

I hope, Sir, the things will answer your Expectation, according to my Endeavours; I have done but 800 because you seemed in doubt whether you should want quite 1,000 at present; if you have any further Commands, shall take great care to please, being with all due Deference, sir,

Your very much obliged humble servt.,

Cambridge, 16th Sept., 1754. WM. STEPHENS.

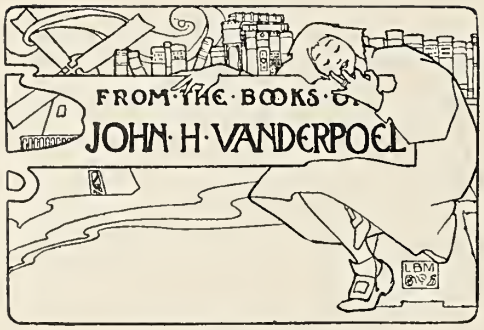
In those days, you observe, the artist and engraver dealt directly with the customer. But at the beginning of our own century the engraving stationer came into the field, and with the entrance of the middleman — as in all similar instances — the craft began to decay. The stationers were bent on squeezing out a profit between the artist and the customer; hence the price went up, and the artist, no longer free and no longer allowed to sign his work, betook himself to other fields. So, until



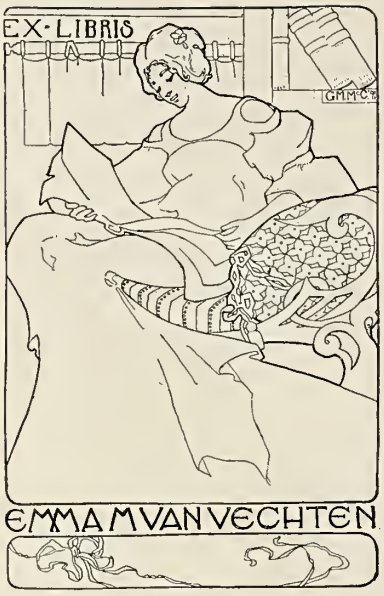
Harry Stacey Benton.
BOOK-PLATE.



Beulah Mitchell Clute.



Beulah Mitchell Clute.



Grace M. McClure.



Walter J. Enright.



Harry Everett Townsend.



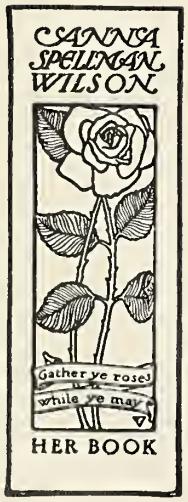
Artist unknown (woodcut.)



Myrtle Jean McLane.



Beulah Mitchell Clute.



Will A. Dwiggins.



Walter J. Enright.



Harry Everett Townsend.



Frank B. Rae, Jr.

A PAGE OF BOOK-PLATES.

the invention of photographic processes for the making of printing-plates, the custom languished.

When the zinc etching was invented, and Edwin A. Abbey left off working with a point on blocks and began to give out the marvels of his earlier penwork; when Vierge had commenced to delight the world with his miracles in the freer medium; when the great artists began to realize that there was a field, even for them, in working on paper; and when the tyranny of



Will A. Dwiggins (woodcut).



John C. Johansen.



Harry Everett Townsend.

BOOK-PLATES.

the wood block was ended, a new impetus was given to the allied graphic arts. To be sure, the fine old craft of the wood engraver fell from its lofty place; but there have been compensations.

The process block stirred the interest in ex libris as it had not been stirred for generations. It made possible at once the reproduction of intricate and ambitious decorations at slight expense. Capable designers were not lacking, and the task of drawing a characteristic and beautiful thing for a friend appealed to them strongly. Especially was this true in America, where the armorial plate is often impossible or affected. The woodcut plate had been consistently armorial; the copper and steel, being mainly of English make, had embodied heraldic design. For America little was left until the zinc etching came. Of course, many Americans have crests — all fashionable stationers and many dry goods stores provide them — but the book-lover is not usually the sort of person who patronizes this line of the stationer's trade. The pride of race among us may work strange manifestations, but it seldom disturbs our decorative artists.

Now, in the nature of things it could not be expected that the results of the new vogue would all be good. Many people fell to designing plates, and it is possible that some of them were not competent. Besides, they did not all understand exactly what was to be desired. Any engraving shop will make you a book-plate, and may even turn out a technically creditable design, but it is scarcely to be supposed that you will fancy the product if you know what it ought to be.

With a great number of designers making plates for a great number of people — and not all the designers of startling originality, nor all the patrons discerning it — it was inevitable that types of subjects should creep in. So we have thousands of old gentlemen in thousands of libraries, reading thousands of musty old books. This is the most common type; it is the most elementary idea — the first to suggest itself to the pseudo-bookish mind. When that library interior with a figure was first done is a mystery — the original artist was probably dust when Praxiteles drew.

And since that time the sequent myriads have set it forth with fresh, unwearied confidence. Let impre-



Alberta Hall.



Walter J. Enright.

BOOK-PLATES.

cations rest upon the ghost of him who first wrote Ex Libris on that time-honored stunt, and called it a book-plate. Also on the last man to do it, although the example of the ages is before him.

Next in staleness to the reading gentleman with the books, is the plate founded on the twelfth quatrain

of Omar. So we have many volumes of verses underneath the bough, accompanied by jugs of wine and loaves of bread. Usually the Persian's beloved "thou" is imaged behind the tree. This type is better than the other for one reason: being out of doors, greater variety is possible in the background. But just why these oft-repeated themes should be thus harped on, is, to me, inconceivable. The artist's excuse is usually that the patron desired the thing.

To consider what a book-plate should be, we must look at its purpose. And herein we find it worthy. It is more than a watch-dog or a lock on a library door. It is intended for a mark of identity for one's personal property — perhaps one's most intimate possession. A stranger, opening a book to an Ex Libris, is at once made aware that he has in his hand a living thing which some one values highly; the design tells him what manner of man the owner is — which if he like, the book beckons him. If the plate offends, he may be sure that the book commands only his respect, and the careful identification of the owner is a warning.

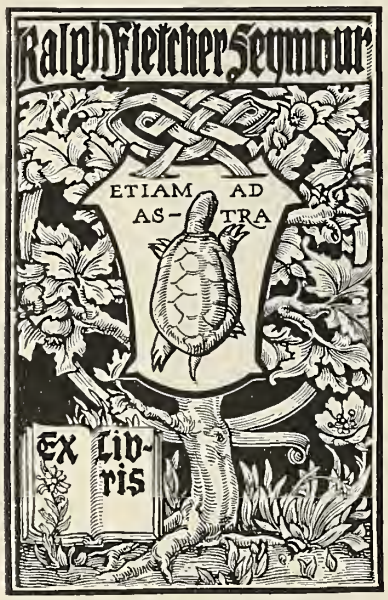
Further, and to speak more particularly, the design should possess positive merit, and a feeling for beauty; whether the beauty be that of a rose or an oak, a detail of my lady's gown or a cathedral dome — whatever the manner of beauty be, should depend upon the owner. For the thing in theme and treatment ought to be personal — yet subtly so, because we do not want ourselves diagrammed for every careless eye. Then, too,



Bertha E. Jaques (etching).
A BOOK-PLATE.

in seeking the characteristic, the artist should forget all the standards of realism, because the finished product must be pleasing to the owner. And people prefer to be judged rather by their aspirations than their portraits.

The actual matter of the design may be simple, but its beauty must never fade. Hence, the idea should be one of refined suggestion rather than clear illustration. Too complicated a symbolism should not be employed, especially if the design is made to suffer for it. Wit can well be omitted, for wit is a transient joy at best. Make it not too impressive — for we never know what a man may come to to-morrow, and a lofty scheme of decoration may not fit your man when he next changes his profession. Nor should the notion be ultra-romantic — that sort of thing will cool in him



Ralph Fletcher Seymour (woodcut).
A BOOK-PLATE.

with time. Find the best poetic chord in him if you can and strike it boldly, not forgetting that humor is the light of our iterative days. But, perhaps this prescription demands of the apothecary an intuition which, in some cases, is more than human.

Written for THE INLAND PRINTER.

UNPROFITABLE LINOTYPES.

BY WILL J. ROHR.

HUNDREDS of owners and thousands of operators on the Linotype possibly may glance at the above heading, pause for an instant, and then remark: "Who ever heard of a Linotype being unprofitable?"

Then, on the other hand, there may be owners and operators who may pause and read. To those who are interested and are endeavoring to obtain the best results along with capacity, the above caption may hold sufficient interest to warrant the reading. That there have been, and that there will continue to be, unprofitable Linotype machines, is as certain as that the manufacture and use of them will continue. Why should this term be applied to the greatest invention of the age? Is it but the dregs that remain of bitter experience, or is it the idle vaporing of one that may have gazed on from afar?

Without going into the motives of the purchaser, it will be assumed that the prime reason which actuated him in placing one or more machines in an office already established or just to be established, was the claims put forth by the manufacturers that it would save cost in composition, increase the output, and

enable the purchaser to have a new face on type for each and every issue of his paper, or job to be placed in type. Now, the claims made by the makers are true in every sense. Upon whom, then, does the responsibility fall for making them unprofitable?

The machine or machines are installed, a machinist secured, experienced operators secured, if possible, and the undoing or making of the claims of the manufacturers proceeds.

The machinist put in charge may be a skilled workman, the men at the keyboards experts, and still results are not satisfactory. Why? Ah, that is the point in question. Why? In the first place, the advent of the machines placed new responsibilities upon the shoulders of an already heavily laden proprietor. Matter is placed in type with so much rapidity that a grand hustle is made to keep them going. Much money is invested; they must not lie idle for an instant. Customers, both old and new, are admonished to have copy ready when the boy calls, or that proofs must be returned at once, as the machine is being "held" for corrections or alterations. Some one slips a cog, the proprietor grows anxious, begins to fume, grows irritable, and then decides to put on something else.

Irritated to a degree, he forthwith rushes to the machine room, his face flushed and nerves strung almost to a tension of snapping. There he discovers one or more operators calmly awaiting the movements of the machinist, or instructions from the office. In comes the proprietor or foreman, with the inevitable result that in less time than it takes to tell it, the machinist and the operator have become inoculated with the virus of irritability, and the downfall of the maker's claims begins. After the inoculation, the machinist is, so to speak, "up in the air," while the poor operator has gone still further, and is vainly trying to collect himself sufficiently to touch the right keys. The proprietor or foreman observes his actions, and, if the operator is employed by the hour, he is accused of being "touchy," and trying to delay proceedings. He overhears remarks made as to his competency; his ability is questioned; he may become surly and indifferent; it matters not, the damage has been done. With his nerves on the verge of collapse, the machine "cutting up," he murmurs to himself, "What's the use?"

Under the aggravation, accuracy and speed go by the board, and the first step to make the machine unprofitable is taken.

Then the second comes in quick succession. Proofs contain too many errors — machine and otherwise. Recrimination follows recrimination, until the episode ends by the proprietor telling the operator that his work is unsatisfactory, and it becomes necessary for him to look elsewhere for work. His place is readily filled with one not quite so fast, but who comes highly recommended as to his ability to give results. At once he is told that Mr. Soandso had proven to be a very poor operator; that so much would be expected — no more — and that a clean proof was essential, as time could not be wasted to correct matter once set.

The very next morning the breakfast of the foreman or the proprietor may have disagreed with him, or perhaps he had lost a few dollars in a friendly game the preceding night, and then mayhaps the car or his carriage delayed. Irritable to the verge where control over self is almost gone, straightway he makes for the place where the machines are that should have, during the night, earned enough to reimburse him for his ill luck, or that there was work promised to be ready for



WHITEWATER FALLS, SAPPHIRE, IN THE APPALACHIAN NATIONAL PARK REGION, NORTH CAROLINA.

delivery that morning. Upon investigation he finds that something had contrived to restrict the full capacity of his machines. Then he at once proceeds to play upon the nerves of the machinist and operators in a loud and faultfinding voice, the upshot of which is that he is informed that there is a situation to fill. Another man is secured, not as good as the last, for the place is making a reputation for itself. Good men will not throw over another position to work for old man Wantoknow.

Unable to comprehend that accuracy and speed are only acquired with practice, and then under conditions

congenial, he taunts the new man with "laying down," informing him that Soandso used to do so much per day. If irritable the first few days or weeks, the foreman now seems to have reached his limit. The machines, under the careful and tender taps from a hammer in the hands of an excited and overworked machinist, begin to "buck," and unprofitable again receives another boost.

"Yes," writes the factory, "the machines will set anything which has italic, caps, small caps, bold-face, or any style face cut or stamped on matrices." Straightway a proprietor takes a job that carries all the combinations which the ingenuity of one inexperienced in preparing copy concocts, and at a price, which one proprietor has taken, that would cause him to lose



THE ORIGINAL "IN BED WITH THE GRIP" PICTURE.

From photo by R. R. Sallows, Goderich, Ontario, and shown in the January issue. (See opposite page.)

as much per day as would pay his help and leave a profit. He sublets it to the owner of the machines, who in turn expects the poor operator to slam the mixed matter through the machine at the same rate that he would straight matter.

Again he accuses the slower man of laying down on him. Other operators he can not procure. He has made a reputation for himself and his office. Blame the machine; it can not talk back.

To the proprietor, or to the men who rent typesetting machines of any and every description, the following is offered, not without the statement, however, that it is volunteered and gained from observations made in many offices, both in existence and from others that are no more.

First, take more than a monetary interest in the working of your machines. By this is meant, consider under what conditions they are being run; whether the machinist is giving proper attention and care to them; whether the operator has noticed any peculiarities of the machine that may tend to retard him in his work. Make the operator feel that you have some other interest in him besides paying a salary (not earned) or venting your temper in his hearing.

Second, when trouble is thick and everything seems to go wrong, keep away from your operators; they are no more than human, and the very nature of their work tends to keep their nerves strung to the snapping point.

Third, give them credit for being honest men until proven otherwise, and then take only such evidence as comes under your personal notice, or upon proof that is absolute.

Fourth, and last, believe every word the makers of the machines tell you; but, on the other hand, do not expect your watch to run without winding.

Written for THE INLAND PRINTER.

SOME HERETICAL REMARKS ON PUNCTUATION.

BY F. F. HELMEN.

AT one time, so I understand, there was no such thing as punctuation; there was not even spacing between words. This was away back in the days when they had to economize the surfaces they wrote upon, and often erased a whole book in order to write another upon the same pages. This habit of crowding words together long continued, and I make a guess that when punctuation marks were introduced they were made as small and inconsequential as possible in order not to force space unduly, and also, inasmuch as the human mind so clings to sentimental considerations, in order to disturb as little as they could the accustomed appearance of manuscripts.

Of course we all recognize in the old style of letters, whatever language we may examine, the influence of the scribes' desire to fill their pages of manuscript as closely and as beautifully as possible. There were so few books that ease of reading was no consideration; the pleasure of reading was the aim — to give esthetic delight through characters so graceful, so rich and beautiful that, reading and rereading, the learned man might find more and more pleasure in the studied form as deeper and deeper, at each repetition, the preserved sentiment of the text sank into his memory.

There was no consideration for the eyes. Oculists had not been invented. Embellishment was the means of gaining glory in typography, and legibility waited. Punctuation came when men got to reading so much that they could not be bothered to guess at the terminations of words and sentences. They asked that little sign posts or something should be placed along the highways of literature, so somebody invented these signs, the proper use of which makes us to scratch our heads at this very day. God bless the Duke of Argyle!

Points were set to designate the full stops and the various wayside resting or breathing places. Their assistance to literature is evident, for even in a new work one is given warning as he runs along, where he shall turn and how he shall save himself in order to come to the end in good breath. Our understanding of a book or an article is greatly assisted by its division into paragraphs, sentences, clauses; and our speed of comprehension is augmented, a consideration of utmost

importance in this day of many books and shortness of life.

In the last century — how long ago that sounds — there was for a time among printers such a strict adherence to the use of these marks that a title-page or any detached matter in "display" could not be set without the construction of some grammatical theory that would allow the placing of points all through it. These interfered with the justification of lines and gave a ragged appearance to the matter, owing to the disproportion of the adhering periods and dangling commas to the full-grown letters of the other lines. But punctuation was not to be trifled with. There was a superstitious dread that forbade the omission. However, some courageous heart began it, and many leading typographers to-day dismiss the marks wherever they can. Typographical orthodoxy is shocked, but perhaps the shock will bring a vivifying effect to the practice of punctuation.

The fundamental idea of this art of sign-posting printed literature is to make reading easy and meaning unmistakable. We have arbitrarily given to the period, colon, semi-colon and comma four measures of authority by which they are privileged to stand in the way and hold the reader's thought and tongue. By this means they separate sentences, then internally divide and balance the parts according to their relations.

Suppose we take four measures of space instead of four arbitrary signs ?Would we not accomplish the same end? This would of course spoil the beauty of the page judged by the canons of ancient manuscripts and early printing for there would be all sizes of white holes in the black or grayish type form lying within the page margins but it would likely increase legibility if not immediately at least after we had had a little practice It would throw into relief groups of words or even sentences that we would be able thus to more quickly recognize so coming more into the habit of reading by phrase

There are times when a writer or proofreader struggling with the punctuation of a sentence feels that there is a great gap between the values of the semi-colon and the comma or of the comma and no comma In punctuation by spaces the proportion of these could be so adjusted to the sentence that all values of required division could be met and the sentence be saved from the present alternative of a steeple-chase over commas and semi-colons or a long blood-bursting straightaway course

I do not profess that I have gone into this so thoroughly that I have a complete method to propose I would merely beg the privilege of making the suggestion for others as well as myself to further consider If this is not disdained it will be strenuously opposed ?Don't you hear the bees hum? And I will be stung beyond further speaking But perhaps out of the humming there will be a swarm for a new hive of workers At all events there is no great harm in



"I'VE GOT THE GRIP, TOO."

The above illustration was made from seven half-tone prints cut from different numbers of THE INLAND PRINTER, and arranged by W. R. Wight, of the Journal Company, Hancock, Michigan. While some of the figures are slightly "out of drawing," to use an artist's expression, the picture as a whole is amusing. A miniature reproduction of the original picture is shown on opposite page.

shaking up the matter even if we all go back to the same places

It is evident that a few marks are essential The interrogation point I would use before as well as after the interrogatory sentence or expression Exclamatory sentences might be capitalized We Have Indeed Learned a Thing or Two from Advertisement Display Parenthesis would better be set in italics which really being of a lighter and more condensed face than the roman find proper use in a subordinate instead of a more emphatic position The typography of the Bible shows italics in their more proper use and on the authority of this venerable standard we can reasonably dispense with the ugly and awkwardly managed quotation marks and where parenthetical remarks such as he said occur within a quotation let that be put in a parenthesis where it belongs To-day such phrases are wrongly given a standing so superior to the matter quoted that the quotation has to be broken to allow them place so great is the undeserved position accorded to these remarks usually read in a lower voice exactly as we read the contents of a parenthesis

The foregoing then is my first heretical remark on punctuation, being a suggestion that takes no cognizance of the ancient and honorable origin of the art, but strives only to see if certain changes will not bring greater benefit out of this necessary accompaniment of literature.

If however the suggestion of spaces does not meet the pleasure of those who still look for improvement here is a second proposition Let us have larger signs Let us use florets of sizes proportionate to the powers now bestowed on period colon semicolon and comma Florets have often appeared of late like raisins in buns in the publication of small things brochures and magazinelets The effect is not altogether bad if you do not cling too tightly to the idea of a monotone in the page form Why not accept a series of florets for punctuation marks. With these set out upon the page we would be able to get the lay of the land as from a hilltop

This would be a great help in the reading of poetry for our present setting of verse is very bad

This remedy first came to mind one day when I was reading a bit of Wordsworth's Excursion the type was a trifle small and the punctuation marks being tucked like modest violets under the shadows of the letters made me miss the meaning of many a line so that repeatedly I had to go back and thus lose pace with the stride of the Excursionist

Having fallen behind the poet who I could see was going on over the countryside without me I sat down by the way and decided as an excuse for my slowness to find fault with something Why should we be compelled to strain our eyes for evidences of the path when we want to be gazing at tree-top thoughts or keep our eyes on the great looming mountains of argumentative conclusions we are approaching. It is a situation like that of the bicyclist who while riding through a beautiful country must keep his eye on the stones and ruts of the road

In printing poetry, the first letter of every line is capitalized for the sake, I suppose, of gaining beauty. A capital otherwise would indicate the beginning of a sentence, unless we recognize it as a component of some proper noun. Here we are not helped in the recognition of a new sentence by the sign of a capital letter following a considerable space, but must give more than usual attention to the tiny marks of punctuation where involved construction and poetic license lay innumerable pitfalls about our way. Indeed, this little mark (.), the full stop, will hardly stop one at all after his eyes have been focusing upon letters or words which are comparatively huge. Naturally the arrangement we have for printing verse deprives us of the greater part of our punctuation helps; and this curious idea of capitalization encourages poor readers to regard every line as practically a sentence, and develops or helps to develop the sing-song rendering of the lines which is all too common.

Let us experiment on a few lines from Wordsworth:

In days of yore how fortunately fared
the Minstrel wandering on from hall to hall
baronial court or royal cheered with gifts
munificent and love and ladies' praise
now meeting on his road an armed knight
now resting with a pilgrim by the side
of a clear brook — beneath an abbey's roof
one evening sumptuously lodged the next
humbly in a religious hospital
or with some merry outlaws of the wood
or haply shrouded in a hermit cell
Him sleeping or awake the robber spared
he walked — protected from the sword of war
by virtue of that sacred instrument
his harp suspended at the traveller's side
his dear companion wheresoe'er he went
opening from land to land an easy way
by melody and by the charm of verse

To test the former suggestion — the use of spaces — on this same problem of the printing of verse, here is a bit from Robert Browning, that master of intricate expression:

The tent was unlooped /
I pulled up the spear that obstructed and under I stooped /
hands and knees on the slippery grasspatch all withered and gone /
that extends to the second enclosure I groped my way on
till I felt where the foldskirts fly open Then once more I prayed /
and opened the foldskirts and entered and was not afraid
but spoke Here is David Thy Servant And no voice replied /
At the first I saw naught but the blackness but soon I descried
a something more black than the blackness the vast the upright
main prop which sustains the pavilion and slow into sight
grew a figure against it gigantic and blackest of all /
then a sunbeam that burst through the tentroof showed Saul

Thus you have suggestions of two extremes; one, to let open spaces of greater or lesser size indicate the



Photo by R. C. McLean, Chicago.

MOONLIGHT ON LITTLE TRAVERSE BAY



Photo by Crosby Bros., Paulding, Ohio.

GOO-GOO EYES

Border design by V. Germann, New York.

functions of punctuation; the other, to accomplish the same with ornamental forms, all heavier than individual letters. The former is fundamentally a grouping of parts, together with necessary pauses, effected by giving the eye a more or less amount of unfilled space to travel between groups, like the running sheet of a piano-playing instrument between perforations. The latter method plans to enlarge signs and change them to a heavier character, essentially different from the letters, making them so evident to the reading eye that no close scrutiny may be necessary, but an impression may be gained of their value (out of the corner of one's eye, so to speak), before coming hard against the mark.

Written for THE INLAND PRINTER.

GET RID OF PROFIT-KILLERS.

BY CHARLES H. DARLINGTON.

MOST employers, when their balance-sheet fails to satisfy them, think first of reducing the salary figures. It is a fatal mistake. Low-priced help costs more in proportion to output of work than skilled, expert work. Aside from doing less work in a day, it does it in less acceptable shape, and it necessitates closer and more detailed supervision — a far more costly item, even though the employer himself furnish the supervision. The time he spends directing details could be far better used looking up new business or keeping his bills collected close enough to insure a bank account ample for business needs.

Take a one-man office for illustration, with business enough on the books to keep him busy with occasional pushes of overtime; and yet no satisfactory profits. Fifteen dollars Saturday night pinches. The employer can get a half-fledged, two-thirds grown boy for $6, and does it — $9 saved. The first thing he finds is that he is tied to the office. Not a job, even a hundred postal cards, can be run off until he has passed on the proof. Every line of type, one may say, has to be suggested by him. Work drags, orders are not filled, and at length he finds it absolutely necessary to put on another $6 chap.

And right here nervous prostration begins. Script type gets on the press against a full-form blanket, and goes thence to the hell-box — or might as well. Rule is turned and scoured about over the stone until its face is ruined. Dead forms lie about, the lye-pot coats over with dust, paper packages are broken into and thrown about, gauge pins and quads and grippers "happen" to strike the form, etc., and the boss strives to be everywhere and do everything at once, and among it all to evolve his customers' orders and get together that $12 for Saturday night. He is saving $150 a year by all this.

I know an office run on something like this plan, with fairly good help, employing several workmen. A lye-can is never known there. With a ton or two of type in hundreds of good-faced fonts, there are not quads to set up the half. Stones and type-boards are full of dead forms or reserve matter, and the compositor pulls for quads or sorts until the wreck falls to pieces some day as pi and is finally distributed so. Hustle and jump are the rule, but there is not less than two hours of lost time daily for each man — 40 cents, $2.40 a week, or $14.40 a week for six. Overtime to all hours of the night follows in busy times, with the result of jaded, spiritless workers the day following.

I know another office — a one-man affair — where leads are cut to picas, rule is adequate and kept in case, where there are ample supplies of quads, slugs, wood furniture and metal, where the stone is kept clean and dead forms go from the press to the lye-pot and sink and thence case; where the material that is needed is on hand and in proper shape for instant use; where the workman has only to reach for what he wants and drop it into his stick. Commercial forms grow like magic under his fingers.

The right thing for that man to do who discharged his skilled help and hired two boys, was to get rid of his profit killers.

Arrange the workroom so as to make the fewest steps answer. Every step costs the employer money.

Provide abundance of that class of material which goes to make up a form, but which does not print — quads and furniture. So he will save "pulling" and pi. Pi costs more to distribute than straight lines of type.

Install a lye-pot and insist on its use. So he will obviate filled letters, picking forms and many delays on the press; and the press coins all the income the owner gets.

Have a handy place for everything and adopt an inflexible rule that nothing shall be laid down except in its place. One loses no time then in guessing where to find what he needs.

Replace worn-out rule and type as fast as possible with new. Old material costs the owner more in time spent in make-ready than new will cost to take its place.

When the workman can make one motion add the piece he wants to his job, when he can lock that job up on a flat stone with a couple of turns of his wrist, when he can drop that in the press, add a new sheet or two to his tympan and start up, then the worst profit-killer of all — overtime — will be done away and the employer will make money and have peace. He can look up more business and find that there is time to handle it.

Under such conditions a first-class workman could handle $50 or $60 output of commercial work in a country office, whereas it would puzzle the two boys and their boss to turn out $25. The difference lies in getting rid of the profit-killers.

ACKNOWLEDGES ITS HELP.

I do not want my name to come off your books. It shall stay there as long as I live — unless I go "broke." I am more indebted to THE INLAND PRINTER than to any other one source of information for what little excellence I have attained in the craft.— *A. Vyrde Ingham, The Republic Press, Geneseo, Illinois.*



Engraved by
GATCHEL & MANNING,
Philadelphia, Pa.

MARBLE TIME.

THE INLAND PRINTER

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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R. B. Simpson, Eastern Agent.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

Courts of arbitration, for the settlement of disputes between employers and employes, will not be satisfactory to workmen unless they have a full representation of their own choosing.

The typographical union was unable to satisfy the pressmen in the matter of representation, and now the pressmen are unable to satisfy the assistants' and feeders'. If organized labor is to advance, it must have confidence in itself. Disorganized organized labor is a menace to every one concerned.

The emphatic assertion is made by a writer in *The Typographical Journal* that the interests of capital and labor are NOT identical. Logically, they should be, but selfish policies and retroactive manipulations are responsible for a division of interest. This is possibly what the *Journal* writer meant, but he does not say so.

The American Newspaper Publishers' Association has made contracts with the typographical union, the pressmen's union and the photoengravers'. The directors have considered the conditions confronting them and have taken a business-like way of obtaining assurance of the uninterrupted production of the newspapers in the association.

Announcement of the awards made for "Suggestions for Improving The Inland Printer" (see page 530, January number), will be found elsewhere in this issue. The names of the prize-winners in the discussion on "What a Printers' Salesman Should Do and How He Should Do It" (see page 692, February number), also appear in this issue.

Lack of confidence is the root of much trouble in the printing trades. The employer is skeptical of the representations of his competitor. The journeyman distrusts the employer, and the employer reciprocates. The workman distrusts his fellow workman in the allied trades. Discussion of grievance and the proposal of remedies for the bettering of conditions are carried on, but each disputant carries a metaphorical axe.

When one has occasion to make remittances of small amounts by mail, the old "shinplasters" are sadly missed. Stamps are not always acceptable and are unsatisfactory for obvious reasons. The Association of American Advertisers, a large proportion of the membership of which consists of patent medicine concerns, is taking active steps to press upon Congress the post-check currency plan, and has established a bureau at Washington for the advocacy of the new system. There is much truth in the assertion of the association that, "with convenient mailing currency in the hands of the people, subscribers will multiply and advertisers receive better returns for their announcements in the press."

OUR NEW VOLUME.

WITH the April issue THE INLAND PRINTER begins its twenty-ninth volume. Started in a small and modest fashion in 1883, it has gradually increased in size and quality until to-day it is the acknowledged leader of the printers' magazines. No publication is looked upon with more favor by those in the printing and allied crafts. None has a wider circulation. In the six issues of THE INLAND PRINTER ending with March, subscribers were given 1,002 pages of reading matter, illustrations and advertising, to say nothing of many special inserts, all of immense value. A glance at the index bound in that number discloses an array of articles worth many times the subscription price. The volume just opening will contain even more than volumes that have preceded, and will be of greater service to readers. The best way to secure every number is to subscribe. Do not depend upon buying issues as they appear. Have your name placed upon the list and then you will receive each issue as it comes out.

A CONTINUOUS "PHOTOENGRAVERS' NUMBER."

IN October, 1900, THE INLAND PRINTER issued what was called a "photoengravers' number," in which were presented many very excellent examples of the engraver's art. Although that edition was put out under the above title, contained several articles pertaining to late achievements in the line of engraving, and was a wonderful accomplishment pictorially and editorially, it is also a fact that *every issue* of the magazine is in a measure a "photoengravers' number." The present one, for example, has a larger showing of colorwork than the number referred to; indeed, it has more work of this character than all the other printers' publications. And this, too, in spite of the fact that its edition is so large as to make the printing of these sheets a matter of no small expense.

The ordinary three-color half-tone process is represented by several unusually fine specimens; in the duotype or two-color process two very excellent illustrations are shown; and in the "graintype" process, in which three-color plates are produced without the use of a screen, one sample is presented. In addition to these are to be seen a "graintype" plate in black only, half-tones in black only, half-tones with tinted backgrounds, and half-tones run in the new "double-tone" ink, the latest fad (if it may be so called), whereby a two-color effect is secured in only one printing. These half-tone illustrations are made from various copies — photographs, pen drawings, wash drawings, and even from other half-tones, so that the student interested in pictorial work will find abundant opportunity for study and improvement in these pages.

Going still further, the advertisements of the engraving houses are valuable lessons in themselves, exhibiting, as they do, modern ideas in designing and platemaking. A photoengraving department is also a regular feature of THE INLAND PRINTER. It appears not alone in this issue, but in every issue of the publication. In this department is published the latest information regarding the reproductive processes, and through it the engraver receives a knowledge of his art obtainable through no other source, and has, at the same time, a medium whereby he can impart useful methods to others in the craft, should he so desire. The covers of the magazine, which are changed every month, are also valuable aids in illustration and color-printing.

While none of the regular departments will be omitted or any regular features left out, the May number, the second issue of the new volume, will also be a "photoengravers' number." In it will appear many three-color inserts and other illustrations, as well as the attractive advertisements of several engraving houses that could not be got ready for the April number.

Many subscribers take THE INLAND PRINTER because of its enterprise in this direction, and advertisers desiring to reach the purchasers of printing plates patronize the publication because it so thoroughly and completely covers the field. They know their profit lies in using its pages, rather than those of organs that make but feeble attempts to imitate THE INLAND PRINTER'S original methods.

UNWARRANTED EXTENSION OF CREDIT TO PRINTERS' CUSTOMERS.

WRITING to THE INLAND PRINTER on the subject of credits, Mr. F. W. Thomas, of Toledo, Ohio, says that printers are a trusting lot and they generally run a trusting business; but as trusting often leads to busting, it is a subject that deserves most careful attention.

While some large concerns in the printing line have regular credit men, and handle their credits with the same business sagacity that is exercised by manufacturers and dealers in other lines, it is only too true that the most of printers, especially those running small or medium sized plants, are so solicitous to get every order that is offered, that frequently they give scant attention to the customer's ability to pay.

The individual losses so made are seldom large, but they foot up a surprising aggregate in a year.

Credit is a favor.

Especially is this true in the printing business. The bulk of the cost of every job has been paid in wages, probably even before the bill has been made out. There is no sane reason why payment should not be expected immediately on the delivery of the work. But custom has foisted upon us that senseless bugbear of thirty days' credit, which too often drags on its weary length for sixty or even ninety days, and sometimes, like the brook, runs on "forever." And we have come to look upon this as the natural order of things and

make no effort to check it or to get cash, even when we could get it just as well as not.

We must admit that it would be a senseless bother to a regular customer to draw a check for each individual bill, and that it is only ordinary business courtesy to allow his bills to stand until the end of the month and collect the entire amount at one time.

It is wise also to allow two per cent discount to such customers for remittances *sent in* before the tenth of the month. Even this discount is somewhat a concession to custom, for there is no real reason for any discount on a class of work that consists so largely of labor cost as does printing, but the custom is established and business houses accustomed to securing cash discounts can not be convinced that printing is any different from other commodities. But this discount it is policy to allow. It should, however, be refused absolutely at any time after the tenth of the month and allowed only to regular customers who *send in* their remittances. It should be distinctly printed on the bills and statements sent to such customers, that this discount will be allowed only for remittances *mailed* or *sent in* before the tenth of the month following date of purchase, and in this way it can be made a means of inducing voluntary payments and of saving the time and expense of sending a collector.

No bill under $5 should ever be charged, except to those customers having regular monthly accounts. It is an imposition for a transient or merely occasional customer to expect it. Conspicuous signs should hang in the office, stating that all bills under $5 must be paid in cash. The time, car fare and clerical work necessitated by the charging and collecting of such items is frequently in excess of the profit on the work.

Cash in advance for small jobs should invariably be insisted upon from all strangers; and on larger orders, cash in advance or satisfactory references should be demanded, and if references are given, no matter how good, they should be investigated before proceeding with the work. In asking for credit, a stranger is asking a favor, and it is legitimate and proper that he should be expected to prove his right to it before receiving it. If, on polite request to pay cash or furnish references, he objects, it is fair evidence of bad intent, and a loss of his order will be a gain.

The printer should make it his business to know the financial standing of all of his customers, nor should he permit himself to get rusty on the subject.

If the printer can get rid of the cost and annoyance of collecting small bills, and save the loss on that class of business, he will have gotten a long way toward eradicating the present evil of overtrusting.

Losses should not amount to more than one half of one per cent of total sales, but they will if the whole matter of credits is not closely watched.

Collecting of large accounts should be prompt and persistent. The small or medium sized office ordinarily should not have on its books, at any one time, more than the amount of one month's business.

I have said before, that credit is a favor. Printers need to have this impressed upon them, and they need to impress it tactfully upon their customers. Instead of, "Do you want this charged?" the printer should say, "You wish to pay this bill now, do you not?" Much of the present habit of charging everything could be avoided by tact in handling customers. Let your expectation and manner spell cash. Take it for granted that the customer intends to pay cash. Make him feel that credit is the unusual thing and has to be asked for, and many times he will pay cash, when, had your entire manner indicated that you did not expect cash, he would have said, "Mail me the bill."

Invoices should be made out and placed with the goods or handed to the customer when the work is called for. Failure to have invoices ready on time, though apparently a small matter, is responsible for the charging of many small items.

When any bill is charged, other than to customers who have regular monthly accounts, there should always be a distinct understanding as to when the bill is to be paid, and a note of same should be placed in the office tickler and followed up promptly when the time arrives. Let the customer feel that you have his promise to pay that bill at a certain time and that you remember it and expect him to keep his promise.

Indefinite credit is disastrous. "Short accounts make long friends." Do not be afraid of offending people by asking for your money. The man who has owed you for three months is more apt to go to another printer for his next job than to come to you. The very fact that he owes you will keep him away.

Years ago an ink salesman called on me, and when I asked him what terms his house gave, he said, "One hundred days." I asked him why they gave one hundred days when other firms gave thirty, sixty or, at most, ninety days. "Well," said he, "that is the customary ninety days and then ten days extra, so that if, for any reason, you can not conveniently pay the bill, you will have ample time to write the house to that effect and secure a further extension." That firm will probably get its reward in heaven. Such methods are more and more a thing of the past. The printer should not accept such terms, if he can get them, for they can only be justified by poor goods or exorbitant prices. He should never give such terms, or what is the same, allow people to take them, for the margin in his business will not permit of it. All mankind dislikes to pay for dead horses. An old bill is harder to collect than a new one. Don't let them get old. And, above all, when the inevitable happens, and an account does get decrepit, don't add to it. It is simply sending good money after bad. The man who will take offense at being made to pay one old bill, will be madder yet when you try to make him pay two old bills.

The great majority of people will pay their bills and pay them with a reasonable degree of promptness, if handled with tact and judgment, but there is a certain class who have no intention of paying anything,

and who go from shop to shop, taking advantage of the foolish secretive antagonism of printers among themselves, until they have held up every office in town. They spring the old story about the poor work done at other shops and, by a judicious mixture of complaint and flattery, and promises of "all their business," they lead still another lamb to the slaughter.

If there is an organization of printers in a city, one of its most profitable plans would be the mutual reporting of this class, so that, at most, the depredations of each such rascal would be confined to the first offense. The saving in the aggregate would amount to hundreds of dollars a year.

If there is no organization, it would seem as if the instinct of self-preservation would dictate immediate combination in this matter at least. Certainly no printer should object to reporting dead-beats to even his worst competitors, if he receives a like service in return.

In my own city I recall one such shyster who beat ten different printers, including myself, out of a total of over $125. In this case I succeeded in having all of the accounts assigned to one lawyer and, through legal process, forced the debtor, a notorious dead-beat, able, but unprincipled, to pay the whole amount and the costs. It is a sad commentary on the lack of fraternal spirit among printers that, even with this striking example of what coöperation would do, a meeting of all printers called to exchange the names of other similar dead-beats, brought out representatives of but three, out of some twenty-odd concerns.

If this spirit of suspicion, this inane lack of willingness to coöperate could only be wiped out, the task of the credit man in the printing-office would be materially lightened.

I have always felt that this matter is the one thing on which printers could meet and combine without even the possibility of friction, and that a combination begun along this line would gradually lead to an acquaintance and consequent better understanding that would eventually enable the organization to take up the solution of more difficult problems with a more reasonable assurance of success. I sincerely hope that this suggestion may be taken up in other cities, and that it may bear better fruit than here.

The printing business is one of close margins. No printer can afford to lose five per cent of the amount of his sales in the expense of unnecessary bookkeeping, collecting, unjust discounts and bad debts, yet many of them are so losing that amount and more, and it is making a serious hole in their profits.

With close attention, some backbone and effective coöperation with other printers, this dead expense can be cut in half.

It is a very conservative estimate to say that the plans here suggested would, if thoroughly carried out, make an increase of at least one-tenth in the net profits of the printers in any city.

Are they not worth trying? And, I may add, don't wait for the other fellows, but unlimber and go after them yourself.

Go and see each printer in your city; ask each one to prepare a list of all the people who have beat him, and to bring that list to a meeting of all the employing printers, where such lists will be exchanged and plans arranged for reporting future cases.

The simplest and best way for reporting these new cases would be for each printer to furnish self-addressed, stamped envelopes, which should be assorted in bunches containing one envelope for each concern, and a number of these bunches of envelopes given to each firm. Then, whenever a new dead-beat is discovered, the printer who makes his acquaintance should write simply that man's name and address on slips of paper, put one in each envelope in a bunch and mail them. It would be a further advantage if each firm were to be designated by an understood number and this number added to the slip. Then, if any printer receiving the slip desired further information, he would know where to get it.

With such a plan in vogue, the printing-office dead-beat would be very much "up against it," and the credit man could sleep secure.

GERMANY'S INDUSTRIAL PROGRESS.

PRINCE HENRY'S visit to the United States has stimulated interest in American affairs in Germany and reciprocally has awakened much curiosity and discussion of the present and future of the fatherland. "We have been able to show something of the commercial greatness of our country to the Prince, however hindered by overpowering social functions, and it may be that we have felt that the evidences of our vast commerce and material resources have been sufficient to back every vainglorious boast of superiority that our vanity might encourage us to make."

It is timely for us to consider the great strides Germany is making through the genius of her people for patient scientific research and the intelligent application of the results therefrom to the material welfare of the country. It is the common belief, writes Mr. E. H. Ozmun, consul at Stuttgart, that the commercial rise of Germany has been largely due to the results of the Franco-Prussian war, but while much is doubtless due to this event, the nation's capacities and aims must be gauged by looking further back than 1870-71. Technical education had its beginning in Germany long before the Franco-Prussian War, and the whole standard of education in Germany is higher than in either the United States or England.

Sixty years ago Liebig had fifty students working in his factory, and all of the German universities have had their own chemical laboratories since 1827. To-day, there are in German factories 4,500 thoroughly trained chemists, besides more than 5,000 assistants, whose brains are constantly at work upon the problems of improving processes, lessening cost of production, etc.

The sugar industry illustrates the practical applica-

tion which the Germans make of their educational system. In 1840, 154,000 tons of beet root were crushed, from which 8,000 tons of raw sugar were produced, showing about 5½ per cent of raw sugar extracted from the root. Twenty years later, 1,500,000 tons were treated, which produced 128,000 tons of sugar, or about 8 per cent. Last year, about 12,000,000 tons were crushed, which produced 1,500,000 tons of raw sugar, raising the percentage to 13. This advance is due entirely to scientific treatment.

The production of dry colors, chemicals and dyes in Germany shows a corresponding increase in product and in dividend-paying capacity. Comparing the statistics of the dyeing industry of the year 1874 with those of 1898, it is found that, notwithstanding prices in 1898 were considerably lower than in 1874, the net income in 1874 was 24,000,000 marks (about $6,000,000) and in 1898 was 120,000,000 marks (about $30,000,000). The great increase of earning capacity is due largely to the constant labor of trained men, who, by application of their technical knowledge, have so cheapened production that they have succeeded in getting this trade away from the English, who formerly controlled it. Another illustration is found in the manufacture of artificial indigo, a chemical process for making which was discovered in Germany about thirty-five years ago. It was started with less than forty workmen, all told. It now employs over 6,000 men, and has a staff of 148 scientific chemists; and by placing this substitute upon the market at a very low price they have nearly ruined the natural-indigo industry of India.

The Germans have also discovered a method for obtaining ground slag from steel processes, which is used as a fertilizer; and England, although she produces as much steel as Germany, has become a good customer for this article.

The Krupp gun industry is another instance of this progress, too familiar to need description; but the latest is the discovery, by a German chemist by the name of Giebler, of a process of hardening steel which makes it, it is said, fourteen per cent stronger, fifty per cent lighter and one-third less costly than the Krupp, Harvey or Boehler steel. The inventor will not sell the secret of the process to any foreign manufacturer, but will retain it for the benefit of Germany. This, if true, will give this country an enormous advantage in naval matters; for, with a lighter hull, lighter machinery and lighter guns, a very much higher rate of speed can be produced for a given consumption of fuel, which means also an enlarged steaming distance.

A century ago, the English and French makers of scientific instruments were far in advance of the Germans. During the last twenty years, all this has changed. The value of the exports from Germany of scientific instruments for the year 1898 was about $1,250,000 — three times what it was in 1888 — and the work gave employment to 14,000 people.

These are a very few of the many instances showing the close connection between the scientific education of the German people and their commercial prosperity.

The conclusions to be arrived at from the foregoing are not so much academic as economic and practical. In Germany, a young man is called upon to decide, early in his career, whether he will take a classical or a scientific course. If he decides to take the latter, he goes into the "Real Schule," or lower scientific school, to be elevated thence to the "Real Gymnasium," or scientific high school, and thence to the "Polytechnicum," or institute of technology, which is separate from the universities. In this course, he has no Greek and only a moderate amount of Latin, but he has the sciences, engineering, mathematics, modern languages, history and a mixture of practical and theoretical training in various technical branches, with frequent excursions for the purpose of inspection of work in factories and public enterprises. The faculties of these institutions keep in touch with the manufactories, and when capable young men graduate, they easily find situations. This is also true of the technical high schools, of which there are twenty-four, which, likewise, have courses in engineering, architecture, drainage, irrigation, modeling, drawing, chemistry, modern languages, history, etc. The questions for the people of the United States are: Is our system of education as perfected as it should be? Have we sufficient scientific education of the best grade, and are our educational institutions in close enough touch with the manufactories to supply their needs? If not, are we not hampered in competition with our great commercial rival, which enjoys this complete coöperation?

The Imperial Department of Commerce and Industries has been of great assistance to the German manufacturer. It has been an intermediary between the educational and practical work, guiding the one, sustaining the other, and providing information to the manufacturer, first in beginning his industry, later in expanding it and finally in marketing his surplus.

We should not rely too much on our unrivaled natural resources in the struggle for foreign trade. No country can rest in fancied security. What is the cheapest and best to-day may be made cheaper and better by our rival to-morrow, with its human plant of half a hundred thousand trained scientific brains working daily and steadfastly.

INTERESTING PICTURES.

Artist H. L. Grant, of Oakland, is adding to his fame as an expert artist, and some of his productions have merited the recognition of the best publications of this country. A number of recent issues of THE INLAND PRINTER, published in Chicago, and a publication that ranks highest in illustrations and typographical make-up, has reproduced several of Mr. Grant's pictures in full-page illustrations, and they rank with the best of any we have ever seen in that superb publication. The January number contains two full-page pictures from Mr. Grant's studio, entitled "Gossip at the Well" and "A Touching Story," both taken from life, and depict to perfection two of Oakland's most interesting children, Master and little Miss Grant. —*Garrett Journal, Oakland, Maryland.*

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XXI.— DETAILS OF NEWSPAPER WORK.

IN the preceding article our study indulged in one expression of opinion, resultant from surprise and enthusiastic dissent, that seems to demand a complementary recommendation, more in keeping with the spirit of the assertion that the object of the study is not choice of systems.

Using a small initial for certain words was called absurd, meaning, of course, that the words should be



Photo by L. I. Dygert, Newark, N. J.

A LESSON IN ZOÖLOGY.

capitalized. Nevertheless, if editors, or any persons in authority, insist on having them otherwise, all that the proofreader can do is to follow instructions. Editors are no less likely than other people to have preferences that are not always logical or what most persons would call reasonable, and the absurdity noted may have had editorial origin; but it seems probable that the proofreaders who wrote the rules were the originators of them. A proofreader who is intrusted with the determination of moot points in style needs to be very careful. He will find that his footing is insecure unless he is able to give a real reason for each decision.

We might well extend our inquiry, even to exhaustion, in this particular instance, for it furnishes a crucial test. Evidently, the rules criticised are based on a supposed analogy. Scholars are not all of one mind as to the real value of analogical reasoning, but this seems to be a case where substantial agreement is assured. Analogy must be the basis of rules for guidance in such matters; but those who make rules should learn to discriminate between real classes of word-forms, decided by principle, and the forms that are exceptional.

Correct practice might be simplified if we could adopt the French method of using lower-case initials for words derived from proper names, but English practice demands capitals, as every one knows. Exceptions to the English practice in this respect are very few, and restriction of them, rather than extension of the list through misapplied analogy, is far more consonant with regular language tendencies, even when we admit that restriction of the use of capital letters is also advisable. A reasonable question, worth an answer even from newspaper men, is this: Is it not wise, for many reasons, of practical economy as well as of mere grammar, to classify all usage categorically, and to preserve all of the established categories?

The error of the two style-books referred to could—and should—have been avoided by consulting the two latest and best dictionaries. In the making of the Standard and the Century Dictionaries capitalization was considered, as it has been in no other similar work, and in them no word is printed with a capital letter save those which the lexicographers intended always to be so written. Interest and instruction might be found in counting the words therein that are properly capitalized, but which would have to be otherwise under the two obnoxious rules.

Any proofreader, or any one else, who gives instruction to a set of workers, that words derived from proper nouns, but become common, must not be capitalized, may well specify every word that he wishes so treated. He will find that he can not make a very long list, although some such lists would inevitably include some terms as to which most persons would not consent to such treatment.

He could confidently write bowie-knife, boycott, china, and others (we will not pause to search them out now). He might be pardoned for writing unhesitatingly herculean, india-rubber, procrustean, and others; but it would have to be merely as a personal preference, if he would be thought to know the common mind on such matters, for many even now write, with reasonable support, Herculean, India rubber, Procrustean, etc. But he can not find an iota of decent support for such forms as brussels carpet, irish potatoes, venetian red, plaster of paris, etc.

We have made much of this, purposely, because it enforces a valuable lesson. Busy newspaper men should not be hampered with such senseless rules.

Per contra, all words that are capitalized, except personal or geographical names, are merely particular uses, with no reason for capitalizing other than the mere fact of such particular application. Some of them are universally recognized in these special functions, so unquestioningly, in fact, that they are unhesitatingly classified as proper nouns. Who, for instance, would write of the renaissance or the reformation (in their specialized senses)? Would any one fail to use



Photo by Oliver Lippincott.

A SNOW-STORM ON GLACIER POINT,
YOSEMITE VALLEY, CALIFORNIA.

Duotype Plates by
BINNER ENGRAVING CO., Chicago.
Reproduced, 10½ x 13⅝, for
Geo. Rice & Sons, Los Angeles, Cal.

capitals in Declaration of Independence, and similar titles? All such names are really common nouns essentially, but in the particular applications they are used as proper nouns, and in the case of those which no one questions it is well enough to call them proper nouns, just as if they never were anything else.

It is difficult to bring this matter to a focus, in connection with newspaper proofreading, because so much might be — must be — included in order to secure thorough comprehension of all that is meant to be covered. Enough to be suggestive must suffice for this study, mainly because it is not intended as a study of principles, or even of practice, but of conditions to be met in the proofreader's work. The point of most practical importance is that the proofreader needs not only to be master of a system, but will find urgent need of adaptability to various circumstances. He should be prepared with equal facility to determine for himself, systematically, when called upon to do so, and to adopt and apply all sorts of editorial vagaries on occasion. Variety of practice will surely present itself to one whose place of employment varies.

It would be difficult, if not impossible, to find a newspaper that shows real uniformity in capitalization. It may be that real uniformity is unattainable. No doubt can be possible, however, that the nearest approach that can be made to it is desirable. This is especially true in the point of always treating every occurrence of any one term alike — capitalizing sometimes and not at other times should be avoided, much more than it is.

Our study of this detail of newspaper work began by citing three forms for one name. Undoubtedly each of the three persons who set these styles — some one must have done it originally in each case — thought that his way was the right way. Many more instances of disagreement might be adduced, and in some of them it would be very hard to prove that one form has really any more support than the other in usage. A few may be useful as groundwork for independent study.

Geographical names of certain kinds, and somewhat similar names that may be classed with them, show variation. Such are names of rivers, mountains, counties, streets, etc. A majority of people insist that the common noun — river, county, street, etc.— is part of the proper name and must be capitalized. Many, however, are not of that opinion. While we find most commonly Hudson River, Cook County, Michigan Avenue, Monroe Street, etc., we should have little trouble to select a paper containing all such names in the forms Ohio river, Kings county, Moore street, etc. We need have no difficulty, either, in assigning a reason for the latter treatment. It is at best a subject of conventionality, and some writers reject the form with strongest present conventional standing, because its rejection affords a reasonable means of eliminating a superabundance of capitals.

Certain terms are often held to be of a nature that ranges them with the geographical names analogically, so that we not uncommonly see Pacific Coast, Atlantic Coast, East Side and West Side of New York, New York City (as if city were part of the name, which it is not). In line with these are Middle Ages, Dark Ages, etc. The writer has yet to hear a real reason for capitalizing any of these, or of numerous others like them. For the proofreader, however, preference by those in authority must be sufficient reason.

Some people will have Power capitalized and write government for the governing body, while others reverse the treatment; some will write Congress and Assembly, but congressman and assemblyman; and innumerable other differences exist, and will remain so long as no one prime authority is established.

(To be continued.)

Written for The Inland Printer.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. XVIII.— MATRIX AND SPACEBAND TRANSFER.

WHILE talking with the Operator one day, the Machinist said: "Do you remember how, every once in a while, a line of matrices would be dumped into the thin-space receptacle when the line was being transferred to the second elevator?"

"Indeed I do," replied the Operator. "That was one of the first things you fixed when you took charge here. Perhaps I might understand it now if you would explain it."

"All right," replied George; "I'll try. You see this screw in the bottom of the first elevator slide? That is an adjustment for regulating the height to which the elevator can rise when carrying a line of matrices to be distributed. The guide-block on the elevator head must come in line with the groove in the guide-block on the end of the transfer carriage (*A*, Fig. 26). If the elevator does not rise high enough

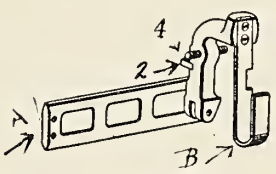


Fig. 26.

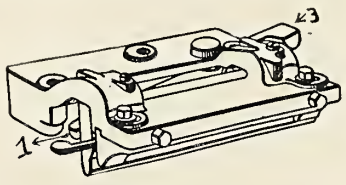


Fig. 27.

for this, the matrix line can not be transferred to the second elevator. When the screw is adjusted properly the matrices will rise a trifle and transfer easily.

"The transfer carriage is drawn to the right by the coil spring in the hollow frame of the machine, back of the assembler. The lever which operates the carriage has a roller which follows the surface of cam No. 10. This roller has an eccentric pin, the same as the line-delivery carriage roller has, and when this eccentric is properly set it will cause the shifter finger (*B*, Fig. 26) to retreat far enough after transferring a line of matrices, to allow the trip lever (1) in the elevator guide (Fig. 27) to drop in front of the pro-

jection (2) on the transfer carriage (Fig. 26), so as to lock it in that position. Now the transfer carriage can only be released by the latch being lifted, which the second elevator does when it comes down. This is accomplished by the adjusting screw on the arm striking on top of the trip lever (3, Fig. 27). This lifts the other end (1) of the trip lever, which normally lies in the path of the projection (2) on the transfer carriage, and permits the transfer to be made.

"The lever which moves the transfer carriage is connected to the lever which operates the spaceband shifter pawl by a link and turnbuckle, which you can see right behind the keyboard cams. When the transfer carriage moves, the spaceband shifter moves also. If the shifter pawl is locked by the operator — as is done when recasting lines — this, of course, prevents the movement of the transfer carriage.

"This transferring device, you see," continued the Machinist, "is safeguarded in three ways. First, if the first elevator does not rise high enough to allow the guide-blocks to meet; second, if the second elevator fails to descend, which will occur if the distributor stops and matrices partly on the bar and partly in the distributor box hold the arm in its upward position; third, if the spaceband shifter pawl is locked back by the operator.

"Now as to the cause of the matrices dumping into the thin-space box: In the first place, the cam roller was not set so as to return the transfer carriage far enough to allow the trip lever to lock it, so if the second elevator did not descend, there was nothing to prevent the action of the transfer, which proceeded to shift the matrices into the intermediate spaceband channel, from whence they would fall into the thin-space box. I reset the roller and adjusted the turnbuckle so that the spacebands were swept fairly back into the spaceband box each time, and then, with the second elevator down in its lowest position, I set the screw on the arm which unlocks the trip lever so that the end (1) would clear the projection (2) about one-thirty-second of an inch. That settled that trouble."

"What causes the spacebands to get stuck in the intermediate channel and fail to be returned to the spaceband box by the shifter pawl?" queried the Operator.

"That is usually caused by the screw (4) in the shifter finger (*B*, Fig. 26) being turned in so far that it prevents the two shifters from coming close enough together to enable the pawl to drop over the ears of the spacebands."

"I understand that now, I guess," said the Operator, "but I don't just see what stops the machine when the transfer carriage fails to act."

"Well, you'll have to go back to a former lesson if you don't grasp that proposition," replied the Machinist. "You will remember that when I explained the action of the various cams I showed you the safety pawl on cam No. 10. That pawl lies in the path of the stop lever which throws the clutch out of action, and this pawl will come in contact with it unless the roller on the transfer lever pushes the pawl to the right and so allows it to pass by the stop lever. If the roller is prevented from following the cam surface, as it would be by the transfer carriage being caught or the spaceband pawl being locked, this safety pawl would stop the machine. In this event, a pull on the controlling lever disengages the safety stopping pawl and the machine will finish its revolution."

(To be continued.)

Notes and Queries on Lithography

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck avenue, Brooklyn, N. Y.

E. L. J., Vancouver, British Columbia.— Received letter for Mr. Blanchard, and it has been addressed and mailed. Thanks for encouraging words.

To Various Inquirers.— Several inquiries, necessitating an extra amount of labor and research to answer, must be left over to the next issue of The Inland Printer. Persons desiring special information by mail will oblige the writer by so specifying in their letters of inquiry.

Reducing Machines.— Mr. L., of the W. L. Co., New York, writes: "Where can the best rubber-reducing machines be procured for use on stone?" *Answer.*— Fuchs & Lang are to the United States what Krebs or Klimsch are to Germany, or Penrose to England. They can supply anything for the use of lithographers.

Graphic Qualities of the United States Paper Money.— It has been universally conceded that the United States paper money is the richest in design and most perfect in workmanship, as far as engraving and printing is concerned, and presents, on account of its delicate, intricate construction, the greatest difficulty to counterfeiters; every stage in the progress of making the bills is carried on by Uncle Sam's own workmen, and in his own buildings.

Time Consumed in Designing and Engraving United States Paper Money.— Many of the past issues of our national currency were patched up from odds and ends already engraved, having appeared on former issues of money. This combining, devising and scheming to make it difficult of imitation is carried on in the most deliberate manner. No rush here — all concentration and thought. Let it be emphasized right here that good work requires time in execution.

T. Y., Toronto, Canada, writes: "I have ordered some parts of the "Handbook of Lithography" from a news-agent, but heard no more about it. How many parts have been issued of the "Handbuch der Lithographie und des Steindrucks," by G. Fritz, Wilhelm Knapp, publisher, Halle?" *Answer.*—The first volume is complete, embracing the subjects: "Die Lithographischen Zeichnen und Gravur Manieren" and "Die Lithographischen Farben-druck-manieren." Would advise that you write to the New York branch of The Inland Printer Company, 116 Nassau street.

Citrochromie.—A Rival of the Three-color Half-tone Process.—A new method for making superior printing plates

for the three and four color process has been invented by Dr. E. Albert, of Munich. A number of firms in Europe are using the method at present, and the last specimen shown in the *Schweitzer Graphische Mitteilungen,* which was produced by the well-known art firm of Meisenbach, Riffarth & Co., in Munich, is really a choice reproduction. The peculiarity in printing is that black is printed first, next red, then yellow, and last blue. The colors can be printed while wet, one upon the other, and a press is being built upon which all the colors can be printed successively — one upon the other.

Electricity the Latest Agent of the Lithographic Art. It is generally said that Senefelder considered all possibilities of lithography, and made the art perfect in all its principles. But he could not have had the least inkling of photography on stone, the possibility of printing engravings with a roller, the use of power printing or the rotary press for lithographic work, nor the six-color press, the Ben Day machine, the air brush, or the preparing of ordinary zinc plates by the electrolytic process. But all these things are here, and we have not reached the end. Electricity is the youngest agent in the service of our art, and we shall very soon have something to say regarding the new litho printing surface produced by electrolysis.

Color Filters for Three-color Photography.— P. E., New York, writes: "Kindly advise a steady reader of your valuable columns what substances are used for coloring the filters in extracting the red, blue and yellow rays in producing three-color printing plates." *Answer.*— Colors used are, for the red rays, an absolutely pure green color; for yellow rays, violet color; and orange color for blue rays. The methods and substances differ widely; colored glass, liquids, emulsions, gelatins, etc. The more pure the coloring matter the more perfect will the extraction of the colors be. The subject is fully treated in "Handbook of Photography in Colors," by Thomas Bolas, Alexander A. K. Tallant and Edgar Senior, published by E. & H. T. Anthony & Co. On sale by The Inland Printer Company.

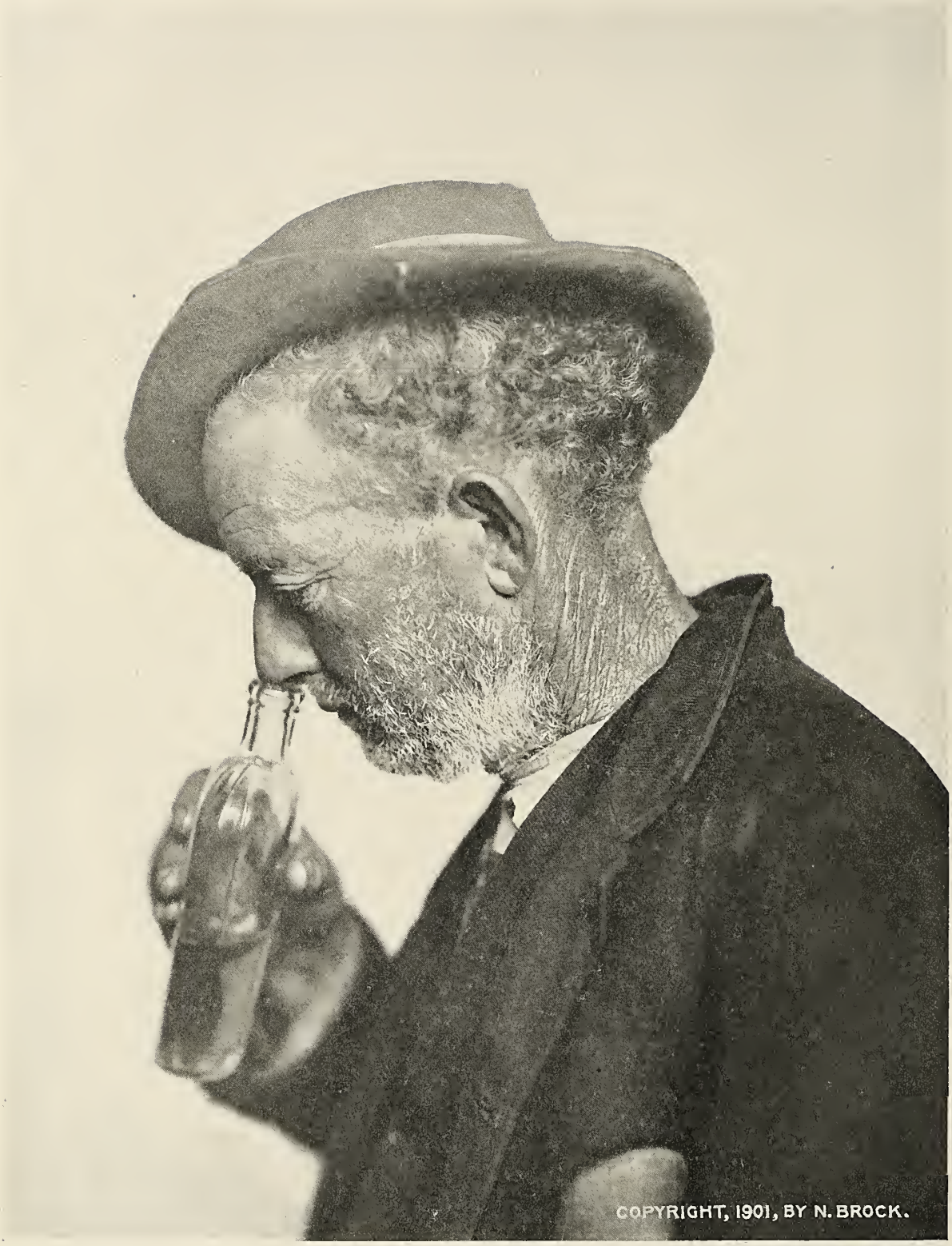
Multicolor Press Is Becoming Popular.—The use of the multicolor press is as yet in its infancy. It has its powerful opponents, however, who will not concede the possibility of printing six colors at once, and claim that "a man can not run six presses at one time," or that "large orders are not numerous enough to warrant such presses," exactly the same arguments of thirty years ago, where the hand press printer, making four hundred pulls per day, said: "How can a man watch a printing engine turning out as much work in a half an hour as we can do in a day? Why do we want a steam press; where is the work to come from?" But the printing engine came all right, and so did the work, and, thanks to this progressive agent, there are many more people employed in lithography now than ever before.

How to Use the Pantograph for Engraving.—Ad. J. C., Brooklyn, New York, writes: "I see that litho engraving can be done by machine, but I fail to see any description for the process by which the work can be done. If not too much trouble, would you explain the operation in your next issue?" *Answer.*—The pantograph is a mechanical contrivance, based upon mathematical proportion. A double system of levers is so arranged that the motions which one system makes are reproduced exactly by the other system, either on a larger or smaller scale. Thus, as is the case in an engraving machine, the movements of a point within a given groove will cause a duplicate point to reproduce the same movements in a greater or lesser dimension upon some plate intended to be used for printing. In other words, movable types, composed of thin plates of zinc, copper, or other suitable material, provided with a letter of rather large dimension, cut in sufficiently deep to guide a dull point around, are laid together upon a board, and the dull point of the enlarging end of the machine is freely pushed along the grooves. It will be observed that the diamond point at the reducing end will engrave the same forms with increased truth and accuracy upon a stone or plate. With little handwork a printing plate, of lettering or ornaments (especially small lettering), can be produced, such as would be impossible to render as true by hand.

Ben Day on Zinc Plates for Linework Reproductions.— Kelso, Hartford, Connecticut, writes: "I have a number of color plates to make for labels, the originals of which had been engraved on stone, but are now photographed on zinc and etched up in high relief for the type press. In this work there is a lot of ruling, to be done in the colors, requiring a wood engraver's ruling machine. I have seen the Ross lined papers used for this purpose; could not this paper be used on such work by drawing with pen and ink, and then photoengraved from these drawings, to obtain the color plates?" *Answer.*— That method is sometimes employed, but it is safer and more expedient to make "offsets" or "dull prints" on zinc plates, then painting out the solids with transfer or "etching ink," then gumming out the white places with gum gamboge and laying the Ben Day film tint over.

Method of Engraving and Transferring United States Paper Currency.— P. S., New York, writes: "Is there any drawing or enlarging process employed in the construction of the plates from which the United States money is printed? And where are the designs made from which the bills are engraved?" *Answer.*—First. Some of the very small lettering is engraved on a plate of soft metal upon an enlarged scale, then reduced by pantograph to the actual die; other parts are executed by the lathe, etc., all on separate pieces of steel, and after hardening the originals they are transferred to a solid cylinder in perfect order, and from these to other plates for the edition. Second. About seven or eight years ago prominent outside designers were called upon to make sketches for new issues of bills. Only some of these designs were adopted. The work is really safest in the hands of those constantly engaged in that line of work, and steadily in the employ of the Government.

Japanese Art Principles in the "Yanaka Bijitsuin." Mr. George Lynch, the artist and critic, writes in the October *Magazine of Art:* "The Japanese artists have not changed their intellectual costume, and it is to be hoped that they will remain impressed with the idea that Japanese art is a thing too delightful and unique for them to abandon its principles and traditions, thus inflicting such a loss on the world. In Japan the wild rush to follow Western ideas is ceasing. The inhabitants are beginning to see that things coming from the West are not always an improvement on their own. They are becoming reconciled to their own merits, to the charm of their own habits and customs, their dress and their art ideals. The Japanese may have many things to learn from the West, but the principles of that little commonwealth of art, represented by the 'Yanaka Bijitsuin' is one of the many things well worth imitating by Western artists." Mr. Lynch relates, among several other instances, the rendering of a competitive composition entitled, "Warmth and Gentle Gracefulness." One student represented it by a single, big red rose. Another had a clump of ripe, red, autumn foliage, under a setting sun. A number had prettily dressed Japanese girls. Another had a fluffy group of little birds, clustering around their nest on the branch of a cherry tree, etc. The entire collection was one aglow with warmth and soft coloring. After the voting came criticism of each picture, in turn, by the students first, and finally by the master and the visiting artists. The remarks were severe and unsparing; adverse criticism was thought most serviceable. No self-conceit was evident. Prices at the sale, from a European standard of comparison, would be considered low. Only a few pictures brought $75. All members of the school devote one-third of the proceeds of the sale of their work to a common fund, which goes to the maintenance of the school.



A CONNOISSEUR.

Photo by N. Brock, Asheville, N. C.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE PRINTING TRADE IN MANILA, P. I.

To the Editor: MANILA, P. I., December 20, 1901.

An article published in the November number of THE INLAND PRINTER, entitled, "Opportunities for Printers in the Philippines," has created no little comment among the American printing fraternity of Manila.

It is a question whether the author, who signs himself "A Volunteer" has ever been in the Philippines. If he has been, his powers of observation are poorly developed, as there is such a contrast between the article itself and the *real existing* conditions in regard to the printing trade. It is the unanimous



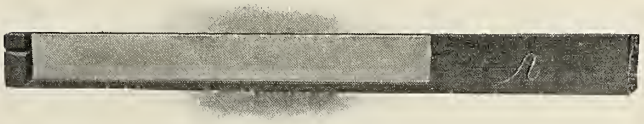
AFTER WORK.

Natives in the Philippines indulging in their favorite pastime — cock-fighting — after the day's labor is over.

opinion of those present who have read the article, that it contains the most misleading statements from beginning to end.

The present writer, who has held positions in printing-offices in these islands for the past three years, thinks it a deep injustice to give such unfounded impressions to the printers at home in regard to the opportunities here.

In the first place, the number of mercantile houses in Manila is but limited; thus the percentage of the regular line of com-



A FILIPINO COMPOSING-STICK.

mercial printing, such as cards, letter-heads, bill-heads, etc., is very small, and I doubt whether two ordinary-sized offices could make ends meet.

Almost all the printing-offices in the islands are owned by Spaniards, Filipinos and Chinese. Of these latter there are about five in the city of Manila. While most of the mercantile houses are controlled by the British, I do not believe there can be found one English printing-office in the entire archipelago. Nearly all the Spanish and Filipino offices are supported by the printing and lithographing of cigar and cigarette labels and general tobacco work.

There are but two job-printing offices in Manila (I might venture to say in the entire archipelago) which have truly an

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Manila, P. I.

FROM AN AMERICAN OFFICE.

American origin. The bulk of the work done by these two offices is that of the United States Government, which is very extensive, amounting to thousands of dollars a year. Of course, this work is done by contract. The Government office, in charge of Mr. Leech, will soon be in operation, and I believe that there is not much of an encouraging future here for the printing trade. There are no discharged American soldiers engaged in the printing business in these islands.

Manila has four daily American newspapers, namely: the Manila *Times*, the Manila *American*, the Manila *Freedom*, and the *Bulletin*. There is one American weekly published in the

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FROM A FILIPINO SHOP.

islands — the Manila *Critic*. The *Bulletin* is devoted to the interests of the merchant marine, and is delivered gratis. All these offices have a small capacity for handling job printing. Up to about three months ago these papers were printed from Spanish type, which is not on the point system. One peculiar feature about Spanish type is that the nicks are on the top side of the type. The en quad, 3, 4 and 5 em spaces are all jumbled into one box and the compositor has to hunt for the right spaces.

The type is set by native compositors, who hardly understand a word of the English language. The native composing-stick is indeed a curiosity. It is made of wood, about a foot long, and an inch in depth or thickness. There is carved into this piece of wood a groove about two picas wide, so as to hold but one line of type at a time; thus the compositor has to go many times through the operation of setting and dumping before he has completed a galley. From the galley the type is

placed upon the bed of the press and made up, there being no imposing-stone or chases used.

All jobwork done in the offices, other than those of Americans, is printed on cylinder presses and old-style hand presses. I have seen but one foot-power press in use. The progress is very slow and only the cheapness of labor enables the employer to handle this class of printing.

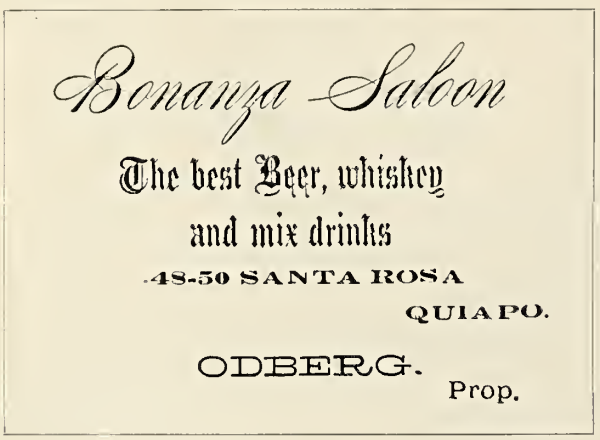
The wages paid to native printers range from 1 to 2 pesos (50 cents to $1) a day. The highest wages paid by the Spaniards prior to American occupation was 30 pesos ($15) per



FROM A CHINESE SHOP.

month. A native can support quite a large family on this salary, besides leaving him an amount to indulge in his almost necessary pastime — cock-fighting.

The native compositor, as a general rule, is indolent and lazy. He would sooner throw "dead type" into the "hell box" than into the case. Entering any of the Spanish or Filipino offices one will be readily convinced of this. I have seen hundreds of pounds of good type thus piled in boxes, and sometimes a compositor will hunt for hours in these piles of "pi" for a single letter. Leads are cut to fit the job and piled



FROM A SPANISH OFFICE.

into a large box or on the floor, and in this way they have hundreds of different sizes.

It is seldom that a native will work six days in the week. Whenever it rains about forty per cent of them show up for work, the excuse of the absent ones being that the rain prevented their coming. I have also known natives to give such excuses as "My uncle's brother was sick," or "My wife's brother had a headache." Sometimes the death of a very distant relative would keep them away from work for a whole week. They are neither artistic nor prompt in the execution of their work. I have never seen a creditable job turned out of one of these offices.

I have known natives, though they have worked in American offices for over two years, who did not know the meaning of the most common English terms used daily in printing-offices, such as "leads," "caps," "galley," etc. They seem to work without thinking, and I am convinced that it will be a very long time before they can be educated up to American ideas. M. Bloomington.

APPROVAL OF THE NEW POSTAL RULINGS.

To the Editor: Tecumseh, Okla., January 23, 1902.

The attached article relates our experience, and expresses our sentiments upon the subject mentioned.

Johnston & Blackwell,
Publishers the Tecumseh Republican.

"A recent ruling by the Third Assistant Postmaster-General to the effect that newspaper publishers can not mail their papers at the pound rate to subscribers whose subscriptions have expired — in short, that only paid-in-advance subscribers constitute a bona fide subscription list — has raised a great hue and cry among a certain class of newspapers all over the country, and one publishers' association in Chicago has taken it upon itself to have this ruling rescinded. Their claim is that it will work a great hardship upon the small country newspapers, whose subscriptions are necessarily carried on credit, and would cause many of them to suspend publication. In the first place, this ruling was intended to apply only to the large fake weekly and monthly publications which really have no legitimate subscription lists, and which burden the mails at the regular publishers' rates of 1 cent a pound.

"As a matter of fact, when it comes down to the small country newspapers, those which are conducted along legitimate lines, as all should be, no greater benefaction could come to them than this ruling and its strict enforcement. The subscription price of the country newspaper is so small that ninety-nine per cent of its readers can pay for it in advance if they want it, and would do so were it necessary in order to get it. The greatest obstacle the legitimate country newspaper has to contend with in securing its subscription money in advance is the fact that there are a great many newspapers throughout the country which are not conducted on strictly business lines, do not demand their pay in advance, and in some instances are so bent on gaining a 'circulation' that they pay little or no attention to the collection of subscriptions at any time. When the legitimate newspaper has to come in contact with such competition as this it makes the task of enforcing payment in advance doubly difficult.

"A strict enforcement of the ruling mentioned above would not work a hardship upon any country newspaper which is conducted along strictly business lines, with a bona fide subscription list. It would be their salvation, by doing away with such competition."

THERE WAS NO ROOM FOR THE DEVIL.

I remember once in Dublin we were just going to open our show — we were something like the famous Ravel Brothers, only our work would be serious comedy while theirs was farce — and we went in to see the performance of "Faust," as actors always will go to the play, when not working themselves. Something went wrong with the trap that should have let Mephistopheles down to the under world. He went half-way down, and then stuck; they hitched him up a bit, and he went down better, but stuck again. They tried two or three times, and then had to lower the curtain with him sticking head and shoulders above the trap. A voice in the gallery shouted out "Hurrah boys, hell's full," and the house roared. — *From "Stage Reminiscences of Mrs. Gilbert," in February Scribner's.*

The Printing Trades

BY EDWARD BECK.

Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

BETTER APPRENTICESHIP RULES AND MORE SANITARY CONDITIONS IN COMPOSING-ROOMS.

In his address before the American Newspaper Publishers' Association, at its annual meeting in New York, President Lynch, of the International Typographical Union, made a very logical plea for two much-needed reforms in the printing business. He said:

"The welfare of the trade which I represent — and which many of your members formerly followed — demands a rigid system of apprenticeship that will result in capable, qualified journeymen. Prior to the introduction of machinery the average apprentice made a good printer. He had an opportunity to learn the trade, and if he did not accept it the blame attached to the apprentice and not to the office. Modern development has changed all this, and now the machine office turns out a quality of printer that, in the main, is an injury to the man and to the craft. The skilled artisan — the man who gained his knowledge of the printing business under the old conditions — is in demand to-day all through our jurisdiction, and can generally command above the minimum wage scale. If the factory method of turning out compositors is not abandoned, the skilled printer will become rare, and unless the International Typographical Union can secure the coöperation of the publishers of this country, the day is not far distant when great difficulty will be experienced by publishers in securing competent composing-room help.

"Another matter which I believe is a proper subject to bring to your notice touches on the sanitary conditions surrounding the employes in your mechanical departments. I am aware that in recent years newspaper proprietors have given greater attention to the conditions of their workrooms, as regards light — so necessary an adjunct to printing establishments — and sanitary arrangements. But, nevertheless, there are many composing-rooms on this continent at present that are disease-breeding centers, and annually send forth men that are in the last stages of consumption, or afflicted with equally dread diseases. Well-lighted, well-ventilated and properly arranged departments always appeal to me as business propositions. A workman can certainly produce better results under proper surroundings, with proper appliances, and, if for no other reason than this, the publishers should see to it that the conditions of which I complain are remedied."

FIFTY YEARS A TYPOGRAPHICAL UNION.

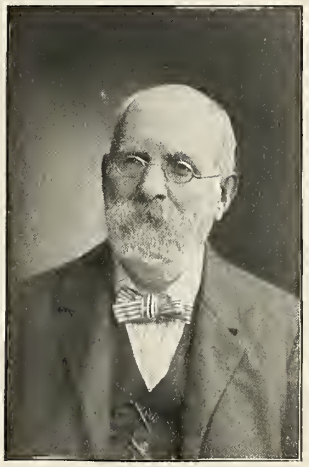
Detroit Typographical Union, No. 18, celebrated its fiftieth anniversary by a banquet, given at the Wayne Hotel in that city, March 10. Mayor Maybury, ex-International President John McVicar, Joseph A. Labadie, and others well known in union ranks, made addresses. The union was organized March 16, 1852, a year previous to the organization of the National Typographical Union (the forerunner of the present International Typographical Union), and received its first charter from that body. The charter members were: John Campbell, Chauncey N. Crofoot, Thomas Alton, Harry Scovel, Luther B. Willard, William Graham, H. H. Whitcomb, Albert H. Raynor, Matthew Robinson and James H. Walker. Only one of these charter members, Harry Scovel, survives. Although past seventy-five, Mr. Scovel is still doing active newspaper work, and is at present employed on the Chicago *Inter Ocean*. John Graham was the first president, and H. H. Whitcomb the first secretary.

During its half-century of existence No. 18 has given to the International Union many of its best officers. Among them Michael Dempsey, who served as vice-president in 1858; James H. Walker, vice-president in 1862; William F. Moore, secretary-treasurer from 1863 to 1865; John McVicar, president in 1877, and Lyman A. Brant, corresponding secretary in 1881.

The union has not only furnished the bone and sinew for the maintenance and promotion of trade-unionism in Detroit, but many of its members have achieved distinction in social and political fields. One of its ex-members, Matthew Meath, is pastor of St. Leo's Catholic church, Detroit; another, Samuel C. Eby, is a minister in a Swedenborgian church. John Harmon, another member, was twice elected mayor of Detroit,



JOHN CARROLL.
President Detroit Typographical Union, and Toastmaster at Jubilee Banquet.



HARRY SCOVEL.
Sole surviving charter member of Detroit Typographical Union, No. 18.

and served two terms as Collector of Customs at that port. Several members have been honored by election to the State legislature, and others have been elected or appointed to remunerative local offices. During the War of the Rebellion No. 18 sent a score or more members to the front, some of whom gave up their lives for their country's cause.

The anniversary celebration, which will go down in the annals of No. 18 as one of the most successful ever held, was in charge of the following committees:

Executive — T. H. Renshaw, chairman; G. W. Duncan, secretary; G. W. Dickson, R. W. Hamilton, C. E. Roepke.

Invitation — W. R. Barber, E. F. Breismeister, L. B. Brooks, F. H. Culver, W. H. Delisle, W. J. Ferschneider, D. W. Fratcher, E. B. Gibbons, Herbert Grayson, W. G. Henrion, A. W. Howard, C. H. Kraft, H. J. Lawrence, G. J. Litz, R. D. McDonald, William Morton, Neil O'Donnell, E. B. Palmer, John Ryan, F. N. Wonnacott, Peter Wuerges.

Reception — Honorary: Noble Ashley, P. C. Baker, T. J. Barry, W. H. Baxter, Edward Beck, Louis Beckbissinger, John Bornman, C. O. Bryce, C. A. Buhrer, Irving Carrier, S. N. Chilton, Thomas Crane, D. J. Curtin, M. J. Dee, John Drew, H. R. Durney, Ruliff Duryea, J. F. Eby, F. B. Egan, Edward Fitzgerald, Judson Grenell, H. P. Hetherington, John Holt, M. J. Keating, G. M. Knox, J. A. Labadie, H. D. Lindley, Richard Lindsay, S. B. McCracken, J. R. McEwan, J. P. McMillan, John McVicar, Rev. M. Meath, Richard Morris, J. P. Murtagh, W. J. Murtagh, William O'Brien, Thomas O'Neill, R. Y. Ogg, Thomas Parent, Thomas Sheridan, John Taylor, J. A. Tiller, Robert Timms, J. H. Walker, B. F. Way, Wilbur Wetherbee. Active: John Carroll, C. E. Allen, C. A. Bangs, W. L. Bessler, P. N. Bland, W. M. Blythe, G. C. Bradish, A. W. Brookes, John Callahan, Martin Callahan, John Clark, Peter Connor, H. J. Dietz, T. J. Dixon, Robert Duquid, Emil Eichelman, C. E. Esterling, Israel Fortain, Jr., S. P. Ford, Peter Foreman, W. G. Fitzgerald, R. T. Gibbons, E. A. Greening, A. S. Harris, G. M. Heinrich, Robert Jaffray, T. H. Jeffs, Henry Koehn, F. J. Kendall, S. T. Lockwood, P. A. Loersch, John McCann, E. J. McClure, J. J. McLogan, John Madigan, Henry Marr, F. B. Martin, Joseph Mason, J. R. Morrissey,

N. W. Murray, Thomas Nestor, F. M. O'Connell, P. J. O'Grady, Frank Pangborn, L. L. Richards, C. A. Schossow, A. H. Siewart, William Smelt, W. E. Soper, A. H. Smith, F. B. Smith, H. J. Smith, William Smith, J. M. Trahey, E. C. Thrift, S. A. Watrous, E. B. Welsh, C. J. Willits, C. L. Wise.

The union now numbers about 450 active members. It has a very satisfactory treasury, and is governed by the following officers: John Carroll, president; C. E. Roepke, vice-president; J. H. Walker, secretary-treasurer; E. B. Gibbons, recording secretary; D. J. Curtin, sergeant-at-arms.

While in its earlier years Detroit union was noted for its strikes, of late its relations with the employing printers have been most amicable, no strike of consequence having taken place in a score of years. The local association of employing printers has learned to place dependence upon the word of the union, which has never yet violated an obligation made in good faith.



"WE DON'T WANT TO PULL YOUR LEG."

About the middle of August, next, Pittsburg will have the pleasure of entertaining the National Typothetæ, the National Association of Electrotypers, and National Association of Photoengravers. The above cut and title have been used by Robert Rawsthorne, chairman of the printing committee, on a circular addressed to people in the trade, asking them to take space, at $50 per page, in the souvenir book to be issued by Pittsburg Typothetæ. This ought to have pulling powers.

THE KANSAS CITY TYPOTHETÆ.

At the opening of the exhibition of printing by members of the Kansas City Typothetæ, in connection with the Manufacturers' Association exhibition recently held in that city, President Crabbs said:

"The Kansas City Typothetæ represents a capital of $650,000. Its members give employment to between 1,500 and 1,600 men, and turn out annually more than $1,500,000 in products, exclusive of newspapers. The progressive master printers of this city are to-day producing work which is not excelled by those of any city in the world — to prove this we have but to refer you to our exhibits. There is no need for any one to send out of Kansas City for anything in this line. We want you to gain a high idea of the printing trade here, and to encourage us to keep up our high standard. How? By asking the very best work from us and paying a reasonable price. Cheap printing is never profitable; good advertisements succeed where poor ones fail; they are the index to your business. First impressions are lasting and it behooves you to look to it that yours shall be the best."

Mr. Franklin Hudson also made an address in which he reviewed the history of the art of printing. Coming down to recent times, he said:

"In 1865 there were not to exceed six printing-presses in Kansas City — one hand press, one a hand power press and the remainder job presses — all now obsolete in style. The single newspaper press had a capacity of about four hundred papers per hour, and the job presses a possibility of three thousand five hundred per hour — a total of about thirty thousand per day. To-day the total productive capacity of the machinery of the daily presses of the city is two million papers per day. The possibilities of the job presses will equal, if not exceed, three million impressions of printed sheets per day, ranging from paper 40 by 60 inches to a sheet 6 by 9 inches. Think of a total number of five million printed sheets in one day from the presses of Kansas City!

"Of the early-day printers of Kansas City, Col. Robert T. Van Horn and Henry S. Millett are the only living representatives whose connection and active service in the trade antedates the Civil War period. Both are to-day citizens of Kansas City. Colonel Millett is still in active business, while Colonel Van Horn enjoys the comfort and satisfaction of old age in financial independence. In 1866, engaged in the business department of the *Daily Journal,* I sympathized freely with the motive power that daily gave the news to Kansas City. This, a colored man, with hair whitened by years of toil, is yet occasionally seen upon the streets, and delights to recall those early days of laborious work at the wheel that gave power and a speed of four hundred per hour in the production of the *Daily Journal.* An ex-county official, in his robust days of eighteen, propelled the same machinery, and was the first person to print a paper on a so-called power press in Kansas City. An ex-marshal of Jackson county, upon his Kentucky thoroughbred, was the sole carrier, and daily covered all of Kansas City's reading territory in the delivery of the paper."

NEW YORK SUN STRIKE IS SETTLED.

Announcement is made in the New York papers that the long-pending trouble between New York Typographical Union, No. 6, and the New York *Sun,* has been terminated to the satisfaction of both sides. The trouble began over three years ago, when the union undertook to assert control over the machine-tenders on the Lanston typesetting machines then being installed. The *Sun* management attempted to forestall a strike by importing non-union men to take the places of the union men in its employ. The result was a strike which has been waged with great bitterness on both sides ever since. It is said that the financial cost to the union has not been less than $300,000, while the cost to the newspaper will probably never be estimated. In the settlement the officers of the union have shown considerable magnanimity in agreeing to receive into membership any of the composing-room staff of the *Sun* at the time the settlement was closed. The *Sun,* on its part, agreed to run a strictly union office on and after a given date.

TYPOTHETÆ NOTES.

The Master Printers' and Bookbinders' Association of Toronto held its second annual meeting on January 27 at the Queen's Hotel, Rev. Dr. Briggs in the chair. The following officers were elected: President, S. R. Hart; vice-president, Albert McCoomb; treasurer, R. G. McLean; secretary, Atwell Fleming; executive committee, A. F. Rutter, Albert E. Chatterson, D. A. Rose, Richard Brown, T. G. Wilson, Rev. Dr. Briggs, James Murray, John Imrie, Major Horn, A. W. Thomas, George Spence, S. Hall and Andrew E. Whinton.

TYPOGRAPHICAL UNION NOTES.

CHICAGO union, No. 16, will celebrate its golden anniversary next July.

TROY union recently celebrated its forty-second anniversary with a banquet.

THE International Typographical Union issued ten charters during February.

THE city council of Orange, New Jersey, has adopted a union label ordinance.

POTTSVILLE (Pa.) union has secured an increase in its scale, ranging from $1 to $3 a week.

THE Kentucky legislature has before it a law requiring the placing of the Typographical union label on all State printing. The law is



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being opposed by the pressmen's unions because it does not specify allied trades label.

THE strike in the office of the Burlington (Iowa) *Journal* resulted in a victory for the union.

THE Iowa State Printing Trades' Association has been disbanded owing to a lack of interest.

MEMBERS of Steubenville (Ohio) union have been granted an increase of pay, amounting to $1 a week.

THE scale for union job printers in Quincy, Illinois, has been advanced from $14 to $15 a week.

THE newspapers of Huntington, Indiana, have voluntarily yielded the nine-hour day to their employes.

THE city councils of Champaign and Urbana, Illinois, are among the latest to adopt union label ordinances.

BIRMINGHAM (Ala.) union has regained the office of Roberts & Son, which became non-union in the strike of November, 1900.

THE San Antonio (Tex.) union has secured a conviction in the case of a printer charged with fraudulent use of the union label.

MILWAUKEE, once almost entirely non-union, is now said to possess not more than ten competent printers who are outside the union.

MIDDLETOWN (N. Y.) union has entered into an agreement with the employers whereby the nine-hour workday will go into effect June 30.

THE International Typographical Union has issued a charter for a union in San Juan, Porto Rico. Manila, P. I., will be next in line.

THE STATE SUPREME COURT of California has sustained the validity of a union label resolution adopted by the board of supervisors of San Francisco.

CHARLES H. CORREGAN is suing Syracuse union for $3,000 damages, alleged to have been sustained through the union's suspending him from membership.

AN eight-hour law, passed by the legislature of New York State, has been declared unconstitutional in a case tried before Judge Beattie in the Orange county court.

BOSTON union has under consideration a new book and job machine scale, the salient features of which are an eight-hour day and a flat wage rate of $18 a week.

THE striking printers of Bangor, Maine, publish a weekly paper called *The Unionist*, that seems to have the generous support of the business community of Bangor.

LOS ANGELES (Cal.) union has restored its newspaper scale, suspended for a number of years. The rates are $4.25 a day for work on morning papers and $3.50 for afternoon papers.



"SUNSHINE."

MUNCIE (Ind.) union fines its members guilty of smoking non-union cigars or being shaved by non-union barbers. The penalty for the former offense is $5 and for the latter $20.

"FORCE never put the label on anything, and persistence in such a course can mean but one thing — defeat. The only safe, sure, sane way to secure the universal use of the union label is to create a demand for it."—*J. J. Dirks, in The Typographical Journal.*

THE city council of Hoboken, New Jersey, has readopted a union label ordinance, together with a resolution providing that "no official minutes, ordinances or corporation notices be printed in newspapers not entitled to use the label of Hoboken Typographical Union, No. 323."

NOMINATIONS for International Typographical Union officers indicate the almost unanimous reëlection of President Lynch and Secretary Bramwood. For first vice-president a keen race is promised between C. E. Hawkes, of Chicago, and John W. Hayes, of Minneapolis. William M. Garrett, of Washington, D. C.; August McCraith, New York; Max S. Hayes, Cleveland; Frank Morrison, Chicago, and M. P. Walsh, Milwaukee, are leaders in the contest for delegate to the American Federation of Labor.

The Typographical Journal says President Roosevelt's recent order, "forbidding any employe of the Government, either directly or indirectly, individually or through associations, from soliciting an increase of pay," is probably the most unpopular thing the President has done since he assumed office.

SINCE its organization in May, 1887, the Union Printers' Mutual Aid Society of San Francisco, California, has expended for funeral and sick benefits, $8,606.00; physicians' fees, $3,012.90; druggist, $353.65; salaries, $1,188.00; rent, printing, stationery, etc., $890.15; miscellaneous, $97.30; a total of $14,147.80. It has a balance of $4,471.83 in its treasury.

EDWARD WUNCH, machine-tender, has finally lost his case against Buffalo Typographical Union for damages for conspiracy. Wunch refused to affiliate with the union when it assumed jurisdiction over the machinists in July, 1899, and when he lost his position, brought suit for conspiracy. The lower courts decided against him and the State Court of Appeals upholds the decision.

THE new scale adopted by Columbus (Ohio) union provides that night operators shall receive 11½ cents per thousand ems for minion and nonpareil, and 13 cents for brevier, all type larger to be on time; time hands, $4 per night. Day scale, 10 cents per thousand ems for minion and nonpareil, 11½ cents for brevier, all type larger than brevier to be paid time work; time hands to be paid at the rate of $3.50 per day. Operators on ad. and head machines to be paid on a time basis of 47 cents per hour on morning papers and 41 cents per hour on evening papers. Foremen shall receive not less than $26 per week on morning papers and $23 per week on evening papers. Proofreaders and machine-tenders to receive same compensation as other time hands.

THE Allied Printing Trades' Benefit Association has been in existence in Denver since December, 1897, and has admirably succeeded in solving the problem of assistance to its members, who through sickness or accident become incapacitated for work. As evidence that the organization has been successful, it needs only to be stated that it has paid out in benefits, since its organization, the sum of $2,086.65, and it enters upon its fifth year with $1,393.35 in the treasury. The original membership fee was $1, afterward increased to $5, and on and after April of this year will be $7.50. The monthly fees are 40, 50 and 60 cents, payment of which entitles a member to draw $6, $8 or $10 weekly during illness, according to which one of the three classes he belongs. The term limit of benefit in any one year is twelve weeks. The membership now numbers over two hundred. The present officers are: President, W. H. Neighbor; vice-president, W. T. Scott; secretary-treasurer, F. C. Birdsall; visiting committee, John E. Collett, P. R. Otis, E. C. Davis and B. L. Wilson.—*Typographical Journal.*

PRESSMEN'S UNION NOTES.

EFFORTS to unite the rival pressfeeders' unions in New York have failed.

NEW YORK Pressmen's Union, No. 51, paid out $4,250 in sick and death benefits during 1901.

THE scale for pressmen in Schenectady, New York, has been fixed at $18 for day work and $20 for night work.

Two hundred pressfeeders went on strike in Detroit, March 3, for an increase in pay from $8 to $10 a week and were partially successful.

A FIVE YEAR agreement, similar in terms to that entered into with the International Typographical Union, has been entered into between the American Newspaper Publishers' Association and the International Printing Pressmen's Union, subject to a referendum vote of the latter body.

PRESIDENT HIGGINS, of the International Printing Pressmen's Union, calls attention of the members of his union to the growing sentiment among the pressfeeders for an independent international organization and suggests that the next International Printing Pressmen's Union convention should take heroic measures to check the move.

"WHY is it that pressrooms, as a rule, are placed in a dark and unhealthy part of the printing establishment?" asks the Toronto correspondent of the *American Pressman*. My object in writing these few lines is to call the attention of some of our deep thinkers and men of experience to this subject. Has it ever occurred to the reader to think why it is that one after another employe in the pressroom is unable to work, some taken away, others seized with an incurable disease? To my mind, the cause is want of proper light and ventilation. What are we organized for? To better our condition. Is there any better way of doing it than by demanding that the pressrooms be made more healthy? Our foremen can recommend it, and the men can back it up. In my opinion there is no trade that requires more light than ours. Some of our great manufacturers are contributing thousands in building hospitals and consumptive sanitariums. Would it not be better to get down to the cause and apply the old saying that "prevention is better than cure?" In Toronto some of our employers have realized the fact that under better conditions their

employes can do better work, and better satisfaction prevails all around. But a case has been brought to my notice during the past week, where, in a large office, a feeder has had to quit work, broken in health and with a ruined eyesight. The cause: Seven years in a badly lighted and badly ventilated pressroom. In another office, through improper drainage or otherwise, it is necessary, after a rainstorm, to place planks on the concrete floor to keep our feet from getting wet. Now, some would-be enthusiast may be liable to contradict these facts, but I believe this state of affairs exists more or less in every city of any size on the continent.

BOOKBINDERS' UNION NOTES.

A BIG strike of bookbinders is in progress in New York. Recognition of the union is the object sought.

THE *International Bookbinder* argues in favor of a referendum election of officers, similar to that employed by the International Typographical Union.

INDIANAPOLIS union, No. 53, is preparing to entertain the delegates to the next convention of the International Brotherhood of Bookbinders, which meets in that city in June.

THE strike of the bookbinders in Milwaukee continues. The proprietors claim to be well supplied with help, and the strikers are preparing to start a coöperative bindery.

AN effort is being made to induce the women engaged in the bookbinding business in Philadelphia to unite with Women Bindery Workers' Union, No. 86, in that city. Letters from a number of leading clergymen of New York, representing several denominations, are being used as arguments to induce the unorganized women to join the union.

"THE SCHOOLMASTER'S ASSISTANT."

Robert W. Leigh, the Chicago manager of the Unitype Company, has in his library an arithmetic which is interesting as an example of old-time bookmaking. It is called "The School-

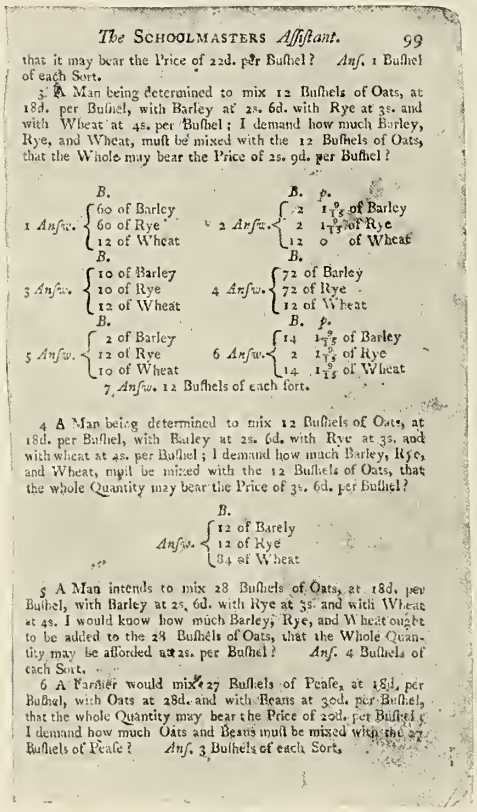


FRONTISPIECE.
From "The Schoolmaster's Assistant."

master's Assistant: Being a Compendium of Arithmetic, both Practical and Theoretical." The author is Thomas Dilworth, and the publishers Bonsal & Niles, Wilmington, Delaware. It was printed about 1805, although the exact date is not known, not being printed on the title, but from writing on the fly-leaves it is evident the book was printed in that year. The following from "a short collection of pleasant and diverting questions," may prove of interest to INLAND PRINTER readers:

A poor Woman carrying some Eggs to market, met with a Rude Fellow who broke them all; but presently after, considering what he had done, went back and told the Woman he was willing to make Satisfaction, provided she could tell how many there were; she answered, she could not tell, but the best Account that she could give, was, that when she told them in by two at a Time, there was one left, when by three there was one left, and when by four, there was one left, but when she told them in by five, there was none left; I demand how many Eggs the Woman had?

A Country man having a Fox, a Goose and a Peck of Corn, in his Journey came to a River, where it so happened that he could carry


The SCHOOLMASTERS *Aſſiſtant.* 99

that it may bear the Price of 22d. per Buſhel? *Anſ.* 1 Buſhel of each Sort.

3 A Man being determined to mix 12 Buſhels of Oats, at 18d. per Buſhel, with Barley at 2s. 6d. with Rye at 3s. and with Wheat at 4s. per Buſhel; I demand how much Barley, Rye, and Wheat, muſt be mixed with the 12 Buſhels of Oats, that the Whole may bear the Price of 2s. 9d. per Buſhel?

1 *Anſw.* B. 60 of Barley, 60 of Rye, 12 of Wheat.
2 *Anſw.* B. p. 2 $1\frac{9}{15}$ of Barley, 2 $1\frac{9}{15}$ of Rye, 12 0 of Wheat.
3 *Anſw.* B. 10 of Barley, 10 of Rye, 12 of Wheat.
4 *Anſw.* B. 72 of Barley, 72 of Rye, 12 of Wheat.
5 *Anſw.* B. 2 of Barley, 12 of Rye, 10 of Wheat.
6 *Anſw.* B. p. 14 $1\frac{9}{15}$ of Barley, 2 $1\frac{9}{15}$ of Rye, 14 $1\frac{9}{15}$ of Wheat.
7 *Anſw.* 12 Buſhels of each ſort.

4 A Man being determined to mix 12 Buſhels of Oats, at 18d. per Buſhel, with Barley at 2s. 6d. with Rye at 3s. and with wheat at 4s. per Buſhel; I demand how much Barley, Rye, and Wheat, muſt be mixed with the 12 Buſhels of Oats, that the whole Quantity may bear the Price of 3s. 6d. per Buſhel?

Anſw. B. 12 of Barely, 12 of Rye, 84 of Wheat.

5 A Man intends to mix 28 Buſhels of Oats, at 18d. per Buſhel, with Barley at 2s. 6d. with Rye at 3s. and with Wheat at 4s. I would know how much Barley, Rye, and Wheat ought to be added to the 28 Buſhels of Oats, that the Whole Quantity may be afforded at 2s. per Buſhel? *Anſ.* 4 Buſhels of each Sort.

6 A Farmer would mix 27 Buſhels of Peaſe, at 18d. per Buſhel, with Oats at 28d. and with Beans at 30d. per Buſhel, that the whole Quantity may bear the Price of 20d. per Buſhel; I demand how much Oats and Beans muſt be mixed with the 27 Buſhels of Peaſe? *Anſ.* 3 Buſhels of each Sort.

A SAMPLE PAGE.
From "The Schoolmaster's Assistant."

but one over at a Time. Now as no two were to be left together that might destroy each other; so he was at his Wits end how to dispose of them: For, says he, Though the Corn can't eat the Goose, nor the Goose eat the Fox, yet the Fox can eat the Goose, and the Goose eat the Corn. The Question is, how he must carry them over that they might not devour each other?

Three jealous Husbands, with their Wives, being ready to pass by night over a River, do find at the Water side a Boat which can carry but two Persons at once, and for want of a Waterman, they are necessitated to row themselves over the River at several Times: The Question is, how these 6 Persons shall pass by 2 and 2, so that none of the three Wives may be found in the Company of 1 or 2 Men unless her Husband be present?

The book is printed in Caslon type, with old-fashioned long s's, and bound in leather. We reproduce the frontispiece, evidently cut in wood, and one of the pages showing the general character of the work.

A LUCKY BARGAIN.

It is said that a foreman stereotyper in a London printing works has had a curious windfall. Going to a sale of musical instruments, he purchased an old harpsichord for 20 shillings, because, having a hobby for fretwork, he fancied the wood of the front panel. When he got his purchase home, he dissected it. He then discovered that the harpsichord had a double back, and presently between the boards he found very old Bank of England notes the total face value of which amounted to £30,000.

We hope this announcement will not induce stereotypers to indulge in fretwork to the extent of buying old harpsichords or fiddles for dissection.

Proofroom Notes and Queries

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TESTING THE PROOFREADER'S WORK.—A. W., Cleveland,Ohio, sends us this puzzle: "What constitutes careful first proofreading? That is, how few errors per thousand ems should be found in final reading to indicate careful first reading?" *Answer.*—We do not know how to answer this question in its first form in any way that can be satisfactory to the questioner. Exercise of care in doing the work is the only thing that constitutes carefulness. Carefulness does not infallibly produce good work. Many of those persons who have demonstrated their utter inability to become good proofreaders have been as careful as any one could possibly be. On the contrary, some of the best proofreaders occasionally do very poor work through carelessness. If any of our readers can set such a limit as that asked for in the alternative question, it would be interesting to have them do so. We simply can not do it. An employer who usually finds very few errors on final proof, that have been left uncorrected by the first reader — we dare not say exactly how few — may be reasonably sure that he is fortunate in having a good reader, and will be foolish if he loses that reader easily. He may have to try many others before finding another as good.

ALPHABETICAL ARRANGEMENT.—T. B. C., Denver, Colorado, asks for information concerning the best methods of arranging names alphabetically in directories, mail lists, etc. Except in a very few particulars, there is but one method — that of the order of the letters, in the case of names beginning with two or more letters the same selecting by the first letter that is different. Thus, with the names Brower, Brown, Brownell, Browning, the order in which they are here written should be followed. Names that seem to present difficulties are those with the particles de, la, van, von, etc., and such as begin with Mc, Mac, St., etc. Of course we are considering the matter as relating mainly to the English language, and all names should be treated as English as far as possible. Thus, the name which is de la Fayette in French is Lafayette in English, and should be placed accordingly. All similar names should be so treated as far as possible, the exceptions being only those few that it is impossible to consider as Anglicized. An example of the extreme of inclusion under this ruling is the name Von Briesen in the New York Directory, in the V list; although the family write the name with a small v — von Briesen — they are known not as Briesens, but as Von Briesen, thus making a certainty that any one consulting the directory would look under V for it, and not under B. The New York Directory begins its M list with all the Mc names, then going back to Ma, etc. This does not seem as natural as it would be to treat the prefix as if it were Mac, and to place the names accordingly, after those beginning Mab. This is the arrangement in the American Cyclopædia, in the Standard and International Dictionaries, and in the Century Cyclopedia. Names beginning with St. should be placed as if spelled out, Saint.

INSIDE QUOTATION AND SPELLING.— Compositor, Macon, Georgia, asks the following questions: "Is a single quotation-mark inside another single one, as in the page enclosed, correct, or should it be double-quoted? What is the difference between depository and depositary? Some of the latest works, by some of the leading publishers, have such spellings as realisation, dramatisation, etc., with *s* instead of *z*. Why do they do it? What book would give such details as this?" *Answer.* The enclosure had a long quotation with subordinate single quotes, and within one of the latter another single one, which is not correct, but should have been double. When one of our children asks us a question like the second, we say, "Look in the dictionary; that is what dictionaries are for." But, unfortunately, some persons do not always have a good dictionary at hand, as every one should have. A depository is a place of deposit, and a depositary is a person or corporation with whom things are left on deposit. The spellings realisation, etc., are, from a United States point of view, Anglomaniacal, and are usually accompanied with other Briticisms like colour, favour, etc. A likely explanation of their use in some books printed in the United States may lie in the fact that a British circulation is desired, and attempt is made to further it by adopting British spellings. Britons will never admit that color, favor, etc., are correct spellings, and most of them still think that words like realize, etc., are rightly spelled the other way, notwithstanding the fact that even their own dictionary-makers now admit that our way is better. The spellings with *-ise* are a preservation of the letter used by the French, who spell the words from which many, if not most, of the English words are derived with the ending *-iser*. Any book on punctuation should have the information as to quotation. Dictionaries define words. De Vinne's "Correct Composition" (published by the Century Company, New York) has a long list of variations in spelling, as well as much other valuable information for printers.

ABBREVIATIONS AND CONTRACTIONS.— Here is something surprising from a publisher: "One of our advertisers marked out the period after the word 'Bldg.' in the line 'Tribune Bldg., New York.' He said that 'Bldg.' was a contraction, and not an abbreviation, and therefore no period should be put after it. We spelled the word out, as there was plenty of space. Was his objection reasonable?" *Answer.*—"Bldg." is a contraction, but it is also an abbreviation, and is printed always with a period. The only printing in which we have seen it without the period was newspaper work abounding in abbreviations, and with no period used with any of them; and this practical universality of usage is the reason for our surprise. No doubt the objector was very logical, but he was not logical enough. His ratiocination carried him to the point of differentiating between a contraction as one thing and an abbreviation as another, which in some cases would be wise procedure, because in some circumstances distinction secures perspicuity. His reasonableness failed at this point, however, and the objection was not a good one. Any dictionary would inform him that, in general, abbreviating a word is any sort of shortening, and all dictionaries except one define the words so as to leave no clear distinction. The one is the Standard, which says: "An abbreviation is a shortening by any method; a contraction is a reduction of size by the drawing together of the parts. A contraction of a word is made by omitting certain letters or syllables and bringing together the first and last letters or elements; an abbreviation may be made either by omitting certain portions from the interior or by cutting off a part; a contraction is an abbreviation, but an abbreviation is not necessarily a contraction; rec't for receipt, mdse. for merchandise, and Dr. for debtor are contractions; they are also abbreviations; Am. for American is an abbreviation, but not a contraction." Printing technicality

makes just one distinction — a short form with a period is an abbreviation; one with anything else in place of the omitted letters is a contraction. The logic that rejects "Bldg." as an abbreviation should also omit from that category such familiar forms as Dr. for doctor, Wm. for William, Pa. for Pennsylvania, Me. for Maine, Md. for Maryland, St. for Saint, Mt. for Mount, cwt. for hundredweight, and a host of others, as may readily be seen by a glance at the list of abbreviations in the Standard Dictionary — which list, by the way, includes the very bldg. that was objected to. No substantial ground exists on which to censure either form of contraction, bldg. or b'ld'g, when one must be used, but in fact the one that printers call an abbreviation is the one that is most used. It is far better, when it can be done, to spell out the word.

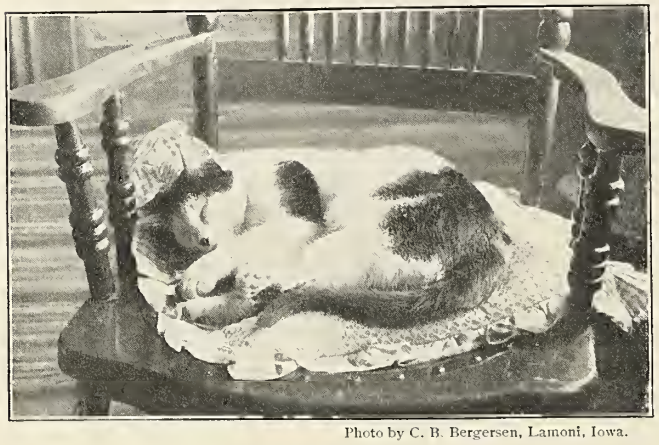


Photo by C. B. Bergersen, Lamoni, Iowa.

AN AFTER-DINNER NAP.

WHERE SCIENCE BEATS NATURE.

The eye and ear have long been regarded as marvels of mechanism, quite the most wonderful things in the world. But compared with the implements of a present-day laboratory, the sensitiveness of all human organs seems gross enough. A photographic plate, coupled with a telescope, will reveal the presence of millions of stars whose light does not affect the retina in the least. The microscope, too, with its revelations of the world of the infinitely small, tells us how crude, after all, is this most delicate of the senses. Indeed, we may liken it to a piano where only a single octave, toward the middle, sounds. From the ultra violet to the lowest reaches of the spectrum is a range of some nine octaves of light vibrations, of which, save for our new mechanical senses, we should never have been conscious of but one.

The ear hears little of what is going on around us. By means of a microphone the tread of a fly sounds like the tramp of cavalry. Our heat sense is very vague; we need a variation of at least one-fifth of a degree in a thermometer to realize any difference in temperature. Professor Langley's little bolometer will note the difference of a millionth of a degree. It is two hundred thousand times as sensitive as our skin.—*Carl Snyder, in Harper's Magazine for March.*

THE SIGNIFICANCE OF POINTS.

Dr. W J McGee, of the Bureau of American Ethnology, one of the most learned and original of ethnologists, was named Washington Jefferson McGee in times of happy infancy. When he grew up it struck him that the first two names were somewhat magniloquent and superfluous. He began to subscribe himself W. J. McGee. What did the W and J stand for? asked the curious. For nothing, said he; they are what they seem. "Then why the points?" asked the cavilers triumphantly. So Mr. McGee dropped the points and contented himself with plain W J

Newspaper Gossip and Comment

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth; 114 pages. $1.

WRITING FOR THE PRESS.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

THE Pittston (Pa.) *Gazette* has one of the latest Cox Duplex presses.

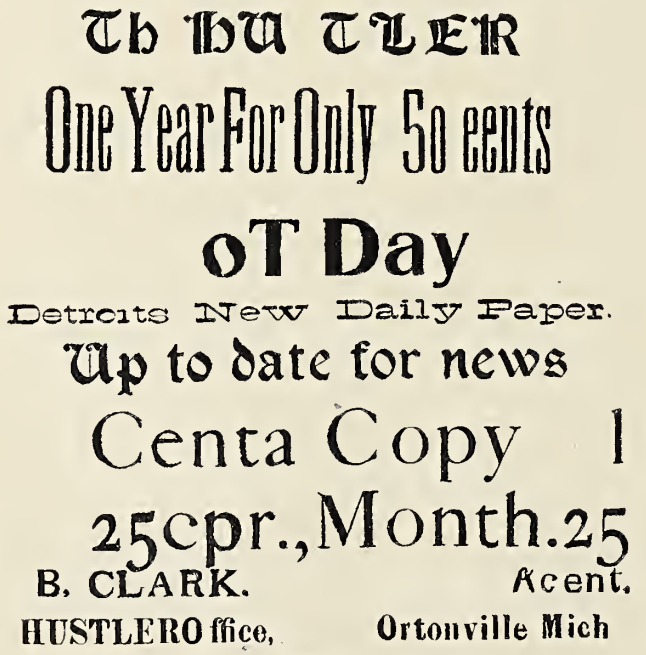
A NEW Babcock Dispatch press has been installed by the Kewanee (Ill.) *Star-Courier.*

WAYNESVILLE, Ohio, has a new paper, the *Enterprise,* started just before the holidays.

THE Salem (Ohio) *News* now occupies a handsome new home, built expressly for its use.

AMONG the papers which have recently installed Cox Duplex presses is the Jamestown (N. Y.) *Post.*

THERE are some horrible specimens of newspapers sent me from time to time, but few equal in horribleness the now



No. 1.

defunct Ortonville (Mich.) *Hustler.* One of its advertisements is reproduced herewith (No. 1). The intelligent compositor must have had an extra "hustle" on when he set this.

HAYWARD (Cal.) *Review.*— During the past year there has been considerable improvement in the ad. display, although the sameness that characterized the advertising columns in the

past is to some extent retained. Important news items are given more prominence, and the paper is bright and attractive.

VINTON (Iowa) *Eagle.*—I note that the suggestions made in January have been adopted, and the *Eagle* is now a very creditable paper.

THE Dawson *News* recently published an interesting two-page description of the work involved in the publication of a daily newspaper.

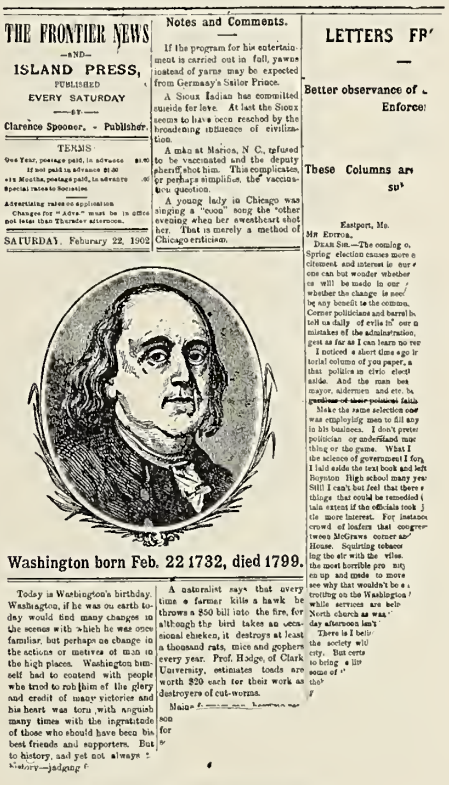
ANOTHER monthly has been added to the list of amateur journals—the *Junior Journalist,* Chicago. N. Stoller is editor and proprietor.

THE *Monroe County Mail,* Fairport, New York, recently entertained its employes at a turkey dinner, at the home of the editor, Will O. Greene.

STAMFORD (N. Y.) *Mirror.*—Well filled with news, nicely made up and printed. A few of the ads. lack distinctive display, but nearly all are neat.

WILKESBARRE has been selected as the city in which the spring meeting of the Northeastern Pennsylvania Press Association will be held, on April 26.

SPARTANBURG (S. C.) *Journal.*—Three display heads, with the first lines a little heavier, would be better for the first page. Ads. and make-up show good taste.


THE FRONTIER NEWS
—AND—
ISLAND PRESS,
PUBLISHED
EVERY SATURDAY
—BY—
Clarence Spooner, - Publisher.
TERMS:
One Year, postage paid, in advance $1.00
If not paid in advance $1.50
Six Months, postage paid, in advance .50
Special rates to Societies.
Advertising rates on application.
Changes for "Adv." must be in office not later than Thursday afternoon.
SATURDAY, Feburary 22, 1902
Notes and Comments.
If the program for his entertainment is carried out in full, yawns instead of yarns may be expected from Germany's Sailor Prince.
A Sioux Indian has committed suicide for love. At last the Sioux seems to have been reached by the broadening influence of civilization.
A man at Marion, N C., refused to be vaccinated and the deputy sheriff shot him. This complicates, or perhaps simplifies, the vaccination question.
A young lady in Chicago was singing a "coon" song the other evening when her sweetheart shot her. That is merely a method of Chicago criticism.
LETTERS FR'
Better observance of
Enforce
These Columns ar
su
Eastport, Me.
MR EDITOR,
DEAR SIR.—The coming c
Spring election causes more e
citement and interest in our
one can but wonder whether
es will be made in our
whether the change is nec
be any benefit to the common
Corner politicians and barrel h
toll us daily of evils in our n
mistakes of the administration,
gest as far as I can learn no rer
I noticed a short time ago in
torial column of you paper, a
that politics in civic elect
aside. And the man bes
mayor, aldermen and etc. be
partisan of their political faith
Make the same selection one
was employing men to fill any
in his business. I don't prete
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thing or the game. What I
the science of government I for
I laid aside the text book and left
Boynton High school many yea
Still I can't but feel that there
things that could be remedied
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tle more interest. For instance
crowd of loafers that congre
tween McGraws corner an
House. Squirting tobacco
ing the air with the wiles.
the most horrible pro nu
en up and made to more
see why that wouldn't be a
trotting on the Washington
while services are held
North church as was
day afternoon last.
There is I believ
the society wid
city. But certa
to bring a lit
some of "
tho
Washington born Feb. 22 1732, died 1799.
Today is Washington's birthday. Washington, if he was on earth today would find many changes in the scenes with which he was once familiar, but perhaps no change in the actions or motives of men in the high places. Washington himself had to contend with people who tried to rob him of the glory and credit of many victories and his heart was torn with anguish many times with the ingratitude of those who should have been his best friends and supporters. But to history, and yet not always
history—judging
A naturalist says that every time a farmer kills a hawk he throws a $50 bill into the fire, for although the bird taken an occasional chicken, it destroys at least a thousand rats, mice and gophers every year. Prof. Hodge, of Clark University, estimates toads are worth $20 each for their work as destroyers of cut-worms.
Maine
son
for

FRANKLIN VS. WASHINGTON.

Newspaper portraits are not always reliable. Occasionally in the rush of the make-up Buffalo Bill's face is substituted for that of Douglas the shoe man, or William J. Bryan for Senator Tillman; but it is not often that "Poor Richard's" benign countenance appears in the place of the "Father of his Country." The above, from the *Frontier News and Island Press*, Eastport, Maine, will be appreciated by those in the printing business.

THE sworn circulation of the Galesburg (Ill.) *Mail* for January shows an increase of nearly one thousand copies per day over the corresponding month of last year.

THE Providence (R. I.) *Telegram* has reduced its price to 1 cent, and the management claims that the increase in circulation has been even greater than was anticipated.

A NEAT booklet, entitled, "If's, and Other Things," comes from the North Manchester (Ind.) *Tribune.* Its contents are in verse, each rhyme impressing on the reader the *Tribune's* telephone number.

THE Gibson *Courier,* Gibson City, Illinois, has installed a Thorne machine, and appears to good advantage in its new dress.

A YOUNG JOURNALIST.—George Bilger, of Chicago, fourteen years of age, a pupil in the eighth grade of the Blaine school, is the publisher of a breezy little four-page paper called the *Blaine School Star.* Typographically it is far ahead of the usual school paper, and it is filled with original matter of interest to the young folks, from the pens of Master Bilger and his associate editors, W. Anderson, fourteen years of age, and Edward Freeman, aged thirteen. Accompanying a copy of his paper, publisher Bilger sends this letter to THE INLAND PRINTER:


GEORGE BILGER.

Blaine School Star
VOL. 1 FEBRUARY, 1902 NO 6
GEORGE WASHINGDONE
GEORGE WAHINGDONE vos a vera goods man His fadda he keepa a bugga place in Washingdone Street. He hada a greata bigg lot plants wea cherra, peacha, pluma, chestnutta, peanutta an' banan trees He sella to meos keepa de stands Goods mans to Italia mana was Geo. Washingdone He hata de Irish Kicks dem way like dees. One tay wea litta George, his sena, vos dessa high like de hoppegrass, he taka lees litta hatchet aa' be he-gana to fool around de place. He wea vera fresh vea litta George. Poora soon he catta downa de cherra tree like dees Dat spoila de cherra cropa for de season. Den he gos round trea killa de banan an' de peanutta. Poora soon George's fadda coma rounda quicka like dees Den he lifta uppa bees Gus, looka like big bunch a banan, an' he vas just goin' to giva litta George a smaka where de chicka gotta de ax dat would make him look like de orga de grinda'a monk afta he gotta hitta wid a bricka George he vos a foxy litta fella, an' before lees faddas could swinga hees bunchs of five at him George he gotta downa on his littu kaces like dees an' said Fadda, I wadden tella lie for nilu de peanutta in de roasta I cutta de tree downa wid my litta hatchet. His fadda dropps his hands like dees wen he beards litta George say he choppa downa de cherra tree wid hees little hatchet an' looka him up in de arma As soon as his fadda vos he vos putta nearla tickle to death to tinka datta he waddent tella de lie George's fadde picka him up in hees arma like de nigga bugga de watamella an' sada to him My litta boy, I care mora to haba you tella de truta dan for all de cherra in de lot. But I tinka you mighta maka de job gooda an' killa de banan an' de peanutta, too"
George Washington
THE FATHER OF HIS COUNTRY.
BORN, 1732, DIED, 1799.
Don't fail to see "Lost in the Desert," one of the best of the season, at Criterion.

FIRST PAGE OF A CHICAGO BOY'S JOURNALISTIC ENTERPRISE AND A PICTURE OF THE EDITOR.

When I was about eleven years old I published a paper called *Our Boys and Girls,* on a press 2½ by 3½ inches. The boys in school found a great deal of pleasure in it, and there was a great demand for it. I then began to save money to buy a large press and outfit, and two years later bought a 6 by 10 hand press and increased my paper to the present size. I have a good many subscribers at 10 cents a year, and sell about three hundred at 1 cent each. Also have some paid advertising. I will very likely graduate from the grammar school this year, as I am in the eighth grade now. I am fourteen years old.

Master Bilger comes naturally by his journalistic instinct, his father, Gus Bilger, being a printer well known in Chicago and Cincinnati, and at present a Linotype operator on the Chicago *Journal,* being one of the few "swifts" who average ten thousand an hour right along. Part of the outfit now used by young Bilger was used by his father twenty-five years ago, in his amateur days.

EARLY in January the Oregon City *Courier-Herald* issued a "New Year Number" of forty-eight pages and cover that was a handsome piece of work. It was fully illustrated with nicely printed half-tones.

ON January 31 the *Boys' Industrial School Journal,* of Lancaster, Ohio, issued a special number in honor of the birthday anniversary of President McKinley, that was a most creditable piece of work.

C. H. MCAHAN, St. Joseph (Mo.) *News.*—I have no criticism to make on any of your ads., and I regret that space will not permit their reproduction. The page ad. of Block's was a particularly creditable piece of work.

Arizona Silver Belt, Globe, Arizona.—The *Silver Belt* is approaching its twenty-fifth birthday, and is apparently in the prime of life. It is nicely printed on calendered paper, and

carefully made up. The ads. appear to be the work of two compositors, one who sets some first-class ads., while the other endeavors to display nearly every line.

GREAT FIRES AND THE NEWSPAPERS.—In February there occurred two great fires in which valuable newspaper properties were totally destroyed. One in Waterbury, Connecticut, on February 2, when property valued at $2,000,000 was burned, including the beautiful building and plant of the Waterbury *American;* and just a week later the $6,000,000 fire at Paterson, New Jersey, when the Paterson *News* lost its fine new building and entire outfit, except what was contained in the



THE EVENING NEWS.

PATERSON, N. J., FEBRUARY 10, 1902.

FIRE! FIRE!

Terrible Disaster

Business Section in Ashes!

Probably 250 Dwellings are Totally Destroyed.

LOSS, $8,000,000

Fire, cruel, unrelenting in its fierceness and destructiveness, fanned and nigged on by a gale blowing from 40 to 60 miles an hour, has swept the business heart out of the city, and destroyed millions of dollars' worth of property and left the very core of Paterson and a good portion of its residential section, scorched and smouldering ruins, and from five to eight hundred families homeless and impoverished, and driven out into the cold winter weather to be cared for by friends and hospitable people who have taken them into their homes. Terrifying in its awfulness and results, few cities have ever before been visited by such dire destruction. While appalling in its destructiveness to property, both public and private, there is one good side to the calamity, and this is the total absence of loss of life, so far as is known, and the few minor casualties that marked the visit of the destructive element.

The fire that has converted the older section of the city into wreck and ruin was discovered at midnight Saturday in the Van Houten street end of the ramshackle frame structure on Broadway, and running through to Van Houten street, that did duty as car sheds, by Charles Abrams, a blacksmith in the employ of the Jersey City, Paterson and Hoboken street railway company. Abrams was employed on the night force of blacksmiths, making repairs to cars. While at his work he first noticed the flames in the rear of the shed, and they had a good start. He warned the other men in the place, and Night Dispatcher William Degelman ran to box 461 and turned in an alarm for the firemen. Degelman then lost no time in shutting off the electric power from the feed wires, so that there would be no danger for the firemen in battling with the blaze. The long car shed, one story in height, acted like a huge flue, and the wind swept through it a perfect gale, fanning the flames fiercely, so that when the firemen answered the calls from the box they found the whole interior of the shed ablaze, and the flames sweeping and lapping up the old historic wigwam and the highly varnished cars stored in the buildings.

The efforts of the firemen to cope with the flames were feeble in the teeth of the gale, and extra calls were sent in that brought out the entire department to the scene.

At first the flames went in leaps, starting fires in many separate places. The high wind carried great volumes of sparks for blocks and caused fires to start in the roofs. Fires were raging in so many places at once that the firemen could not distribute themselves, and these places were simply allowed to burn down. Soon the spaces between these fires closed up, in the heart of the city, and the great mass of seething flames swept on in an awful march of devastation.

All the Masonic lodge rooms in this city are destroyed, and every Odd Fellows' and Eastern Star lodge room, except Paterson L. O. O. F., and Germania O. F. S., is gone.

William S. Barbour, master of Haledon lodge, has offered the use of Masonic hall, Haledon, to Paterson Orange lodge for its stated communication on Wednesday evening.

Lafayette council, Royal Arkanum, will meet tonight at the store of George Hardy Paine, in the Hubbard block, on Market street, above Paterson. Lafayette's headquarters were in the Odd Fellow's hall building which was consumed.

The exempt firemen kept open house at their home on Clark street all yesterday from 4 a. m. in order to supply the needs of their brothers who were at the scene of action. Hartman Winslow, assisted by others, supplied coffee and eatables as fast as possible. They found Hunter & Company, on Broadway, open, and Mr. Hunter supplied everything he had of an edible nature gratis to the firemen. The exempts succeeded in getting a length of hose and worked valiantly in protecting property in the vicinity of their home. They claim that if they had had an old steamer handy they could have saved more, and the old men were in chagrin over the fact that buildings were burning near them, and they could do nothing to stop the destruction.

The Salvation Army offers the use of 25 beds at the lodging-house, 12 Ryerson avenue, to persons needing shelter. The army also has three horses and wagons to aid in moving the effects of those in want.

There will be a special meeting of the First Ward Republican club tonight at headquarters on North Main street, to consider ways and means of raising a fund to be added to that already begun for the relief of the fire sufferers.

A special meeting of the Eleventh Ward Republican club will be held at 595 Madison avenue tonight for the purpose of raising subscriptions to relieve the sufferings of the burned out families. The call is signed by John Smith, president of the club.

The Hill Bread company of Newark started at midnight wagons with 3,000 loaves of bread for free distribution in Paterson.

Mayor Seymour, of Newark, has called a meeting of the city council tomorrow at 12:30 p. m. to consider the question of offering aid to this city.

The Orpheus club concert, announced for tomorrow night at Association hall, is, of course, postponed by the destruction of that building. Two concerts are due to subscribers this season, and of course the obligations of the club will be carried out when arrangements can be made for a place.

"An Evening with Tennyson," to have been given this evening by class No. 9, in the Sunday school rooms of the Church of the Holy Communion, has been postponed.

A euchre that was to have been held at 381 Ellison street tomorrow has been indefinitely postponed.

The entertainment of the Haledon Progress club, which was to have been held tonight at Sons of Veterans hall, has been postponed until further notice.

S. Schewe & company, the grocers, are open for orders at 310 Main street, and will soon have their stock in and ready for business.

The Passaic Water company has secured the new store at 308 Main street, near Ward, and will establish its office there.

The Postal telegraph company has opened an office at 285 Main street.

Keeler, the hatter, advertises his business at the old stand, 124 Main street.

J. A. Canuette, the eyesight specialist, whose office was at 182 Main street, opposite the Boston store, has opened temporarily at 111 Broadway.

The only way the Young Men's Christian association can recognize is by the members communicating with Secretary Hoagland at temporary headquarters, 202 Market street, Ekings building, and they should do this at once. Past payment membership are included.

Cohn & Cohn, the lawyers burned out in the Paterson National bank building, have rooms with John R. Lee, room 21, Second National bank building.

Robert B. Bryson & company, the tailors, will conduct business temporarily at 75 Paterson street.

Lawyer L. H. Grunnaer's temporary office is at 92 Water street.

The Young Men's Christian association has established headquarters in the Ekings building on Market street, and to-morrow evening there will be a meeting of the board of directors at the home of J. W. Cleveland, the president, 375 Broadway.

St. Aloysius' academy will resume studies at St. John's convent, DeGrasse street, to-morrow.

The office of the Passaic Gas and Electric company has been temporarily transferred to the Edison station, Van Houten and Prospect streets, and the hours are eight to six, with special orders received up to eight o'clock in the evening.

St. Mark's Episcopal congregation will worship in the Broadway Reformed church, Broadway, between Paterson and Straight streets. Service will be held Ash Wednesday at 10:30 a. m., (no service in the evening); and on Thursday and Friday evenings at 8

FIRST PAGE OF A PATERSON PAPER.

office safe. Neither of these papers missed an issue, although much abbreviated in form, and the first page of the first number of each published after the fire is shown herewith. The Waterbury *Republican* was also entirely crippled through loss of light and power, but succeeded in publishing two pages the following morning from a job office, the first of which is also reproduced. At this writing, less than three weeks after these great calamities, it is interesting to note the effect upon the business of the papers in these two cities. The result is identical in both cases. Nearly all the business houses have secured new locations and are advertising much more extensively; many who formerly had one and two column ads. are now using quarter and half pages; other merchants have been led to increase space, many who seldom advertised are making contracts, and others in near-by cities are making strong bids for trade. The papers in every instance have been obliged to increase in size, some to the limit of their press capacity, and some of the latter have increased rates and even refused business. This advertising has resulted in more business for the merchants, and while these great fires were looked upon with horror, and have undoubtedly resulted in great loss and suffering to some, there are others who have reaped the benefits, and the indications are that more beautiful buildings and greater prosperity will rise out of the ruins of both cities.

Palo Alto Tribune, Emmetsburg, Iowa.—The *Tribune* continues in the front rank of neat papers, both as to make-up and ad. display. The items of correspondence should be graded, and a little more ink would be an improvement.

Reform School Advocate, Plainfield, Indiana.—The boys are doing very good work on the *Advocate.* There is nothing about the little magazine to criticize, except that the presswork would be improved by a trifle more impression.

IN January the *Woman's Club,* a magazine for women, made its initial appearance, at Marion, Indiana. It is made up principally of entertaining short stories. A few of the illustrations in the February number are crudely drawn.

AUGUSTUS HARR, Wilkinsburg, Pennsylvania.—Your best arrangement of the heading, "Local News of all Pittsburgh," is the one where the population and area are placed in panels, but the type used for the prominent words was not well chosen.

A NEW illustrated weekly publication of a high order has made its appearance at New Haven, Connecticut, entitled, the *Saturday Chronicle.* The initial number was published early in February, and contained some very pretty views of New Haven.

SHORTLY after the one hundredth anniversary of the birth of the Marietta (Ohio) *Register,* that paper issued a "Centennial Number," with a handsome lithographed cover, that was a remarkably fine piece of work. The presswork deserves particular commendation.

TARRYTOWN (N. Y.) *News.*—A creditable paper in every way. Ads. are all good, except that of the Mutual Life Insurance Company, which has too many display lines, all nearly the same size. If the first page date line was a lighter-faced type it would be an improvement.

BEAUMONT (Texas) *Enterprise.*—Your paper is so badly offset that it is almost impossible to tell if it would be creditable with this fault removed. There is a good supply of advertising, there being about thirty columns to eighteen of reading matter, and it is fairly well displayed.

SUTTON & MCDONALD, Massena (N. Y.) *Observer.*—Your paper is one of the neatest that have come to my desk this month. Ad. display, presswork and make-up all deserve commendation, except that in the latter plate matter columns are made too full and are slightly uneven at the bottom.

COUNCIL GROVE (Kan.) *Republican.*—You have a paper full of news, but it is badly mixed with advertising in the local columns. Ads. are very nicely displayed. The anniversary number, issued at the opening of your thirtieth year, was a creditable piece of work, containing many nicely printed halftones.

BEGINNING with the first of last month the Boston *Post* took a step in the right direction when it placed a semi-prohibitive rate on first-page advertising, with the object of keeping the page exclusively for news. The new rate is 60 cents per line, while the price charged for other pages is but 18 and 20 cents.

FORT COLLINS (Colo.) *Courier.*—A neat paper, carefully made up, and with some very nicely displayed ads. The one custom which ought to be abandoned is the running of paid readers under "City and Country." These have increased to

such an extent that out of forty-three items in the first column thirty-eight are advertisements.

C. L. McILVAINE, *Tuscarawas Advocate,* New Philadelphia, Ohio.—The *Advocate* is a nicely printed paper, and contains a generous amount of news. Ads. are also creditably displayed. You should carry more advertising, and a change to a six-column quarto would aid in securing this, as an ad. appears much more prominent on a smaller page.

T. B. CUMBOW, Salina (Kan.) *Republican-Journal.*—Your ads. are set in good taste and the time consumed in composition would indicate that there was little lost in planning. The



Waterbury American.

WATERBURY, CONN, FEBRUARY 3, 1902.

$2,000,000 FIRE.

Business Center of Waterbury Swept By Devouring Flames Last Night and Early This Morning.

Thirty Buildings Destroyed---More Than a Hundred Business Establishments Gone.

Great Blaze Sweeps through the Heart of the City Leaving Only Ruins in Its Train--Scovill House Destroyed After Main Fire Was Under Control.

The worst disaster in the history of Waterbury was the fire which swept through the business section of the city last evening. Thirty-two buildings, many of them among the finest of the kind in Waterbury, are in ashes. More than 100 business establishments are wiped out. The property loss is estimated at close to $2,300,000, the condition of affairs this morning making accurate figures impossible. The one fortunate thing about the whole disaster is that it was unattended by loss of life.

The list of buildings destroyed is as follows, and the estimated loss on each, including contents:

Grand street—Waterbury American building to Engineering Co's building, six buildings and contents	$600 000
Bank street—Jones & Morgan's and contents	150 000
Bronson building and contents	40,000
Reid & Hughes and contents	200,000
Masonic Temple	100,000
Camp's building (in course of erection)	20,000
Mrs Hayden's building and contents	40,000
Turkish Bath building and contents	25,000
Platt building and contents	100,000
J. B. Mullings and contents	150,000
Greenberg's	50,000
Buckner's	50,000
Ryan & Fitzmaurice	50,000
Old American building	100,000
McGrath buildings	50,000
Three buildings owned by Scovill's heirs	50,000
South Main St—Giles building	50,000
Meigs building	50,000
Tinker building	50,000
Frahi's building	50,000

THE BURNED DISTRICT.
White Cross Marks the Starting Point of the Fire in Reid & Hughes's.

FIRST PAGE OF A WATERBURY PAPER.

half-page ad. is particularly well constructed. To set nearly a page of advertising and make up four pages of a seven-column paper is certainly a good day's work.

Profits, Philadelphia.—The publication is creditable from both literary and mechanical standpoints. I would prefer to see fewer leaf ornaments, and to have the running title restored to the top of the page. The ad. of Thomas & Co. is very strikingly displayed, and is much more attractive as it is than it would have been if spread all over the page.

The Lyre, Petoskey, Michigan.—Volume MMMMI., No. 2, "according to Egyptian chronology," of "Michigan's Merry Magazine," has been received for criticism. John C. Wright "is to blame for it." The entire contents are bright and original, and sparkle with wit of a distinctive character. From a mechanical standpoint it is entirely satisfactory.

A UNIQUE PUBLICATION.—Burnett R. Davison, of Winnipeg, Canada, sends me a copy of the Lumsden *News,* produced entirely on a typewriter, which was published weekly for nearly six months by T. M. Grover. In a letter to Mr. Davison, Mr. Grover describes how the paper was produced, as follows:

I first took my stencil off the typewriter and then transferred the stencil sheet to my mimeograph; printed the first side, consisting of four pages, one page at a time, then turned the sheets and repeated the same process on the other side. The object of the paper was for purely local purposes, giving the people in the district the occurrences from week to week and very brief reports and news of general importance, compiled from other leading papers, of the two wars. You will understand that the eight pages represent eight stencils, printing three hundred of one page, then removing the stencil, putting in a new one and printing the same number on a fresh stencil. This, as you will see, was considerable work, making 2,400 impressions before the work was completed. As far as I know, the Lumsden *News* was the first paper of its kind ever published in Canada, and if there should be a poor distinction in that, kindly throw the mantle on me.

BUREAU OF INFORMATION.—Besides the rate card, which is reproduced elsewhere, another question of general interest was answered by mail:

HAGERSTOWN, MD., February 20, 1902.

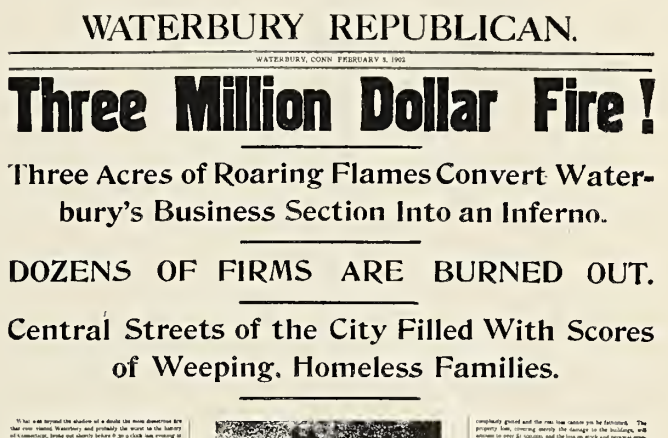
O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR,—I am contemplating selling the circulation of the daily paper of which I am manager, but before doing so I want to ascertain what has been the experience of newspaper publishers along this line. My paper is a daily morning publication in a town of fifteen thousand people, there being two other daily papers, both afternoon. It is a Republican organ, with a subscription price of $3 a year. Will you advise me how much you think I should charge a man for the papers who will have exclusive privilege of the circulation within this city and vicinity, he to do the delivering and be responsible for the collections as a matter of course. I was of the opinion that 65 cents a hundred would be a fair price, but in view of a probable increase in circulation, that it would be equitable to sell the papers at ½ a cent and increase the price gradually with the circulation until it reached 65 cents a hundred.

Yours very truly,
VERNON M. SIMMONS.

Vernon M. Simmons, Hagerstown, Maryland:

DEAR SIR,—If you have fully decided to dispose of your circulation, and it is only a question of price, I think it would be a mistake not to fix a figure that will always remain the same. If the circulation should be doubled through the efforts of the man who purchases it, he will consider that any benefits from the increase should go to him. A few



WATERBURY REPUBLICAN.

WATERBURY, CONN FEBRUARY 3, 1902.

Three Million Dollar Fire!

Three Acres of Roaring Flames Convert Waterbury's Business Section Into an Inferno.

DOZENS OF FIRMS ARE BURNED OUT.

Central Streets of the City Filled With Scores of Weeping, Homeless Families.

ONE OF THE FINEST BLOCKS DESTROYED BY THE FIRE

FIRST PAGE OF ANOTHER WATERBURY PAPER.

publishers of 1-cent journals are able to get from 55 to 65 cents per hundred for their papers, but the majority accept half price.

However, outside of the large cities I do not think the arrangement proposed is a wise one. While there are a few publishers who will not agree with this opinion, yet I have talked with many who do not control their circulations and sincerely wish they did. The publisher who, in pushing for circulation, controls his own deliveries, has a distinct advantage.

Sincerely yours,
O. F. BYXBEE.

H. H. HOFFMAN, advertising manager of the Cleveland (Ohio) *Plaindealer,* has gotten out a little book to advertise his paper, which contains over fifty testimonials from prominent

business men on the value of its advertising columns, each letter occupying a page together with a half-tone of the writer. The idea is a novel one and no doubt commanded attention.

Mount Morris (Ill.) *Index.*—A very satisfactory small-page weekly—sixteen four-column pages. A neat style for professional cards is shown herewith (No. 2).

N. E. BUSER.
LICENSED ARCHITECT.
Office in Buser Building.
Mt. Morris. Ill.

Office Hours { 10 to 12 A. M. / 2 to 4 P. M. / 7 to 9 P. M.
DR. C. J. PRICE,
PHYSICIAN AND SURGEON.
Office and Residence north of College Campus.

Hours:—8 to 11:30 A. M.
1 to 4:30 P. M.
J. B. MOATS,
DENTIST.
Office over McCosh's Pharmacy.
Outside of office hours at Hotel Rohrer.

No. 2.

Two slightly exaggerated cases of a common practice are related by the Lawrenceburg (Ind.) *Press:* "Looking over a column of 'Local Happenings' in an exchange last week, we noticed nine cards of thanks to subscribers who had paid up, one patent medicine notice and two paid locals, leaving only five items in the entire column that were, strictly speaking, local news. Not long ago a paper down the river announced the death of an old mule in its 'Personal Mention' column."

Harold Van Trump, Rochester (Ind.) *Sentinel.*—Your ads. are all good, and the American Press Association cuts form appropriate illustrations. These, Mr. Van Trump explains, are sawed out of the plate matter and laid away for future use, and he now has such a stock that he can illustrate nearly anything. "Some of our advertisers," he writes, "come in and say, 'Get me up a good harness ad.,' or 'dress goods ad.,' and we do the rest."

Ad.-setting Contest No. 11.—On March 1, one month before closing, there had been submitted thirty-three specimens of the Edgerly & Killeen ad., used as copy in contest No. 11, which would indicate that there would be an unusually large number of entries. The copy for this ad. was taken from the Decorah (Iowa) *Republican,* published by A. K. Bailey & Son, and when the paper was criticized in December this ad. was designated as the only one in the paper not up to the general standard of excellence. In connection with this criticism the following letter from Mr. Bailey, Sr., will be found interesting:

Decorah, Iowa, February 8, 1902.

O. F. Byxbee, Scranton, Pennsylvania:

Dear Sir,—I read with interest your announcement in The Inland Printer for February that you had selected the Edgerly & Killeen ad. from the Decorah *Republican* as a basis for ad.-setting contest No. 11. The copy affords a good opportunity for quite a wide divergence in treatment. I shall look for the outcome with no little interest, and intend to have my ad. setter and job man enter the competition if they will. Now that this is settled upon, we can explain the ad. in question in a way so that you can see how it is a matter of joke to us. The copy was brought to us the last minute before going to press, and under ordinary circumstances we would have refused it admission. But, as you will see by the copy of paper sent herewith, two other millinery houses had decided to have openings, and the Edgerly & Killeen people felt they must have it in. Under these circumstances, the old man of the establishment, that is this writer, took a stick in hand and literally threw it together. The product as it came to his hand was not so bad as it was in the ensuing number which came under your observation, because it was better spaced and had more whiting about it. The ad. was accorded a little more space in the first issue than was called for. The second week the space was limited, and it was unduly condensed by the make-up, and in unleading no particular care was taken in making a fine display. Hence the "horrible example" which you have selected for your contest.

Yours truly,
A. K. Bailey.

The Champion Graduated Rate Card.—Through The Inland Printer's "Bureau of Information" the following request was received: "Enclosed we hand you our check in order that we may get a rate card for our daily paper. For a one-inch ad. we have been getting 25 cents for one insertion, and $2 per month. No rate should be lower than 5 cents per inch each insertion, except the lowest yearly rate might be

	1 t.	2 ts.	3 ts.	4 ts.	5 ts.	1 wk.	2 wks.	3 wks.	1 mo.	2 mos.	3 mos.	4 mos.	5 mos.	6 mos.	1 year.
1 inch	$.25	$.50	$.75	$1.00	$ 1.25	$ 1.45	$ 2.55	$ 3.45	$ 4.60	$ 7.70	$10.30	$12.80	$14.90	$17.00	$ 28.20
2 inches	.50	1.00	1.45	1.85	2.25	2.55	4.35	5.80	7.70	12.80	17.00	21.15	25.10	28.20	45.70
3 "	.75	1.45	2.05	2.55	3.00	3.45	5.80	7.90	10.30	17.00	23.20	28.20	32.90	37.60	61.30
4 "	1.00	1.85	2.55	3.15	3.75	4.35	7.25	9.70	12.80	21.15	28.20	34.45	40.50	45.70	74.40
5 "	1.25	2.25	3.00	3.75	4.50	5.10	8.50	11.50	14.90	25.10	32.90	40.50	47.00	53.50	86.90
6 "	1.45	2.55	3.45	4.35	5.10	5.80	9.70	13.15	17.00	28.20	37.60	45.70	53.50	61.30	99.50
7 "	1.65	2.85	3.90	4.85	5.70	6.55	10.90	14.60	19.05	31.35	41.80	50.90	60.00	68.20	111.75
8 "	1.85	3.15	4.35	5.35	6.30	7.25	12.10	16.00	21.15	34.45	45.70	56.10	66.10	74.40	124.25
9 "	2.05	3.45	4.75	5.80	6.90	7.90	13.15	17.45	23.20	37.60	49.60	61.30	71.30	80.65	135.25
10 "	2.25	3.75	5.10	6.30	7.50	8.50	14.10	18.90	25.10	40.50	53.50	66.10	76.50	86.90	146.25
11 "	2.40	4.05	5.45	6.80	8.00	9.10	15.05	20.35	26.65	43.10	57.40	70.25	81.70	93.25	157.00
12 "	2.55	4.35	5.80	7.25	8.50	9.70	16.00	21.80	28.20	45.70	61.30	74.40	86.90	99.50	168.00
13 "	2.70	4.60	6.20	7.70	9.00	10.30	17.00	23.20	29.80	48.30	65.05	78.60	92.00	105.50	179.00
14 "	2.85	4.85	6.55	8.10	9.50	10.90	17.95	24.60	31.35	50.90	68.20	82.75	97.25	107.75	182.88
15 "	3.00	5.10	6.90	8.50	10.00	11.50	18.90	25.70	32.90	53.50	71.30	86.90	102.50	118.00	200.75
16 "	3.15	5.35	7.25	8.90	10.50	12.10	19.85	26.80	34.45	56.10	74.40	91.00	107.75	124.25	208.25
17 "	3.30	5.60	7.60	9.30	11.00	12.65	20.80	27.85	36.00	58.70	77.55	95.25	113.00	129.75	221.00
18 "	3.45	5.80	7.90	9.70	11.50	13.15	21.80	28.95	37.60	61.30	80.65	99.50	118.00	135.25	230.50
19 "	3.60	6.05	8.20	10.10	12.00	13.60	22.75	30.00	39.15	63.90	83.80	104.25	124.00	140.75	240.00
20 "	3.75	6.30	8.50	10.50	12.50	14.10	23.70	31.10	40.50	66.10	86.90	107.75	126.00	146.25	249.00
22 "	4.05	6.80	9.10	11.30	13.30	15.05	25.35	33.25	43.10	70.25	93.25	116.00	137.00	157.00	268.00
30 "	5.10	8.50	11.50	14.10	16.50	18.90	31.10	41.50	53.50	86.90	118.00	146.25	173.50	200.75	343.00
60 "	8.50	14.10	18.90	23.70	27.50	31.10	50.50	67.70	86.90	146.25	200.75	249.00	296.00	343.00	624.00
77 "	10.20	16.80	23.00	28.00	32.60	37.20	60.70	79.95	104.50	177.25	242.00	302.00	362.00	422.00	783.00
120 "	14.10	23.70	31.10	38.30	44.50	50.50	82.10	111.00	146.25	249.00	343.00	436.00	530.00	624.00	1,185.00
154 "	16.80	28.00	37.20	45.30	53.00	60.70	98.50	134.00	177.25	302.00	422.00	542.00	663.00	783.00	1,503.00



Photo by H. L. Grant, Oakland, Md.

HERALDS OF SPRING

about 4 cents. For one column I would suggest $2.50 or $3 for one insertion, and about $18 for one month. Make rates for one to five insertions, for one, two and three weeks, and for one month. Monthly rate may apply for two, three, four and five months, and yearly rate for six months. Also make rates for one to nineteen inches, inclusive (twenty inches is one column), and for twenty-two inches, which is a column of a seven-column paper, to which size we will make our paper shortly, and for thirty inches (one-quarter page six-column paper), and for sixty inches (one-half page six column paper), and for seventy-seven inches (one-half page seven-column paper), and for one page of six and seven column paper." This is by far the biggest rate card I was ever asked to furnish, but I succeeded in grading the card carefully between 25 cents for the first inch and 4 cents per inch for a twenty-inch column one year, as requested, and the result is shown in the accompanying table. It was impossible to carry out these instructions and at the same time give a price of $18 per month for a column ad., as this is less than 3½ cents per inch. Beyond the yearly rate of 4 cents per inch for a column ad., the card is reduced in the same proportion until a price of 3½ cents per inch is reached for a page ad. (seven columns) daily for one year. This card will form an interesting study for those who still adhere to the graduated rate. It is based on the same price for every contract with an equal number of inches. As an instance, the sum of $86.90 will be found to occur seven times, but each time it stands for the same number of inches, namely, 1560 (sixty inches, one month; thirty inches, two months; twenty inches, three months; fifteen inches, four months; ten inches, six months; and five inches, twelve months).

"Progress of Journalism," the address of Thomas Rees, of the *Illinois State Register,* delivered before the Illinois Press Association, in February, has been issued in the shape of a very neat booklet. The address is highly instructive and valuable for its historic facts. At the back of the pamphlet is the poem, written four years ago by Mr. Rees, "The Old Subscriber," which is interesting to recall:

One day an old man and a boy came in; the old man, leaning on a crutch, observed:

"I reckon you hardly know me here,
And yet I've read your paper many a year.

"My name is Jones —
I live in Buckhart, near the Christian county line,
My father settled in the timber there in eighteen twenty-nine,
And we have took your paper since it was first got out —
In thirty-five or thirty-six, or somewhere thereabout.

"It almost breaks my heart
To tell you we must part,
But I have come to stop 'er — the paper I'm a-gettin'.

"You ask me why — I hate to tell you,
For a man is sort of 'shamed, if hap'nen to be poor,
Oi lettin' people know that the wolf is at the door —
Not only at the door, but broke clean through with vim,
And glarin' eyes and 'nashin' teeth that's mighty nigh to him.

"But that's my fix, and while I'm 'shamed to say it, it's the truth,
And worse than all, I think I'm owin' more 'an I can pay;
I thought I'd come and tell you for to cut 'er off to-day —
I mean the paper I'm a-gettin'.
Of course I'll miss the paper that's been comin' out so long,
Like we miss the birds in autumn when they cease their summer's song.

"But then my son, who always came and paid, he's dead —
He got mixed up with a fractious colt about the first of May;
He was trainin' of the creature when she broke and run away.
He said, 'It didn't 'mount to much — a few bones broke, that's all'—
But he failed and still grew worser, till he answered to the call.

"You know the girl he married wasn't like a farmer's wife,
And by two years she went afore to try the higher life —
She always seemed just like a tender flower.
The farm? I haven't owned it for a dozen years or so —
A fire and a mortgage haint neither of 'em slow;
And then I lost my wife;
So me and little Jim, this lad you see —
Jim's boy — is all that's left below
To wait our time.

"Yes, me and little Jim is all that's left —
We sort of fight together
And chink up all the holes to keep out winter weather,
And hold the wolves of poverty at bay.

"But a man of eighty, and with failin' sight,
To make a battle isn't much,
Seein' as his only weapon is a crutch;
And as for Jim — he's only eight —
He can't do much at any rate.

"There's one thing, though, that he can do,
He's got the sight,
And reads the paper to me every night,
And all the big words — gets 'em right —
And that's what Jim can do.

"But no more readin' now for Jim,
Except the books he brings from school with him;
For while a paper's what I call, in fact, a cryin' need,
If you haven't got the money you hain't no right to read.
We'll try and do without it —'tis a few years at the most
'Till I will join the army — the mighty moving host
That marches never to return,
And Jim'll fight alone.

"So cut 'er off and stop 'er now, and we'll do what we can
To pay you what we owe you, for we want to act the man.
But while we're workin' round to bring this thing about,
You'll have to wait awhile for to straighten it all out."

The old man ceased and with a withered hand brushed back a falling tear.

* * * * * * *

Then the newspaper man said:

"My dear old friend, I'll tell you how to make this matter straight,
We'll call it square — the year that's past — and throw in ninety-eight;
We'll throw in every year to come — we'll hope they'll not be few
That we can print a paper little Jim can read to you."

THE KING JAMES BIBLE.

In telling of the lineage of the English Bible, in *Harper's Magazine* for March, H. W. Hoare pays a tribute to the King James version and the scholars who made it:

"Its scholarship marked a conspicuous advance even on that of Geneva," he says. "It was free from bias, and did not provoke opposition by any polemical notes. The character of its diction was in full harmony with the key-note which Wycliffe had been the first to sound, and which Tyndale had reëchoed. Its English was the people's English, yet reflecting at the same time all the glow and glory of a period never surpassed in the whole history of letters. Receiving the jewel committed to them with a deep sense of devout responsibility, King James's revisers provided for it a setting of imperishable beauty. In strength and tenderness, in its sustained note of nobility and solemnity, in its wondrous pathos, in its chastened sobriety, simplicity and directness, in the semblance of inevitableness under which the elaborate art of it lies concealed, in its haunting cadences and rhythms, the richness and power and grandeur of our native tongue have been enshrined forevermore. In other respects our debt to King James may not be great, but in the history of the English Bible he stands out as the energetic, sagacious and wide-minded promoter of an enterprise not unworthy of the nation."

LESSONS IN ILLUSTRATING.

Having become interested in the "Lessons in Illustrating," by Mr. Frank Holme, in The Inland Printer, I feel free to say that I have already been benefited far more than a year's subscription to your valuable magazine. Therefore I should continue to want it were there no other lessons to be learned from The Printer save Mr. Holme's.—*John J. Altmeyer, Maysville, Kentucky.*

Legal Department

BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

EMPLOYE VERSUS EMPLOYER.

Employers of labor, skilled or unskilled, operating machinery, frequently meet with problems growing out of personal injuries. An accident occurs through unforeseen circumstances, unknown defects, or negligence of a fellow employe. Be it grave or slight, practical sympathy is aroused. The manager must determine how far compensation shall go. A broad business policy would dictate liberality, especially if the employe has rendered long and faithful service, irrespective of legal responsibility.

THE DAMAGE SUIT LAWYER.—Actuated by hope of financial reward, not genuine endeavor to right a wrong, having been almost immediately advised of the injury, he visits the afflicted or else communicates by letter, insidiously extends sympathy, and incidentally tenders his professional services upon a contingent basis. Cupidity is aroused, gratitude forgotten, and the troubles of the employer commence. No matter how weak the evidence, the crafty manipulator of human avarice, with bold assurance, threatens to or sets the machinery of the law in motion.

THE CONTINGENT FEE AN INSPIRATION.—Taking a suit on shares has generally been recognized by the courts as legitimate, and not in violation of professional ethics, *provided the costs and expenses of litigation, or a portion of the same, are not paid by the attorney.* People with meritorious demands, financially impecunious, would suffer injustice if contingent fee contracts were not sustained. It is the litigant without the shadow of a legal claim, inspired by the shyster, one must guard against. The curse of the contingent-fee system as applied to him (shyster) is to create speculation by and through the injuries of others, incite unscrupulous litigation, coerce settlements of wrongful claims, stir up strife, and use the law for the attainment of a questionable purpose. Repeated pestiferous pertinacity, by an unprincipled lawyer, will many times procure a settlement of an unjust claim because of dread of litigation, its many uncertainties, and unknown expense. This is the factor in the problem which the nerve of this type of attorney utilizes to the limit. When it is known that the damage suit lawyers (and I speak of a class following this line for revenue only), have evolved a system of transacting business which for minuteness of detail in procuring and working up evidence is almost perfect, and that in the city of Chicago the bringing of a suit for large damages costs but a trifle, it will be readily understood how settlements for small amounts, especially if many suits are pending, can yield a handsome profit to the attorney practicing upon a contingent basis.

COMMENT UPON THE LAW OF LIBEL.

DEFINITION.—A libel may consist of writing, printing, signs, pictures, etc., tending to blacken the memory of the dead, or charge dishonesty, etc., against the living, causing exposure to hatred, contempt, etc., or injury to business. The above is sufficiently comprehensive to guide the editor when considering matter submitted for publication. A man's reputation should not be wantonly attacked. Fair criticism is always allowable, but under the cover of this privilege false statements of material facts are not permissible.

CARICATURES AND PICTURES.—Any caricature, cartoon, or picture of another, which has a tendency to expose him to ridicule, contempt, degradation, etc., is libelous. *Illustration:* In a case in Wisconsin a cut of a jackass was inserted in an article concerning the person alluded to, describing him as a conceited, etc., jackass. This was held actionable.

MANNER OF STATING LIBEL.— It is immaterial whether the language, prints, etc., used are direct or indirect in impugning one's integrity, or charging him with fraud, etc., in his business. The inference ofttimes is as forcible in its purpose (and frequently so intended) as if explicit terms were employed. The test is, do those under whose eyes the matter falls comprehend its application? Do they regard it as imputing crime, charging fraud, etc.? Many times veiled expressions are used so that the sting will reach its victim and yet leave nothing tangible in law for the injured person to base an action upon. The insidious libeler is most dangerous in his methods and far reaching in his aim.



I. H. WHIPPLE AND HIS MOTOR SLED.

In addition to looking after the mail plate business, Ira H. Whipple, Chicago, is also interested in cycles. The above machine was exhibited at the recent automobile show in Chicago, and attracted much attention. The front wheel of the motor has been removed, and runners attached for use in winter. A patent on this attachment has been applied for.

TRADE, PROFESSION OR BUSINESS.—The law jealously guards business reputation. The reason is obvious. A libel which causes one to lose his office, or injure his business through charges of fraud, dishonesty, etc., strikes at his means of earning a livelihood. *Illustration:* Words are actionable when applied to one with reference to his profession or trade, which impute to him the want of those qualifications which are essential to him in his profession or trade; as to attribute knavery to a lawyer, ignorance to a physician, profligacy to a divine, cowardice to a soldier, or insolvency or dishonesty to a merchant or tradesman. Sometimes a libel upon a thing may constitute a libel upon a person. To say of a brewer that he adulterates his beer would be a libel upon him in his trade, not because the beer is bad, but because the language imputes deceit. It is well for the printer and publisher to remember, when undertaking the manufacture and dissemination of matter reflecting upon another, that the law holds one to a stricter account for that which is written than that which is spoken. Many times one may say things which are severe, and under certain circumstances they would not be held liable. Yet if

such words were printed and circulated they would become libelous; the rule being that written words, the manifest tendency of which is to seriously hurt another's reputation, are actionable. The safe course, when confronted with a proposition of this character, and a doubt occurs as to the propriety of the subject and its intended application, is to resolve in favor of the doubt. The bait of a good profit should not tempt one to be a means of possibly injuring another, especially if the person attacked is in business and his methods are criticized. It is never good policy to pull somebody else's chestnuts out of the fire.

TRADE-MARKS FOR PUBLICATIONS.

Will a trade-mark protect title of publication?

There can be no trade-mark in the title of a book, as a literary protection, only as merchandise. There is a conflict of opinion as to whether or not a trade-mark can be secured for a newspaper or periodical. The weight of authority seems to be in favor of extending trade-mark protection to newspapers and periodicals. That the question, however, is not free from doubt, and that law writers recognize it when treating this topic, is shown by the following: One author says, "the fact is patent that it is still a mooted question (right to trade-mark), and the solicitor attempting to restrain piracy of this kind would better frame his bill upon unfair competition and not upon technical trade-mark. The fundamental doctrine upon which relief in this class of cases is afforded is that of misleading or the tendency to mislead, with consequent injury, actual or probable."

PRINTER AND PUBLISHER EQUALLY LIABLE FOR INFRINGEMENT OF COPYRIGHT.

Under Section 4964 there does not seem to be much doubt about the liability of both. If ever there was a question about it, it was settled in 1891 by the Supreme Court of the United States. The point was squarely raised, urging as a ground for its support that the publisher and seller of the book, not the manufacturer (printer) received the profits from sales. The Court replied, using the language of the parties contesting this claim, as follows:

"Both the printer and the publisher are equally liable to the owner of the copyright for an infringement, and as it is to be inferred that they made a profit from printing this protected book, they were, therefore, sharers in the profits realized from the sale of the books. The two acts of defendants together in printing and publishing the books were practically those of partners. One doing one part, the other doing the other part of printing and publishing, ... all parties concerned ought to be held to account to the owner of the copyright in respect to the profits derived from the printing, publishing and selling, without all of which combined there could have been no infringement."

I have purposely called attention to this decision, because it is all-important to both printer and publisher. It acquaints them with their exact status under the law, and should act as a finger post along the highway of business. No printer ought to undertake the manufacture of a book, periodical, etc., without at least using reasonable diligence to ascertain if the pitfalls of probable litigation by reason of violated rights of property are among the contingencies of the contract.

CAN THE NAME M'KINLEY BE COPYRIGHTED AS A TRADE SYMBOL, AND APPLIED TO A HOTEL?

Energetic promoters of a new hotel in Canton, Ohio, with the consent of the widow, have asked for a copyright on the name "McKinley," to designate the hostelry. Under Section 4952 this proposed commercial device and its intended use can have no possible relation to or with a "book, map, chart, dramatic or musical composition, engraving, cut, print, or photograph or negative thereof, or of a painting, drawing, chromo, statue, and a model or design intended to be perfected as a work of the fine arts," which alone are subjects of copyright. Neither would it appear that the most liberal construction of the law would overcome the difficulty. The word, as such, in view of its contemplated employment, is not literary property, nor does it belong to the fine arts, nor can it apply to a "dramatic or musical composition." Irrespective of the above comment, it would require some ingenuity for the applicant of this trade symbol to comply with the statute by filing the title of his "book," etc., and delivering to the Librarian the requisite number of copies.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XX.—ANDREW FOREMAN, FIRST TYPEFOUNDER IN SAN FRANCISCO.

LIKE many other industries in California, typefounding began in a small way, and before the demands of trade would have made it necessary had it not been for the distance from Eastern cities and the length of time required to bring type to the coast. In the early '50's there were brokers and dealers selling type made in New York and Philadelphia, but there was a continual struggle for sorts, and printing was hampered thereby. One of these agents was William Faulkner, who represented the Conner foundry, of New York. Mr. Faulkner was a practical printer and newspaper man who came to San Francisco in 1849. On August 25 was begun the *Pacific News*, published by Faulkner & Leland and edited by William Faulkner. At first the paper was a weekly, but in a short time it came out three times a week, and was the first tri-weekly paper in California. On the 1st of January, however, Mr. Faulkner sold out his interest in the paper and devoted himself to printing. Later he took the agency for the Conner typefoundry, and soon built up a large and lucrative business.



ANDREW FOREMAN.

In 1866 it became evident that a typefoundry was badly needed in San Francisco, and Mr. Faulkner went East to make arrangements for a typefounding outfit. He placed his order with James Conner's Sons, and they chose from their employes Andrew Foreman to select and equip the foundry. Mr. Foreman at once entered upon his duties and began the work of building machines, fitting matrices and making molds for the new foundry. In due time everything was ready and shipped by steamer, arriving at its destination early in November, 1866. A suitable room had been provided, and operations began shortly after unpacking. Mr. Foreman had the entire responsibility of the little foundry, and had no skilled help whatever, so it was a rather difficult task to turn out type until he had broken in casters, breakers, rubbers and pagers. There was plenty of work awaiting the new foundry, and he had to work both day and night to the full limit of endurance. The establishment had been christened the California Type Foundry, William Faulkner & Son, proprietors, and business came rapidly. New casting machines were manufactured by Mr. Foreman, who united a general knowledge of machinery to his skill as a typefounder; molds and matrices were added, and a few years saw a very respectable typefoundry in San Francisco. While the business was apparently prosperous and its details carefully watched, the financial conditions prevailing in a new and inflated community soon proved disastrous, and the Messrs. Faulkner disposed of the foundry in 1873 to Painter & Co., who had in the meantime opened a rival foundry.

Andrew Foreman, the man who established this first typefoundry on the Pacific coast, although not its owner, was born

in Edinburgh, Scotland, August 21, 1833. When a lad of eight or nine he went into the typefoundry of Miller & Richard, then as now one of the largest in the world, as a breaker boy. Here he remained until he had mastered every detail of typefounding. After completing his time he worked at his trade in Wilson's and also in Marr's typefoundries, and later returned to Miller & Richard. In 1851 Mr. Foreman was induced to come to New York, where he at once went into the Bruce typefoundry, having been engaged by George Bruce before leaving home. It was here, in conjunction with William Barr, that he was engaged in fitting up the typecasting machines to be run by steam power. After two or three years spent in New York he returned to Edinburgh, married and settled down; but he found the recollection of his life in America constantly urging him to return, and he did so, again entering the employ of the Bruce foundry. After a time he went to the Conner foundry, where he remained until chosen to go to San Francisco.

Since coming to California Andrew Foreman has been part and parcel of its typefounding business, and has watched its development for nearly forty years. The California Type Foundry having passed into other hands, in 1880 he began business on his own account with his son Andrew, Jr., under the name of Foreman & Son. In 1886 he visited his old home in Edinburgh, improving the opportunity to study the methods of typefounding then in vogue in England and Scotland. In 1891 he visited the Australian colonies, where he spent several months. Again in 1891 he visited Edinburgh for a third time, and extended his journey to the continent, visiting the principal typefoundries in Belgium, Holland, Germany and France, and on the return journey visited all the large London foundries. He noted wonderful changes from the time when, as a boy, he began casting type with the hand-mold and spoon.

Mr. Foreman is a man of much natural ingenuity and mechanical skill, and he has always been able to overcome the innumerable difficulties arising, as of necessity they must, in a new field. He can make every part of a casting machine, including its mold, can cut a punch, fit a matrix, cast and dress type. His industry has been abundantly rewarded, and in the afternoon of life he still attends strictly to business, though from force of habit and to keep his hands busy.

SCHOOLBOY ENGLISH.

Even our education is "slivery" on the under side. You go into the school and are so pleased with the correct intonation, the precision of grammatical construction, the exactness of statement in the language used by the pupils in their recitations. You compliment the pupils and you praise the teacher, and your opinion of our schools goes up to ninety in the shade. Then as you walk down street after school hours you hear two young gentlemen, who are prize pupils, conversing across the length of the block, loudly discussing the examinations through which they passed triumphantly:

"Hello, Skin-nee!"

"Hey, Bill!"

"Watch ge gettin rithmetic?"

"Eighty-seven — unni diddun texpect togit morn forty. Jew passin grammar?"

"Betcher boots sidid; got ninety-three anni ony made two mistakes in histry, anni got a hunded din spellin all right."

"Sodi. George Goodie failed in spellin."

"Yessanni nodewoodtoo; furry always looked in the book. Cummout tafter suppern navsom fun!"

"Can't cossi gotto goto meetin with mummuther. See?"
—*R. J. Burdette in Los Angeles Times.*

NOT A BOOK OF REFERENCE.

Senator Gallinger, of New Hampshire, sent to the Library of Congress the other day for a Bible, which, one of the oldest employes says, in forty-two years is only the second time such a request has been made by a member of Congress.

Notes and Queries on Electrotyping and Stereotyping

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing —The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

HARMONY IN THE ELECTROTYPING BUSINESS.

Mr. J. H. Ferguson, of New York, the treasurer of the National Electrotypers' Association, made a brief address at the annual dinner of the Master Printers and Allied Trades' Association, held in Philadelphia in January last. Among other things he said:

"During the last five years the electrotypers have, by concerted action, succeeded to a considerable extent in removing the impression which had become very general that there was no bottom price for electrotyping. The impression was the result of ruinous competition, and naturally followed on the different quotations for plates from different houses. It was due to the general feeling that we can work at lower prices than the other man, and to a lack of definite knowledge of making plates. The matter has not been given sufficient careful consideration, and no doubt a majority have been under a misapprehension concerning it. Owing to the general reluctance to disclose the particulars of one's business, it has not been practicable to obtain the information necessary to arrive at a comparison of the cost in the different cities, and by different houses in the same city. The most satisfactory figures yet obtained were secured about three years ago in Chicago. At that time all were adhering to the National scale, which reads, for jobwork, 15 cents for the first inch.

"The expenses for labor were 25.58 cents; material, 12 cents; general expense, office, etc., 13.26 cents; profit, 9.18 cents. Of course these figures will vary in other cities, where the prices are not the same. Since these figures were made, the hours of labor have been reduced from ten to nine.

"When ruinous competition shall have ceased, the survivors, if there shall be any, may have an opportunity of making a profit, until some individual stirs up another strife. The Chicago Association realized a profit, but, to say the least, the situation is decidedly bad. This will apply to any association. The present deplorable condition may have been the result of indiscretion of one house; such things are frequently brought about in that way. Yet they can be remedied by the coöperation of those directly interested. It would be a blessing if some plan might be brought forth to hold employers together as firmly as members of the various unions are held, and that the sentiment 'one for all and all for one' might prevail with employers. It would be well to bear in mind the remark, I think it was of John Hancock, who, on affixing his signature to

the Declaration of Independence, said, 'If we don't hang together we shall hang separately.'

"I understand you are pleased with the results, and I hope there is a sufficient restraining power in the organization to prevent its members from breaking away from it; otherwise it will be only a little while before the yelp of the wolf will be heard at your doors. I trust that no such mishap will befall you."

THE BOOK ON "STEREOTYPING AND ELECTROTYPING."

A somewhat recent work on stereotyping and electrotyping, compiled by the editor of the *British Printer*, while containing much valuable information on these subjects, is also interesting to the American reader in the respect that it illustrates the difference in methods and machinery employed to produce electrotypes in the two countries. If the book correctly describes the processes and machinery in general use in England, it would seem that our cousins are hardly up to date in some particulars.

From the amount of space given to a description of the battery one would infer that this method of producing a current for deposition, long since obsolete in this country, is still the principal source of supply in English foundries. It is difficult for an American electrotyper to understand how it would be possible in these days to produce a sufficient output by such means to pay expenses, to say nothing of profit. It is only fair to say, however, that the editor, in a paragraph at the end of his book, makes mention of the dynamo and expresses the belief that eventually the batteries will be abandoned.

Under the heading of "Preparation of the Forms for Molding," the editor describes a method which may have been in vogue in this country at one time, but certainly not within the recollection of the present generation. The method described consists in filling in low-spaced forms with plaster of paris, "to prevent the molding composition rising too far in the spaces when the mold is in the press." "Should this occur, the amount of labor involved in cutting down is even more than that occupied in washing the plaster out of the forms, besides being more troublesome." The American "riser," that is, builder, will hardly agree with this view, possibly because, having had more practice, he is more expert in "cutting down" than his English cousin.

The apparatus for blackleading molds is described as "a box with a cloth front, easily liftable to admit of molds being placed inside, some boxes fitted with sieve holes and a glass window, so that the manipulator of the brush can see his work without opening the box." It is safe to say that there is no foundry in the United States, however small, in which a machine for doing this work is not considered indispensable.

No mention is made by the editor of the American method of "striking," or precipitating, by means of iron filings, a film of copper on the face of the mold preliminary to immersing it in the bath to insure immediate deposition of copper on every part of the mold instead of "beginning at the edges and spreading slowly over the surface."

A machine peculiar to the English foundry, and which performs the work accomplished by the American rougher, is the "lathe." This machine resembles an ordinary turning lathe with a large face-plate on which the electrotype is clamped and the back turned off. Inasmuch as the electrotype is secured to the face-plate by dogs which hold it at the edges only, it frequently springs away in the center, thus leaving the plate of uneven thickness. Moreover it would seem that it must be an exceedingly slow machine compared to the rougher, which requires no time for adjusting or securing the plates. There are various other points of difference which indicate that American methods and labor-saving machinery are far in advance of those employed on the other side.

The book, which is entitled "Stereotyping and Electrotyping," correctly describes the art of electrotyping as practiced twenty-five years ago, but makes no mention of the latest and most approved machinery and appliances. However, it contains many valuable suggestions and should be in the library of every electrotyper who wishes to keep posted in everything pertaining to his art.

THE WORK OF J. V. McFALL.

We show in this issue several reproductions of the pen-and-ink and wash work of J. V. McFall, an artist of much promise. Mr. McFall was born in Sandusky, Ohio, about twenty-four years ago. He showed an inclination for drawing when quite a lad, making pictures of his teacher in school, and incidentally neglecting his studies in other directions through this proclivity. Later his parents moved to Detroit, where he had an opportunity of attending the Art Museum School and the Detroit Art Academy. In 1897 and 1898 he studied at the Art Student's League in New York, and there received a training that has since been of much value to him. He afterward went to Toledo, was chief artist on the *Blade* in that city for three years, and during that time was also instructor at the Tile Club. In the meantime he had been making cover-designs and illustrations for books, and doing other work of that character. In 1901 he was made a member of the Chicago *American* art staff, on which paper he found plenty to do. He is now employed in the art department of





THE MONKS.
Drawn by J. V. McFall, Chicago.

the J. Manz Engraving Company, Chicago, where his work compares favorably with his predecessors, J. C. Leyendecker and Henry Hutt. Mr. McFall's work is varied in character. He says he can draw anything from an elephant or a steamboat to a pretty girl. His work on newspapers has enabled him to attain speed, an important factor in that class of work; but he has never allowed this to interfere with his correct drawing, or the general finish of his work. He simply arrived at results in the quickest manner and eliminated all superfluous lines. When sent on assignments he very seldom made sketches, but carried the picture in his mind, and worked out the drawings after his return to the office. Mr. McFall has recently taken the position on the staff of the Holme School of Illustration, Chicago, made vacant by the removal from the city of J. C. Leyendecker.

MONEY BACK WITH EVERY NUMBER.

It is a mighty poor member of the craft who can not get his money back in every number of THE INLAND PRINTER.—*E. T. Spencer, Hope Valley, Rhode Island.*

TECHNICALITIES AND SUBTLETIES OF SECOND-CLASS POSTAL REGULATIONS.

BEFORE discussing some of the technicalities connected with the mailing of second-class publications, a word should be said about the flimsy arguments advanced by some publishers for the maintenance of the premium system and the publications of which the circulation is based almost wholly on inducements to subscribers.

One of these arguments is that the Government is deriving a revenue from first, third and fourth class postage which it did not enjoy before the adoption of the premium system became so general, and that its losses on account of second-class mailings are more than offset by its profits from the other classifications. In other words, the originators and advocates of this argument contend that rulings against the premium



A PORTRAIT.

Drawn by J. V. McFall, Chicago.

system are unnecessary and even unjust, because the Government is eventually the gainer. They would have the Government become party to a wrong because it incidentally shares some of the publisher's profit. They say, "Don't interfere with my right to mail my publication at the second-class rates and I will give you more revenue for matter which I am mailing under the other classifications." If this be not an attempt to hoodwink, surely no such attempt was ever devised. It is a species of bribe which should not be given a moment's consideration. If those publishers who build up large circulations by extra inducements to subscribers are entitled to the second-class mails the revenue derived by the Government from their postal business under other classifications is legitimate revenue. If they have not that right the extra revenue is not legitimate. But the increase in revenue to the Government is no argument at all for the continued existence of a wrong.

This argument is about on a par with one already discussed in these columns, namely, the claim that the root of evil lies in excessive charges by the railroads. They both have their origin in an effort to blind the public to the real source of the difficulty.

In a previous article it was stated that there was much room for improvement in the existing second-class law and regulations. There is no reason or justice in obscuring the vision of publishers and postal officials by the numberless technicalities which both are to-day called upon to study. The law should be so clear and concise as to be intelligible to a minor. At present there are many phases of it which would have puzzled King Solomon himself. Frequently a well-intentioned, honest publisher has been obliged to pay third-class postage on an issue because some technicality has escaped his attention. Such incidents are exasperating and purposeless. But the postal official who does his full duty has no recourse. He can not discriminate between the sheep and the goats. And it not infrequently happens that he is somewhat at a loss to justify his action. Both publisher and official should be relieved of these difficulties.

SUPPLEMENTS.

First, there is the difficulty of determining what, under the law, is a legitimate supplement and what is not. Section 287 of the Postal Laws and Regulations, which is a statute, is as follows:

> That publishers of matter of the second class may, without subjecting it to extra postage, fold within their regular issues a supplement; but in all cases the added matter must be germane to the publication which it supplements, that is to say, matter supplied in order to complete that to which it is added or supplemented, but omitted from the regular issue for want of space, time, or greater convenience, which supplement must in every case be issued with the publication. (Act of March 3, 1879, section 16, 20 Stats., 359.)

Section 288 is a regulation framed for the purpose of elucidating the above.

Will any publisher contend that the colored pictures and sheets of music, which to-day are accepted by the Postoffice Department as legitimate supplements to Sunday newspapers, are germane to the publication; that they are supplied to complete the publication, and are omitted for want of space, time or greater convenience? Surely not! And what Daniel come to judgment will decide whether a publisher has issued a supplement for the purpose of giving his subscribers more for their money, or because he is enabled to carry a large amount of additional advertising? Section 289 provides that newspapers or periodicals containing supplements which do not conform to the provisions of the two previous sections *must* be treated as third-class matter, thereby creating constant friction between the publishers and the postoffice.

There is absolutely no reason why these sections should have been drafted into the law at all. It is the simplest thing in the world for a publisher to evade their restrictions by making the so-called supplement part and parcel of the publication itself, under which conditions the Government would have no voice whatever in the matter. If it be the purpose to prevent advertising sheets or circulars from being folded in second-class publications, that matter could very easily be regulated by the enforcement of Section 294, which provides that all advertising matter must be permanently attached.

No attempt is made to govern the number of pages that may be printed by a daily newspaper publisher. He has his editorial sheet, sporting sheet, and woman's sheet. These are folioed consecutively and are not called supplements. Yet the moment that the publisher of a weekly newspaper or a monthly periodical attempts to fold with the main sheet anything that is not part and parcel of the publication itself the addition must be labeled "Supplement to," and bear the corresponding date of the main sheet. Does not this, on the face of it, look like digging for trouble?

ADVERTISING INSERTS.

And reverting to Section 294, above referred to, what an endless amount of vexation has been caused by the proviso

that all advertising inserts must be of the uniform size of the pages of the publication.

Why should a publisher be fined, perhaps to the extent of several hundred dollars, simply because some advertisement is an eighth or sixteenth part of an inch shorter than his news pages? Yet until this proviso of this section is rescinded the difficulty can not be overcome, for the Department again finds it impossible to determine what is deliberate and what is unintentional. It is absolutely ridiculous that the Government should permit its officials and the public to be harassed by trifles which have no ground whatever for existence. And it is just such matters that prevent a clear understanding between the publisher and official, and make a community of interest an impossibility.

SAMPLES OF MERCHANDISE.

Let us consider that other bone of contention — the "sample of merchandise." The law has it that merchandise and samples thereof are mailable only at 1 cent per ounce. One day a bright official thought he saw an opportunity for publishers to evade the law by enclosing samples of merchandise in their publications. From that time on the reigning Third Assistant Postmaster-General has had troubles of his own in deciding what is and what is not a sample of merchandise.

Some have scarcely failed to see the distinction between a "cut" of a bottle of whisky and a drop of the crathur itself, or between the work produced by a certain paint and the actual tube of color. And in spite of the broad lines laid down by the present incumbent of the Third Assistant's office, the matter is still wide open for discussion, though nothing more liberal is possible under the circumstances. Mr. Madden's ruling is as follows:

> Mail matter of the second or third class must not be made the vehicle for transmitting samples of merchandise in the mails to the deprivation of the Department of its lawful revenues from mail matter of the fourth class.
>
> Samples of material, if so marked, or which are clearly such from their character, and obviously intended as tangible exhibits of merchandise, are held to be fourth-class matter, and to subject second and third class matter with which they are enclosed to the fourth-class rate.
>
> Reference by advertisement or otherwise to the general character of the material used in matter of the second or third class does not affect its classification; but reference to special or exceptional pages, interspersed as exhibits of material, will place the whole in the fourth class. In every case of doubt the postmaster will give the sender the benefit thereof, and at once forward a sample of the matter to the Department for examination and corrective action, if necessary.
>
> Care must be taken not to mistake the use of colored inks, specially prepared paper, etc., intended only to improve the attractiveness of advertisements or illustrations in matter of the second or third class, as coming within this ruling. Postmasters will advise publishers of this ruling.

Now given two page advertisements of a paper manufactory, and supposing that one says, "This is 'Housatonic Bond,'" and the other simply bears the names of various papers turned out by the firm, the first is to be considered a "sample" and the second is not, even though the second may bear the watermark "Housatonic Bond." Is not this a distinction without a difference? It reminds one of the man who drew a picture of a horse, and was so unsure of his own skill that he had to attach the legend, "This is a horse." Surely this is straining at a gnat and swallowing a camel. It does not take a phenomenal intellect to ascertain the intent of such cases, but at any time the publisher is open to annoyance by some official who is anxious to make use of his little brief authority.

Imagine a publisher going into the business of folding samples of dress goods, wall paper, or other materials in his publication for the purpose of getting additional revenue from his advertisers. Would even this long-suffering Government allow such a publication to be circulated as pound matter, under the guise of being "for the dissemination of information of a public character?"

Surely nothing can be considered a "sample" unless it is a facsimile of the thing of which it purports to be a "sample." An illustration of an article, or of the work produced by a combination of mechanical processes, can not be justly deemed a sample of that article, or of the materials used in those processes. But the advertisement of a paper house comes nearer to being a sample of merchandise when bound in a second-class publication than any other kind of material, even if it be not pointed out that "this is the article itself." The water-mark, if there be one, tells the story as clearly as the printed words. Even a paper house advertisement, however, can not be regarded as a "sample" in the strict interpretation of the word, for it can not be put to identically the same purpose as the material of which it claims to be a "sample," nor is it intended to be offered for sale. Where is this matter to begin, and where is it to end? It becomes the easiest thing in the world for a narrow-minded official to say that a handsome engraving is a "sample" if it bear an advertiser's name, and to subject a publisher to fourth-class postage for printing it. And so, in a narrow sense, it is; but only a chronic fault-finder would dream of suspecting a publisher of ulterior motive in such a case. So the whole question resolves itself into a matter of "intent," and of fair dealing between man and man.

Wholesale legislation is not required on the subject. The law on this and all other points must be broad, for immediately additional restrictions are added it is up to the postal official to say who is who and what is what. With a simply worded law, understandable by all, there would be no possibility of doubt. *Unfortunately a great many publishers have taken advantage of the fact that such and such a thing is not specifically forbidden in the law, instead of trying honestly to interpret its true spirit and intent,* and the Postoffice Department has therefore found it necessary to hedge itself about with innumerable rules and regulations. And just so long as certain publishers persist in maintaining that the law was made especially for



PRESIDENT MC KINLEY'S BODY LYING IN STATE.
From a wash drawing by J. V. McFall, Chicago.

their benefit, and not *pro bono publico,* just so long will it be necessary for the Department to issue restrictions which will have the effect of making the innocent suffer with the guilty. *What is really lacking more than anything else is good faith on the part of the publisher, instead of persistent effort to find loopholes in the law.*

ACT OF JULY 16, 1894.

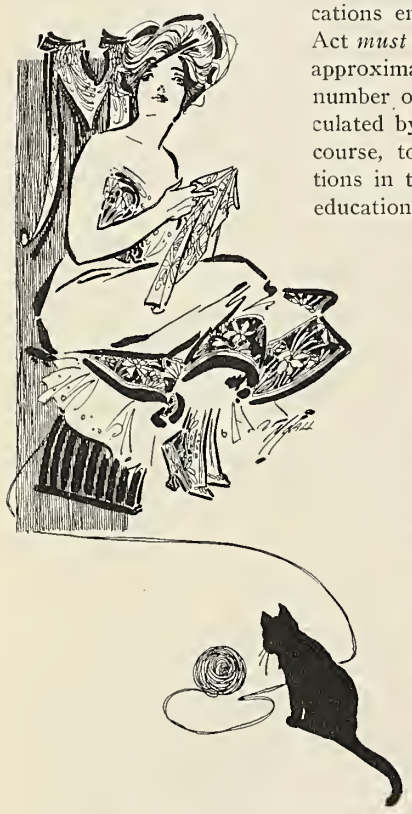
This Act is commonly known as the "Fraternal and Educational Act." Its provisions are as follows:

> *Provided,* That from and after the passage of this Act all periodical publications issued from a known place of publication at stated intervals, and as frequently as four times a year, by or under the auspices of a benevolent or fraternal society or order organized under the lodge system, and having a bona fide membership of not less than one thousand persons, or by a regularly incorporated institution of learning, or by or under the auspices of a trades union, and all publications of strictly professional, literary, historical or scientific societies, including the bulletins issued by the State Boards of Health, shall be admitted to the mails as

second-class matter, and the postage thereon shall be the same as on other second-class matter, and no more.

Provided, further, That such matter shall be originated and published to further the objects and purposes of such society, order, trades union or institution of learning, and shall be formed of printed paper sheets without board, cloth, leather or other substantial binding such as distinguish printed books for preservation from periodical publications.

The main difference between the requirements under this Act and those under the Act of March 3, 1879, is that under the former a publication need not have a list of subscribers. The publication must be for the sole benefit of the organization under the auspices of which it is printed, and its circulation is not limited by law; while publications entered under the regular Act *must* have a list of subscribers approximating fifty per cent of the number of copies printed and circulated by mail or otherwise. Of course, too, there are no restrictions in the case of fraternal and educational publications regarding the marking of "sample copies," inasmuch as all copies are practically circulated free.



INITIAL.
Drawn by J. V. McFall, Chicago.

The present Third Assistant Postmaster-General is of the opinion that the term "a regularly incorporated institution of learning" was not intended to apply to business colleges and institutions organized for the profit of the founders or stockholders, but was meant to include only those institutions organized *pro bono publico.* The phrase "institution of learning" can not properly be applied to a business college. It was intended only to be used in the sense in which we speak of a "learned man," or, in other words, to public institutions which give the regular curriculum of a university. It is right and just that the Government should give the subsidized rates of postage to literature circulated by its big universities, historical, literary and scientific societies, if such literature is for the propagation of learning. But it was not intended that publications issued for the sole purpose of advertising private schools and colleges should have circulation by the United States mails practically free of cost. That would be conferring a benefit upon private enterprise which is specifically prohibited by the Act of March 3, 1879, and the seeking of such benefit under the Educational Act is an evasion of the law.

The whole matter was submitted by Mr. Madden to James N. Tyner, Assistant Attorney-General for the Postoffice Department, who rendered an opinion on April 4, 1900, as follows:

In my judgment, the aim of the Act of July 16, 1894, is to promote the interests of institutions of learning, organized for the benefit of the public, and not for any company or person maintaining and conducting a school, college or place of instruction for the personal benefit of the owner or stockholders.

On November 30, 1900, and December 7, 1900, Mr. Madden again consulted Mr. Tyner with regard to the following point:

The right of a publisher, under the "Educational Act," to insert any advertising not pertaining strictly and immediately to the propagation of learning in its technical sense, as inculcating a knowledge of those branches of education which cultivate and enlarge the mind, as distinct from the sale of school furniture or any other article?

And on January 24, 1901, received the following response:

In reply to your inquiry, I have to state that, in my opinion, a paper containing advertisements in the interest of other persons or concerns than the society, order, trades union or institution of learning which such paper represents, is not entitled to the privileges of the law quoted. My opinion is strengthened by the fact that the Act of Congress (March 3, 1879, 1 Supp. R. S., 246) which authorizes you to accept at second-class rates certain periodical publications having a "legitimate list of subscribers," expressly states:

"That nothing herein contained shall be so construed as to prohibit the insertion in periodicals of advertisements attached permanently to the same."

This proviso applies only to the Act in which it was incorporated, and as Congress has not seen fit to insert a similar provision in the Act of July 16, 1894, we can not place it there.

The immediate consequence was a rounding up of all the publications entered under this Act. The certificates of entry of periodicals issued in the interest of institutions incorporated by a stock company for the purpose of gain were canceled, and periodicals which maintained their status under this Act were compelled to exclude all advertising matter not directly in the interest of the institution by which they are fathered.

COMMENTS ON CURIOUS NOTIONS.

Last April an article on the premium question appeared in the *National Advertiser,* of New York city. "Is it not better," asks the writer, "that people should read a paper that is incidental to a tea set, than that they should not read at all?" But no intelligent man will believe that a paper that is subscribed for because a tea set is thrown in *is* read at all, and if it is read the chances are that its influence is harmful rather than beneficial. This writer would have us believe that it is better to read "Tom Jones" and "Sappho" than not to read at all. Is not that a brilliant argument in favor of the publisher who has to resort to bribing? Surely it is better for the community in general that its agricultural classes should not read anything than that the country should be deluged by journals whose reading columns are worthless or worse than worthless. *And this writer can not deny that millions of copies of these premium papers are circulated in districts populated by persons who neither speak nor read the English language.*



THE TOY.
Drawn by J. V. McFall, Chicago.

Another bright paragraph in this article is as follows: "It is true that the Postoffice does not pay. *Why should it pay?* The United States Government is not a commercial enterprise, and the chief object of the Postoffice is to facilitate communication, not to make money."

Now, can this writer advance any fair argument in support of the statement that the Postoffice Department should not at all events be self-supporting? Surely not. And most certainly the chief object of the Postoffice is not to facilitate for the benefit of individual publishers the circulation of papers which could not exist without the bribing of subscribers by premiums. It would undoubtedly be self-sustaining were these publications refused circulation at a cent a pound.

Further on it is stated: "The publisher of the farmer's



Photo by Eugene J. Hall, Chicago.

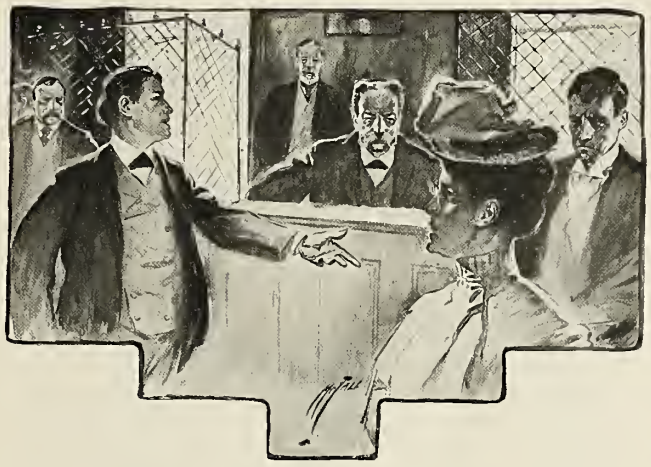
A JANUARY MORNING ON SALT CREEK, NEAR CHICAGO.

(Salt Creek is a tributary of the Des Plaines River.)

Duotype Plates by
JUERGENS BROS. COMPANY,
Chicago.

weekly must use premiums or go down, for he has to meet an uncommonly hard competition." Perhaps this is true, but if the offering of premiums by second-class publications were declared illegitimate it would be a case of the survival of the fittest, and it is only the fittest that are good enough for circulation by the United States Government. This article was so obviously written to bolster up the weak cause of the mail-order, premium-giving papers, that it is scarcely worthy of comment. Undoubtedly the advertising agents are reaping a grand harvest in these days of paid-circulation liars and law-dodgers. Naturally many of them will stand shoulder to shoulder with those publishers whose right to the pound rate of postage is threatened by an honest postal administration. There is a very obvious community of interest.

It is devoutly to be hoped that these self-seekers, who consider that the postal laws were made for their special benefit, and not for the benefit of the people as a whole, will find that the people will not permit the Government to afford them further protection, but will insist that they be admitted to the



THE JUSTICE COURT.
From wash drawing by J. V. McFall, Chicago.

United States mails only at the rate of postage to which they are entitled. But the people need awakening and education on this subject, and this can only be given them by the great journals of the country.

The writer of an article, "Postal Economy a Farce," in a recent issue of *Newspaperdom,* also invites criticism. We lay no claim to being "a master mind," but it needs no phenomenal intellect to pierce the fallacies of the writer's arguments. He says: "Let some one explain why Postmaster-General Smith did not ask Congress to raise the rate on all second-class matter, instead of aiming an attack at certain groups of second-class matter whose proportion to the whole is indeterminate."

It has not been contended on the part of the Postoffice Department that the rate on second-class matter was too low *for those rightfully entitled to it.* The Department merely recognized the fact that many who were not legally entitled to it were enjoying that rate, and, economy or no economy, it was right that their privilege in this regard should be stopped. As before stated in these articles it may or may not be true that the railroads are overpaid; but how does that question excuse a postal official for wrongfully admitting a publication to the second-class mails? If it is true, as stated, that "the Department lost $900 in a single month on the decreased output of one print shop and paid the railways that sum, getting no *quid pro quo* soever," does that argue that the output of this particular house should have been allowed to remain *in statu quo* if not legally entitled to that status? Such an argument is very transparent.

Again this writer says: "Every person *who will obey the law* and pay postage, is entitled as a matter of *right* to the free use of the second-class mails." That is exactly the point. If the excluded publishers can demonstrate that they did obey the law, undoubtedly injustice has been done. But they were given every opportunity to demonstrate the fact and failed lamentably. The Postal Laws and Regulations distinctly empower the officials of the Department to interpret and enforce the law. Indeed, they are under oath to do this very thing. And that is all that has been or will be done. There has been no "savage war," no "guerrilla tactics"—simply an honest effort to undo the ills of years past and to check the practice of permitting the people's government to be used for the furtherance of the schemes of get-rich-quick publishers. The publisher who lives up to the law has the protection of the Government, but the Government (as far as the Postoffice is concerned) has ceased to harbor fraudulent publications.

THE MISUSE OF WORDS.

In *Harper's* for March Joseph Fitzgerald writes entertainingly of our mistakes in the use of words. Here are a few ordinary examples:

"Supercilious is from *supercilium,* eyebrow; 'supercilious eyebrow' is therefore equivalent to 'eyebrowish eyebrow,' a rank tautology, and inexcusable. But a leading newspaper has, 'The reviewer proceeds to say with supercilious eyebrows'; as well might we say, 'with ocular eyes,' or 'auricular ears,' or 'pedal feet,' or 'mental minds.'

"Commit, when said of a moral act, is always associated in the mind with blameworthiness, never with acts commendable. But in a notice of the Schley investigation we read of the Secretary of the Navy 'committing his first impartial act.'

"Pessimist and pessimistic designate always a mental attitude, a point of view, but never the quality of an objective thing or situation. Though the prospect of a coming harvest be never so gloomy, it is not nor can be pessimistic; and though never so cheering, it is not nor can be optimistic; pessimism and optimism are strictly moods of mind, and are predicable only of the mind of man. But the Secretary of Agriculture is reported as saying, 'The outlook for the crops is by no means pessimistic.' The right word is 'discouraging,' or the like.

"Tribulation is one of the most notable words in our language. It is distinctly a Christian and religious word, as Archbishop Trench shows in tracing its origin. The sorrows and trials the religious man has are the threshings, without which there would be no fitting him for the heavenly garner. Tribulation 'is derived from the Latin *tribulum,* which was the threshing instrument or harrow whereby the Roman husbandman separated the corn from the husks; and *tribulatio* in its primary significance was the act of this separation' (*Study of Words,* Lect. II.). In correct usage the word has preserved all its sacred and solemn meaning; but the newspaper which sees no merit in the effort to maintain the etymological purity of the mother-tongue debases its signification when, in telling of the search made for a stray submarine mine, it says 'the search was made in fear and tribulation.'"

PROMINENT EDITORS.

Mr. W. A. Rogers' drawings of famous American editors, which are now appearing in *Harper's Weekly,* have excited much interest and comment throughout the country. They represent celebrated journalists in striking attitudes, symbolic of their especial characteristics. The editors thus far pictured in the *Weekly* are James Gordon Bennett, of the New York *Herald;* Joseph Pulitzer, of the New York *World;* Paul Dana, New York *Sun;* W. R. Hearst, New York *Journal;* Adolph S. Ochs, New York *Times* and Philadelphia *Times;* and Samuel Bowles, of the Springfield *Republican.* The series will be continued from time to time.

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALFTONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

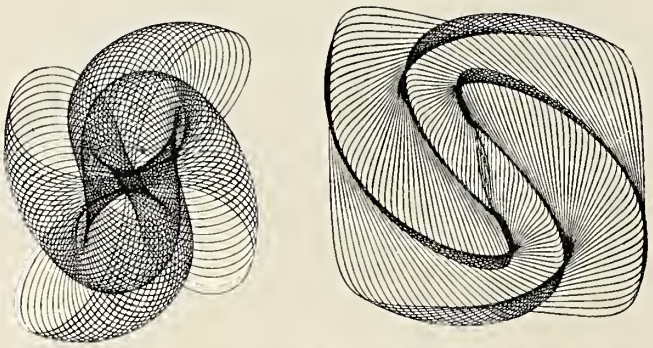
A SIMPLE ENAMEL PROCESS FOR ZINC.— In the *Process Photogram* is found this process, translated from *Photographische Correspondenz.* A print is made in glue and bichromate, just as usual, is developed, stained with methyl-violet and dried. It is then placed in a hardening bath of the following composition:

Chrome alum	5 parts
Ammonium bichromate	50 parts
Water	1,000 parts

Here it remains for about five minutes. It is then rinsed, dried and heated until the methyl-violet disappears. The heat required for this does the plate no harm, and the enamel which results possesses excellent resisting properties, so that a five per cent bath of nitric acid in water can be used. A small proportion of solution of gum, dextrine or glue in the bath is a distinct advantage as regards securing quiet and even etching. The film resists the subsequent operations of proofing, washing out, and further etching perfectly, as readily as in the copper enamel process. This process can therefore be recommended for rapid and reliable working.

ABOUT GRAIN SCREENS.—This department still has inquiries as to grain screens. Herr Cronenberg writes enthusiastically about the grain blocks made by his process. He says: "It required many years of practice before the half-tone technic attained its present perfection, and yet it shows some defects which will never be entirely eliminated, notwithstanding all experiments with diaphragm regulations and combinations, and although the results are very beautiful the cross-line method will always fall short of the ideal reproduction of the original. We can not call the dissolution of a picture by means of absolutely regular squares or perfect dots a natural one, while resolving the picture by means of an irregular grain conforms more closely to nature." Unfortunately, I can not agree with Herr Cronenberg. The results from his blocks are not as pleasing as they would be if the same subjects were made in half-tone, and to prove it is not a question of personal opinion let him print reproductions of the same subject in both grain and half-tone, and comparison will show the better process.

A NEW METHOD OF DRAWING FOR REPRODUCTION.—Mr. Charles E. Benham suggests a new way of making fine and intensely black lines on paper with an extremely easy flowing ink. For the cut and description of his process we are indebted to the *Process Photogram.* Mr. Benham says: "The surprising delicacy of the lines produced surpasses all other kinds of penmanship. For the geometric pen the process is particularly suitable, and designs which it would be impossible to render on paper in ink, without blending of the lines, may be described to perfection. The solutions employed are: (A) Saturated solution of sulphate of iron in cold distilled water; (B) fairly



DRAWN WITH PYROGALLIC ACID ON PAPER TREATED WITH SULPHATE OF IRON.

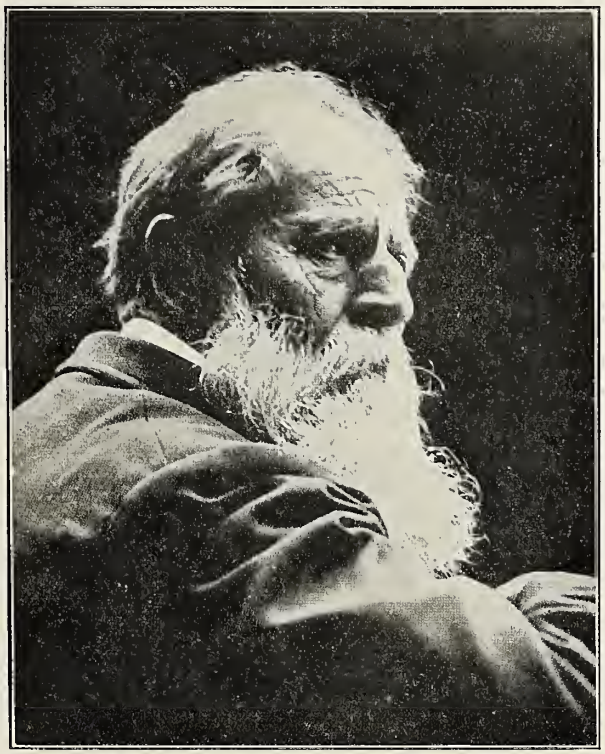
strong solution of pyrogallic acid, with a little sulphite of soda. Paper is brushed or sponged over lightly and evenly with A, and allowed to dry. The pen is filled with B, and wherever it touches the line instantly appears in black ink. The blackness of the lines increases with time, and though the ink is not immediately insoluble it becomes so in a few days. The drawings may be then washed in water, which only increases the intensity of the blacks, if they are not already jet black.

THE DEATH-KNELL OF WOOD ENGRAVING.—We all know that a Scotchman is a slow quitter. Now even Scotland concedes that wood engraving is doomed. Witness this from an address before the Edinburgh Photographic Society, by J. Craig Annan: "Almost all the illustrations in our books and periodicals, until ten or twelve years ago, were wood engraved, but now the rude hand of science has practically killed the art of the wood engraver. Everything has had to give place to the cheaper, more precise and more rapidly produced photographic process block. In many respects this is a matter for regret, for the woodcutter's art, in the hands of a genius, was beautiful in itself, quite irrespective of the subject which he engraved. And I counsel those of you who possess fine examples of woodcuts to treasure them carefully, as they will rapidly become scarce. It is quite undeniable that a fine process block is infinitely better than an ordinary mechanically cut wood engraving, but there is an entire lack of the personal element in the process block, which made the fine wood engraving interesting in itself. There will doubtless be always sufficient art interest to support a really good wood engraver, but it is an art that requires a long and liberal apprenticeship, and it is

very questionable whether we will find many men willing in the future to undergo this severe training on the chance of their turning out sufficiently eminent to make a success in life in what will soon be considered an obsolete art craft."

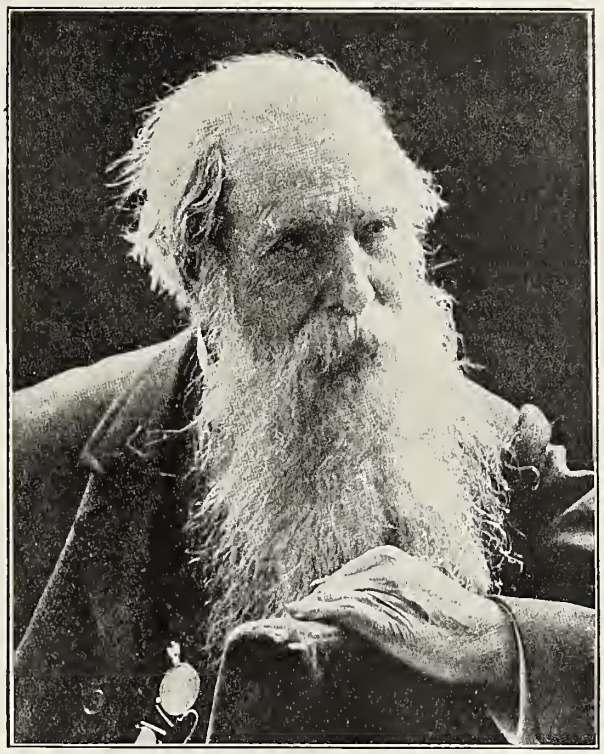
A Novel Enamel Process for Zinc.— In the reproduction department of the Imperial Institute of Graphic Arts, Vienna, they have been experimenting with all the known enamel processes for zinc. Here is one that proved, in their hands, of only partial utility: A zinc plate is prepared in the usual manner, with any of the ordinary enamel coatings and printed. A solution of dragon's-blood (15 parts), of alcohol (100 parts), is then flowed over it, and allowed to dry off. After lying for a few hours in water the print is developed with the aid of a tuft of cotton wool. After drying and burning in, a resist is obtained which is strong enough to permit of etching in an aqueous bath. The trouble with the process in their hands, it will be seen, was the hours required for developing. I would suggest that the process could be made a practical one by simply adding a little alcohol to the water used in developing. This will soften the dragon's-blood varnish sufficiently to permit the water to soak through and be absorbed by the unhardened enamel, thus hastening the development. The dragon's-blood solution can also be used much more dilute.

"The Brothers Dalziel."—This is the title of a work published by Methuen & Co., of London, which will interest every engraver who wants to be acquainted with the illustrators and engravers of the last half-century in England. George and Edward Dalziel have, for over fifty-five years, been associated together in London, first as engravers and later adding the business of printing and publishing, until their names are now household words in Great Britain. Their dual autobiography



EDWARD DALZIEL.

gives reminiscences of the artists they have met, and reproductions of wood engravings made from their drawings. Thomas Bewick, who revived the art of wood engraving in England, began about 1770 to engrave on wood. One hundred years later photoengravings were being made in New York. In the preface the brothers Dalziel say: "By the introduction of the various processes by which artists' drawings are nowadays made applicable for reproduction, the days of wood engraving are practically over, and we have to bow to the new light which we had long felt would come; and we need hardly say that, for the reproduction of good penwork, with the new process by line etching, the results are perfect. Also when we look at the reproductions of tint drawings, by the half-tone process, of every conceivable class of subjects direct from the camera, in which the draftsman has no part at all — and this work is



GEORGE DALZIEL.

generally of singular beauty and truth — we feel that our occupation is gone." The brothers Dalziel saw the rise and fall of wood engraving. A proof of the appreciation with which they hold half-tone is shown by the fact that, though they are first of all wood engravers, their own portraits in the volume are in half-tone. Two of the earliest and very cleverest pupils the Dalziels had were our own Harry Fenn, who has since been one of our best landscape draftsmen, and Charles Kingdon, the engraver. The latter, a handsome fellow, who also came to America, had a daughter Edith, once an actress, and now Mrs. George Gould. E. P. Dutton & Co. are the American agents for "The Brothers Dalziel," and the price of the volume is $6.50.

Half-tones in Two Impressions.—W. A., Boston, asks two important questions: "In printing a half-tone in two impressions, black and tint, from the same cut, even with the most careful register, the result is almost invariably a mottled appearance, though not a defined patterning at all, being strongly tinted in some parts and not tinted at all in others. The mottling is not uniform in subsequent impressions, the first seeming to shift from one part of the print to the other, although no difference in register great enough to make it possible to correct can be detected. In a foregoing issue of The Inland Printer, the Christmas number I think, two inserts were used which were printed in the manner I have described, and which plainly showed this cloudy variation of tint. On examining the prints under glass I find that the irregular mottling is due to the fact that the different colored dots fall side by side in the strongly tinted portions, and over one another in the uncolored areas, but no attainable exactness of register seems to overcome the trouble, or make the variation in color less marked. Am I right in concluding, then, that there is

sufficient warping in a sheet of paper, even as small as, say, 8 by 10 inches, to make the screen dots (175 screen) fall out of register in varying degrees, even within the area of the cut itself?" *Answer.*—You are precisely right in your conclusion. (2) "I am informed that I can avoid this clouding by printing from two half-tones instead of one, both made on the regular diagonally ruled screen (not a three-color screen), but with a screen turned at a different angle for each plate. Is this true? If so, at what relative angle to each other should the screens be turned?" *Answer.*—The angle of forty-five degrees is best.

An Engraving Plant Almost While You Wait.—Mr. H. L. Bullen, the hustling manager of the Wesel Manufacturing Company, has established a record in the time required to start an engraving plant. The circumstances, in brief, were these: Frank Munsey, of magazine fame, sent the Wesel Manufacturing Company word at 4:30 P.M. on a certain Saturday that he wanted an engraving plant installed on the New York *Daily News* as speedily as possible. By 11 P.M., that same Saturday, measurements had been taken of the floor space allotted to the engraving plant, and plans drawn to scale, showing the partitions, doors, sinks, arc and incandescent electric lights, water taps and waste pipes, gas stoves, as well as the positions of the cameras, machinery, tables, closets and other fixtures. On Monday morning the carpenters, plumbers and electricians took the plans to supply estimates on their work. Nine days later the plant was in complete running order, with every chemical in place for the employes to begin work. This day was lost, however, waiting for the inspectors from the Department of Buildings, Board of Fire Underwriters and Board of Health to approve the work. On the morning of the tenth day cuts were being made for the afternoon paper. This was a wonderful feat to accomplish with as large a plant as this one, using cameras 18 by 22 and 11 by 14 inches in size, with the latest machinery, and all the work done in a substantial manner. The Wesel Company deserves congratulations.

PATENTS.

Edward C. Muller, of Vailsburg, New Jersey, has taken out patent No. 690,116, covering a tool for cleaning, lightening or ruling half-tone plates. It has a bent point, and appears well adapted to the work of cutting out high lights, etc.

WHAT A HALF-TONE SCREEN IS.*

A half-tone screen consists of two pieces of glass, each ruled with alternating black and white lines of equal dimensions at an angle of forty-five degrees. These two pieces are then cemented together with the lines at right angles, thus making a grating or screen. This screen is placed in the camera next to the sensitive plate, and the pictures photographed through it. The screen is the foundation for the process, and the principle involved has not been changed since the earliest patent was granted. Numerous other methods have been tried, but the mechanical lines of the half-tone screen have not been improved upon. But for this mechanically ruled screen we would not be able to reproduce colors with three or four printings that formerly required from ten to twenty impressions in lithography. All other methods that have been tried with a view to improving on the half-tone screen have a rough and unpleasing appearance, while the regular lines and dots of the half-tone give us a smooth, soft, clean picture, with all the modulation of the photograph. Did it ever occur to you that the surface of the half-tone plate is composed of thousands of little dots, every one of a different size, and so small that you have to use a magnifier to see them; but if *one* were missing or not of the proper size it would show in the proof? Yet it is true, and they are all watched by every man who handles the plate from the time the negative is made until the plate is delivered, and if one is missing it must be put in or a new plate made; that is, if high-grade work is desired. How many of these dots are there in a square inch of half-tone? The ordinary screen, composed of 150 lines to the inch, has 22,500 black dots, and an equal number of white spaces. You talk about detail in your business. When you have to look after 22,500 dots to every square inch of your work, and see that none become lost, strayed or stolen, you can talk about being busy. Just for the novelty of the thing we figured up the number of dots required to make up the surface of the large Dowie plate made by our concern, which measured approximately 24 by 98 inches, and was made on 133-line screen. There were 2,304 square inches in the plate, with 17,689 black dots per square inch—a total of 40,756,456; so you see we need good eyes and good glasses in order to make perfect printing plates. In addition to looking after all these little dots, the process man has to keep an eye on the weather. If the wind changes to the east or south, or it is warm or cold, damp or dry, he must change his methods and his chemicals to suit; and while he is reasonably sure he can deliver the cut on the day promised, he could not guarantee to do it, because there are hundreds of things that could happen before it was delivered into your hands that would be small in themselves, but would make the cut useless to you. So when your engraver tells you that he had an accident with your plate and can not deliver it until the next day, just be charitable with him, and remember the 22,500 little dots per square inch that he has to keep in place.

*Extract from paper read by Mr. J. L. Shilling, of the Binner Engraving Company, Chicago, at a recent meeting of the Chicago Trade Press Association.

OUR APRIL COVER.

It sounds dull and commonplace to touch upon the life of a person by telling when and where she was born and tracing the years of youthful uncertainties. When the subject is of an interesting and charming personality one delights to dwell upon the after years, so full of interest and promise. Lorraine Windsor, the poetic artist, who designed this month's cover, has lived most of her life in or near Chicago. A few years ago she was thrown completely on her own resources, and faced hard financial problems. Full of love for art and conscious of the power to put shapes of beauty in visible form, she determined to win not only self-support but a place in the artists' life of Chicago. A few friends saw great promise in the first strong and graceful lines of her pen and in her bold and striking color effects, and assisted her by words of approval and friendly advice. Her earlier work was produced under great difficulty in cramped quarters in a busy business office. Encouraged by orders, she took a room in the Fine Arts building, where she was early sought by those who appreciated truly original and effective art work. Almost before her friends knew it, the promise of study and work in Paris opened its doors. Here, in a few short months, great masters like Whistler have admired and praised her work and shown personal interest. The great teacher, Jean Paul Laurens, as well as Monsieur Mucha, have also shown flattering interest in her work, offering their studios, models, etc. She will soon have the privilege of sketching the world-renowned Sara Bernhardt in her studio. Lorraine Windsor is preparing illustrated articles for ten of the leading magazines of America, and is now wondering how she will find time for the work she is urged to do.

PRAYER VS. PRINTERS' INK.

After praying for forty years for a baby, a couple placed a small want advertisement in a newspaper, and that same night a bouncing boy was left on their doorstep. Prayer is all right if you are not in a hurry, but for quick results use printers' ink. *Broome County Herald.*

Notes on Job Composition

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

BOOK OF DESIGNS FROM TYPE.— By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

THE S. LINTON LEARY STATEMENT HEADING.

Thirty printers took advantage of our offer to publish the statement headings set from the S. Linton Leary copy. Judging from letters received from the participants, the benefits derived from the Pilgrim Press letter-head examples have been many. We are glad to learn this, because it will largely determine our future policy in matters of this kind. Hereafter only one specimen will be reproduced from each participant. We believe that this is the only successful method of instruction. Of course, it is impossible to carry out the plan in the manner in which we would like to do it, but we shall, from time to time, give out other copy to the craft, knowing full well that those who participate will receive much benefit from a careful analysis of the various specimens reproduced.

It is not our intention to criticize each specimen, because there is very little room for criticism on specimens of this

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To S. LINTON LEARY, Dr.

PHOTOGRAPHER

No. 1.—W. A. Bradford, Coffeyville, Kansas.

character. The designs are largely a matter of personal preference. We think all the participants are to be congratulated on their work. Some of the compositors had very limited outfits with which to do the work, yet these men have used excellent taste and displayed good judgment. One thing, however, we will say, and that is, "Dr." should have been placed after the name of the photographer. We see that some of the specimens have been altered to this form, and it shows that the compositors realized the omission and supplied it. A thoughtful compositor should never hesitate to supply a word that has been evidently overlooked. Frequently it is much easier to take out the word than it is to add it after a design has been prepared. Some of the contestants prepared two or more specimens. There were no changes in the form of their designs, merely set in a different face or style of type. In cases of this kind we merely reproduce one of the specimens — the one we consider best. We have not numbered the specimens in the order of our choice. We numbered them as we received them, and there is no significance attached to the numbers.

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To S. Linton Leary,
PHOTOGRAPHER.

No. 2.—Charles L. Powers, Bristol, Connecticut.

The specimens were submitted by the following persons: No. 1, W. A. Bradford, Coffeyville, Kan.; No. 2, Charles L. Powers, Bristol, Conn.; No. 3, Alvin Mitchell, Newman, Ill.; Nos. 4 and 5, Art Yeager, Newman, Ill.; No. 6, Ernest Frank, Napoleon, Ohio; No. 7, George W. Duffy, Grand Island, Neb.; No. 8, Orrin A. Foster, Fostoria, Ohio; No. 9, H. C. Reed, Imperial, Cal.; No. 9½, Roscoe Thompson, Ransom, Mich.; No. 10, Clifford B. Fowler, Waterbury, Conn.; No. 11, W. E. Lamphear, Spokane, Wash.; No. 12, Leroy M. Anderson, Denison, Texas; No. 13, Richard Frank Hogart, Dallas, Texas; No. 14, Tom V. Hendricks, Brookville, Pa.; No. 15, E. L.

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TO S. LINTON LEARY
PHOTOGRAPHER

No. 3.—Alvin Mitchell, Newman, Illinois.

Stout, Greensboro, N. C.; No. 16, Edward D. Berry, Chicago, Ill.; No. 17, Harry Rigglesberger, Shelbyville, Ind.; No. 18. B. S. McKiddy, Emporia, Kan.; No. 19, J. E. Albertson, Walker, Iowa (rules too heavy on either side of word "To"); Nos. 20 and 21, H. C. Hull, Coshocton, Ohio; No. 22, E. W. Johnston, Jr., Bridgeburg, Ont.; No. 23, C. D. Babcock, Marinette, Wis.; Nos. 24 and 25, Fred J. Schwarz, Philadelphia, Pa.; No. 26, R. C. McCreary, Findlay, Ohio; No. 27, F. M. Kennedy, La Fayette, Ala.; No. 28, Albert Henniges, Peoria, Ill.; No. 29, L. F. Doerty, Findlay, Ohio; No. 30, Charles D. Beggs, Confluence, Pa.; No. 31, W. G. Bradshaw, Saratoga Springs, N. Y.; No. 32, Orrin Brigham, Franklin, Pa.; No. 33, Max Jones, Platte City, Mo.; No. 34, J. Forest Tucker, New Philadelphia, Ohio.

We feel that our thanks, as well as those of our other readers who did not take part in this exhibit, are due the gentlemen who so kindly took of their time to set the specimens here shown. We hope that it will prove of untold benefit to all.

BEAL BROTHERS, Albion, Michigan.— Program very artistic.

LEE ESTES, Osceola, Iowa.— Specimens very neat and well displayed.

JOHN M. DRIVER, Philadelphia, Pennsylvania.—The specimens sent by you on behalf of your employes certainly possess

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To

S. Linton Leary

Photographer

No. 4.—Art Yeager, Newman, Illinois.

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To **S. Linton Leary**

Photographer

No. 5.—Art Yeager, Newman, Illinois.

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TO S. LINTON LEARY,
PHOTOGRAPHER.

No. 6.—Ernest Frank, Napoleon, Ohio.

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M

To S. LINTON LEARY Dr.
PHOTOGRAPHER

No. 7.—George W. Duffy, Grand Island, Nebraska.

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TO S. LINTON LEARY
PHOTOGRAPHER

No. 8.—Orrin A. Foster, Fostoria, Ohio.

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To

S. Linton Leary

Photographer

Dr

No. 9.—H. C. Read, Imperial, California.

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TO S. LINTON LEARY,
Photographer.

No. 9½.—Roscoe Thompson, Ransom, Michigan.

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To S. Linton Leary, DR.
PHOTOGRAPHER

No. 10.—Clifford B. Fowler, Waterbury, Connecticut.

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To S. LINTON LEARY

PHOTOGRAPHER

No. 11.—W. E. Lamphear, Spokane, Washington.

STATEMENT

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TO **S. LINTON LEARY** DR.,
PHOTOGRAPHER

TERMS

No. 12.—Leroy M. Anderson, Denison, Texas.

Statement

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To
S. Linton Leary
Photographer

No. 13.—Richard Frank Hogart, Dallas, Texas.

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To S. LINTON LEARY
PHOTOGRAPHER.

No. 14.—Tom V. Hendricks, Brookville, Pennsylvania.

DESIGNS SUBMITTED IN THE LEARY STATEMENT HEADING COMPETITION.

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M_____

To S. LINTON LEARY. Dr.

PHOTOGRAPHER

No. 15.—E. L. Stout, Greensboro, North Carolina.

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M_____

To S. Linton Leary

Photographer

No. 16.—Edward D. Berry, Chicago.

STATEMENT.

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TO S. Linton Leary, DR.

Photographer.

No. 17.—Harry Riglesberger, Shelbyville, Indiana.

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M

To S. LINTON LEARY Dr.

PHOTOGRAPHER

No. 18.—B. S. McKiddy, Emporia, Kansas.

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..... TO

S. Linton Leary

Photographer

No. 19.—J. E. Albertson, Walker, Iowa.

Statement.

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*M*_____

To S. Linton Leary,

Photographer.

No. 20.—H. C. Hull, Coshocton, Ohio.

Statement.

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To S. Linton Leary,

Photographer.

No. 21.—H. C. Hull, Coshocton, Ohio.

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To S. LINTON LEARY

PHOTOGRAPHER

No. 22.—E. W. Johnston, Jr., Bridgeburg, Ontario.

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TO *S. LINTON LEARY*

PHOTOGRAPHER

No. 23.—C. D. Babcock, Marinette, Wisconsin.

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TO S. LINTON LEARY

PHOTOGRAPHER

No. 24.—Fred J. Schwarz, Philadelphia, Pennsylvania.

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...TO...

S. LINTON LEARY

PHOTOGRAPHER

No. 25.—Fred J. Schwarz, Philadelphia, Pennsylvania.

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TO S. LINTON LEARY,

PHOTOGRAPHER.

No. 26.—R. C. McCreary, Findlay, Ohio.

DESIGNS SUBMITTED IN THE LEARY STATEMENT HEADING COMPETITION.

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TO.... S. LINTON LEARY
PHOTOGRAPHER

No. 27.—F. M. Kennedy, Lafayette, Alabama.

STATEMENT

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TO S. Linton O'Leary DR.
Photographer

No. 28.—Albert Henniges, Peoria, Illinois.

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To
S. Linton Leary,
Photographer.

No. 29.—L. F. Doerty, Findlay, Ohio.

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..... Dr. To

S. LINTON LEARY,
Photographer.

No. 30.—Charles D. Beggs, Confluence, Pennsylvania.

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To S. Linton Leary
Photographer

No. 31.—W. G. Bradshaw, Saratoga Springs, New York.

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To S. LINTON LEARY,
PHOTOGRAPHER

No. 32.—Orrin Brigham, Franklin, Pennsylvania.

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TO S. LINTON LEARY,
Photographer

No. 33.—Max Jones, Platte City, Missouri.

WINSTON-SALEM, N. C., ... 190

To S. LINTON LEARY
PHOTOGRAPHER

No. 34.—J. Forest Tucker, New Philadelphia, Pennsylvania.

that individual merit of exclusiveness so desirable in really good advertising.

Lawrence Hurley, Baltimore, Maryland.—Your pamphlet is very good.

Spencer, Art Printer, Willmar, Minnesota.—Specimens well designed and artistic.

A. K. Ness, St. Ignace, Michigan.—Specimens excellent. Deserve much praise.

Edmund G. Gress, Easton, Pennsylvania.—Specimens very artistic and attractive.

J. Frank Buch, Lititz, Pennsylvania.—Program very neat, and correctly displayed.

Republican and Leader, La Crosse, Wisconsin.—Blotter well and forcefully displayed.

George G. Morris, Chicago, Illinois.—Letter-head and envelope-corner both good.

Hal Marchbanks, Ennis, Texas.—The plan of your stationery headings is all right.

Albert A. Bogen, Taylor, Texas.—The only suggestion we have to offer is not to employ too large type on your stationery work. We see you are inclined to do this. Otherwise your work is neat and creditable.

L. G. Frierson, Jacksonville, Florida.—Stationery specimens good in every particular.

F. C. Brown, Wiarton, Ontario.—Work very creditable. It shows that you are studious.

Mohr & Carter, Bellefontaine, Ohio.—Hamer Hospital brochure is artistic and inviting.

Fred H. Miller, Hingham, Massachusetts.—Cover-pages excellent. We have no criticisms.

Charles L. Powers, Bristol, Connecticut.—Your work is all good. It deserves commendation.

W. B. Russell, Everett, Washington.—Specimens forcefully displayed and well designed.

J. I. Hawk, Helena, Arkansas.—Specimens well designed and good as to general type effect.

Seymour R. Olson, Hutchinson, Minnesota.—Your blotter needs no criticism. It is excellent.

Charles W. Dunnet, Galt, Canada.—Your specimens are certainly very artistic and up to date in every particular. We

would have reproduced one or two of them had you favored us with black and white impressions.

Phanatick Press, New York city.—"Mr. Dooley's Experiences" is a very artistic brochure.

A. H. Winters, Norman, Oklahoma.—Work very neat, well displayed and up to date as to design.

Bernard N. Beck, Boston, Massachusetts.— Specimens very effectively displayed. We reproduce one of your designs, specimen No. 1. It would attract attention anywhere.



No. 1.

H. C. Reed, Imperial, California.— Stationery specimens neat and well balanced as to type display.

George H. Clarke, Morganfield, Kentucky.— Specimens artistic as to design and forcefully displayed.

Will Poland, Urbana, Ohio.—Your latest batch of specimens is, as usual, very attractive and artistic.

Fisk & Poste Company, Los Angeles, California.— Specimens very neat, and excellently well designed.

Woodruff Ad. House, Ravenna, Ohio.—The specimens of work submitted by you are excellent in every way.

Charles L. Powers, Bristol, Connecticut.—Your stationery specimens are certainly neat and well worthy of praise.

D. B. Landis, Lancaster, Pennsylvania.—Your present specimens are the best we have seen from your establishment.

Herald, Stanton, Michigan.— Blotters very good. Card without the vertical and horizontal rules inside the panel is the best.

William Beeching, Jr., Worcester, Massachusetts.—Taken as a whole, your specimens do you credit. The work is all good.

Lawrence Coate, Muncie, Indiana.—Your letter-head is excellent. The copy for the statement contest was printed in The Inland Printer for January. There are no conditions other than those set forth in the article. The contests are open to all, without any fees whatever.

P. R. Nelson, Winchester, Illinois.— Letter-head very artistic as to design and well displayed. It is much above the average.

Thomas Dustin, Exira, Iowa.—You have every reason to feel gratified at your proficiency in type display. The work is very nice.

Sampson Printing Company, Duncan, Indian Territory.— Title-page of folder quite good as to design, and forcefully displayed.

Tom V. Hendricks, Brookville, Pennsylvania.—Your No. 1 hotel card is the best, although the No. 3 specimen is not bad by any means.

Harvey J. Burgess, St. Johns, Michigan.— It affords us pleasure to say that your specimens are very neat and up to date as to design.

B. Freundlich, New York city.— Cover-design very good. Other work excellent. No copies of your publication have ever been received by us.

William G. Bradshaw, Saratoga Springs, New York.— All your specimens are excellent, and the work in general reflects much credit.

R. H. Parmlee, Rochester, New York.—Yours is an attractive and artistic collection of specimens. The work is of more than ordinary merit.

Charles Beggs, Confluence, Pennsylvania.—The type employed on your note-head is entirely too large. Your envelope-corner is first-class.

W. W. Whetstone, Cherryvale, Kansas.—You deserve credit for the attractiveness of your work, and the forceful character of the display.

J. A. M., St. Paul, Minnesota.— Blotters very attractive. Other specimens of more than ordinary artistic merit. Many of them are quite unique.

Sabset Downing, Higginsville, Missouri.—We fail to see anything to criticize on your work. The specimens are all worthy of commendation.

A. F. Henning, Nacogdoches, Texas.—The work submitted by you, as well as that of Mr. Roberts, is quite good as to display, balance and whiting out.

G. E. Hooper, Omaha, Nebraska.— Specimens very artistic and striking, both as to design and color schemes. We reproduce the Medlar business card, specimen No. 2. Certainly this is a very attractive business card. The heavy rules were in



No. 2.

gold. The main display lines were in gloss red, embossed; balance of work in blue, with a very pale-blue background under the panels.

Journal, Kirklin, Indiana.—The general plan of your No. 3 statement heading is the best, but we do not wonder at the customer refusing it, because it reads, "In Account with The

Arcade." This is an impossible thing, unless the firm name is a corporate one, bearing the name. This not being the case, the arrangement is wrong.

THOMAS LYONS, JR., Carlisle, Pennsylvania.— Envelope-corner good as to plan, but there is not enough prominence accorded the name of the town.

BRICE WILLIAMS, Kokomo, Indiana.—Your letter-head is entirely overdone as regards the color scheme. The design is good, but the color scheme is "fierce."

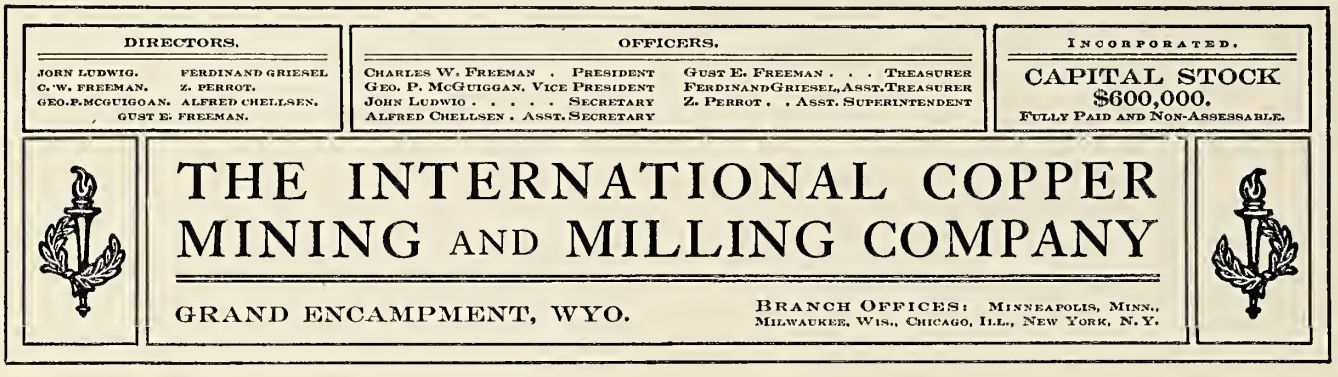
W. E. WOODBURY, Los Angeles, California.—We have no criticisms to make on your work, or that submitted by Mr. White. We think the work very good.

L. F. DOERTY, Findlay, Ohio.—You were right in charging time on the erratic specimen you enclose. It must have served the purpose for which it was intended.

WILL C. SMATHERS, Winburne, Pennsylvania.—Taken as a whole, your work is deserving of praise. It shows that you have good ideas as to plan and display.

ORRIN A. FOSTER, Fostoria, Ohio.—Your work certainly speaks well for your ability as an artistic job compositor. We have no criticisms; only words of praise.

D. GUSTAFSON, Red Wing, Minnesota.— Specimens all first-class. We reproduce one of your letter-head specimens, No. 3. This heading contains a vast amount of matter, yet it is well arranged and nicely displayed.



1902.

No. 3.

FRED A. SPENCER, Glens Falls, New York.—Type employed on the Creditors' Guide card is too large. This is our only criticism. Your other specimens are good.

D. M. GORDON, Nashville, Tennessee.—Yours is a very nice collection of specimens. They are attractive as to combination of type, paper and ink, and also very neat.

H. V. HORTON, Fairport, New York.—You have no reason to be ashamed of the work you send for criticism. It is uniformly good — much better than the average.

W. H. MATEER, Mansfield, Ohio.— Bill-head good as to plan, but you have accorded the business engaged in too much prominence, to the detriment of the firm name.

D. F. DANIELS, North Ontario, California.—There is a little too much rulework on your business card. The design is quite good, but there is too much rule. Other specimens neat.

CHARLES G. POLLARD, Yarmouth, Nova Scotia.—Your large parcel of specimens is deserving of favorable mention. The work is above the average, and speaks well of your ability.

ROSCOE THOMPSON, Ransom, Michigan.—The rule and ornaments under the corner card on note-head does not add to its effectiveness. The cap. line does not look well letter-spaced. Other specimens require no criticism.

J. L. WHITTON, Alamogordo, New Mexico.—There is a trifle too much unoccupied space on your letter-head. This could have been overcome by the use of larger type for the display. There is enough ornamentation as it is.

W. S. HOFFMAN, Morgantown, West Virginia.—The title-page, "Lyrics of the Hills," is your best specimen. We notice that you are rather inclined to be a trifle too ornate in your composition. Be careful of your ornamentation.

RUSSELL THOMPSON, Boulder, Colorado.— Certainly your window-card ability is very apparent. We have never seen more artistic specimens of this class than those submitted by you. They possess attractiveness of a high order.

B. E. NOBLE, Sioux Falls, South Dakota.—The size of type on your No. 5 letter-head is not too large. The parties refusing your No. 6 specimen did not know a good piece of work, if they refused it on account of design. Your work is all good.

CHARLES CAMMET, New York city.—Your hanger is one of the most artistic we have ever seen. We think so much of it that we have given it a place on the walls of our "den." Sorry it could not be reproduced. Your letter-head is also very artistic.

FRED MELTON, South McAlester, Indian Territory.— Certainly Mr. Lounsbery knows a good stationery heading when he sees it. He made a good choice. We always try to give a man credit for the work he does, whether it has all the late type faces in it or not. The ideas are there, regardless of the type employed. Never refrain from sending specimens because you have not the latest things. Prepare yourself to use them when the time comes.

C. E. CUNNINGHAM, Newton, Mississippi.—The Briggs letter-head is certainly a vast improvement over the reprint copy. In regard to the type employed for the date line, it is largely a matter of individual taste, although your reasons for a change are good.

EDWIN C. HACKETT, Farmington, Minnesota.—Your work shows that you are inclined to use a trifle too large type faces on your stationery specimens. This is our only criticism. Get "Modern Type Display," published by The Inland Printer Company.

A. C. BRIGGS, Louisville, Kentucky.— Certainly it is discouraging to have customers select a piece of work like your No. 4 specimen. The trouble is that they are not educated up to the present standards. The specimens of your choice are first-class.

JOHN G. ROPES, Groton, South Dakota.—Your blotter is unique. The very fact that it is gotten up in an unusual manner commends it for favorable mention. This blotter was printed in the form of a letter-head, and had a circular letter printed on its face.

HERBERT BIGGER, El Paso, Texas.—The general plan of your work is quite good, but there are several faults in it. One is

the whiting out. Another is the poor joining of the rules. We note that the rule is old, but that does not hinder the proper justification.

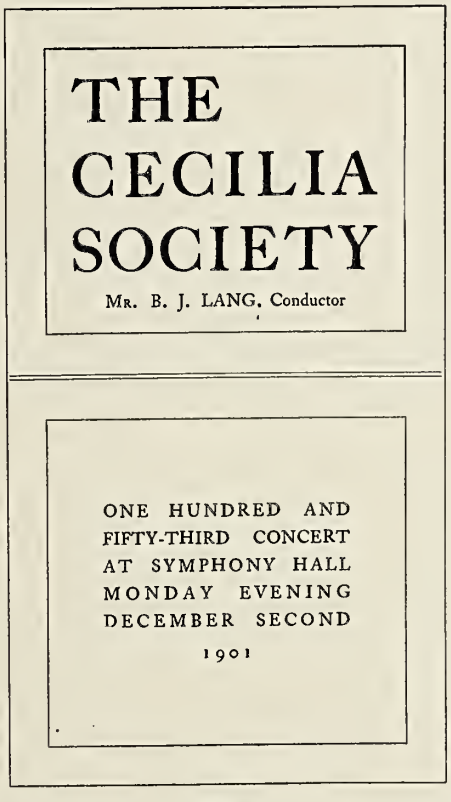
ELBERT BEDE, Sandstone, Minnesota.—The way to effectually improve your letter-head is to reset it on an entirely different plan. We think you try to get too much matter on it. Do not be averse to adopting some design that suits you, even though it is not original.

JAMES T. L. MACDONALD, Milwaukee, Wisconsin.—The make-ready on the half-tone cut is all right. There is nothing difficult about working cuts of this character where the background is routed away. Where the "know-how" comes in is where there are fading edges.

J. E. WALKER, Loami, Illinois.—Considering your experience, we think you have reason to believe that you will succeed. We recommend you to purchase "Modern Type Display," published by The Inland Printer Company. It will tell you much that our limited space prohibits.

L. A. FORSTER, Lineville, Iowa.—On your specimen marked "D" it is merely a matter of individual taste as to whether the rules extend across or not. Your card marked "C" is much better than either of the other specimens, and we consider it excellent. Other specimens quite creditable.

GEORGE J. WALTHER, Boston, Massachusetts.—Your present specimens are certainly deserving of praise. We believe them



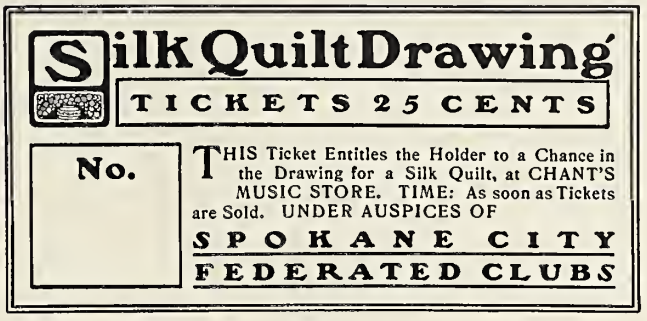
No. 4.

to be the best you have yet submitted. We reproduce one of your designs, specimen No. 4. This is a very clean-cut piece of type display.

ANDERSON'S PRINTERY, Denison, Texas.—Your Pilgrim Press letter-head is excellent. We would not advise you to equip your plant in order to print paper bags. There is mighty little profit in it, and much less satisfaction. Reach out after work where the competition is not so fierce.

F. H., Rochester, New York.—Your customer is right about the way the table page "faces." The wording in the box headings should have been turned the other way and then it would read all right. We know the rule is general to turn the type in the box headings the way you have it, but this is an exceptional case.

EDWARD W. STUTES, Spokane, Washington.—Your cover-design is especially good. In fact, all the specimens submitted



No. 5.

are of unquestioned merit. We reproduce one of your cards, specimen No. 5. It is unique as to treatment.

RAYMOND SHAW, Clearfield, Pennsylvania.—The space allotted to this department will not allow us to tell you how to make the cut ready. We will say, however, that you must keep the impression off the outer edges of a fading-edge half-tone. Write Mr. Kelly, editor of the "Pressroom Notes and Queries" department. He can tell you all about it.

C. B. GORHAM, Cooperstown, New York.—We do not run a "blower" in our establishment, therefore we are unable to furnish "hot air" or greenhouse products. If you get any praise here, your work will have to merit it. You are just a little bit inclined to be too "fancy." We mean by this a little overornamentation. Taking your work all the way through, we think it is very creditable. The plan and type display are good. The spirit of your letter is all right.

PROFITED BY A JOKE.

Justice "Biff" Hall, sometime Chicago newspaper man, dearly loves a joke. Here is one he is responsible for, which shows that, in spite of the immortal William, there is often something in a name.

It was the regular morning grind at the Harrison street police court—a stream of tramps, "plain drunks," "drunk and disorderlies," and other petty offenders, with "$10 or twenty-three days" or "$15 or thirty days" chalked up against them as fast as the clerk could write. It was a stupid, monotonous grind, with nothing to relieve the dead level of sodden and sinful humanity.

Presently, says the Chicago *Tribune*, appeared a tall hobo of typical appearance. The charge against him on the sheet which lay on the judicial desk was "plain drunk."

"What's your name?" asked Justice Hall in his sharpest judicial manner.

"Cannon's my name, mister judge, your honor," said the tramp.

The judicial frown relaxed into the suspicion of a smile. Mirth, if not mercy, was about to temper justice.

"Cannon," said the justice gravely, "the officer says you are loaded. There seems to be nothing for me to do but to discharge you."

TOUCHING GENEROSITY.

An American comedian relates that a rich old lady observed a tramp on all fours eating grass in her garden. He explained that he was starving. "Poor man, poor man! My heart bleeds for you. Go 'round to the kitchen door—the grass is longer there."

"WHAT A PRINTER'S SALESMAN SHOULD DO AND HOW HE SHOULD DO IT."

The competition for the prizes offered by Mr. Isaac H. Blanchard, of the Blanchard Press, New York, for the best four essays on "What a Printer's Salesman Should Do and How He Should Do It," announced in the February issue of THE INLAND PRINTER, brought fourteen papers for consideration, three of which, however, were evidently written in error and dealt with the duties of the typefounder's salesman. They were therefore disqualified. Three others were mailed too late, arriving after the competition had closed. These could not be included. The judges have found for the following:

First prize, Benjamin R. Kelsey, Waterbury, Connecticut, $10.

Second prize, J. Warren Lewis, 2421 East Twenty-third street, Kansas City, Missouri, $6.

Third prize, Willard Barringer, 907 River street, Dayton, Ohio, $5.

Fourth prize, Miss Margaret E. Thompson, Box 572, New Haven, Connecticut, $4.

The first prize article is given below.

HAVE A SYSTEM AND USE COMMON SENSE.

PRIZE ESSAY.

It is a difficult proposition for one salesman to advise another "what to do and how to do it," owing to the different conditions under which each one labors. The problems that confront a salesman for a printing company in a large city would hardly give him the required knowledge to be able to properly advise the salesman in a small city or country town; or the salesman whose house makes a specialty of one line of printing is hardly in a position to advise a salesman who is soliciting orders for all kinds of job-printing.

Furthermore, I have found it a thankless job teaching old dogs new tricks, and the established salesman is apt to be very set as to "what he should do," and will accept no advice as to "how he should do it," so, with the editor's permission, we will assume that the applicant for advice is a young man about to start out as a salesman for a general job-printing company capable of turning out anything from a druggist gummed shop label to a 350-page medical record containing a liberal amount of table work.

We will suppose that the company is located in a prosperous, hustling New England town of fifty thousand population, and of course the reader will take into consideration that this advice is based on the writer's personal experience as a printing solicitor under similar conditions, the rules laid down here not being applicable under other circumstances.

Assuming that the young man has a liking for the business and a proper appreciation of the superiority of the printing business over all others, that he has a general knowledge of the same, that he reads all the trade journals, that he keeps posted on new types, papers and styles which may be helpful, that he has a certain amount of originality in regard to arrangement and design, and that he is capable of estimating on work. Assuming he is representing a house having the highest reputation for honesty, a salesman can afford to waive all other things. It may have old machinery, be out of date, turn out inartistic work, but as long as the firm is honest, you are all right, young man; you have a solid foundation to build on, providing you are molded on the same lines, for when the public knows that it gets full count with every order, that you will put in the grade of paper agreed on, that you will try no petty tricks, that if you do a job wrong you will make it right regardless of cost, then you have nothing to fear about old machinery or old-fashioned methods; those things can be improved upon in time, but a lost reputation in the printing business or any other line can never be regained. The firm that will sacrifice its reputation for the small gain it may get in making a customer pay for one thousand letter-heads when he only gets nine hundred, that will put in a job-lot of fifty-pound book, when the contract calls for sixty pounds S. & S. C. (it is true that the customer may not know the difference)—this firm may pay big dividends and have thousands of undivided profit, but it will never succeed in the true meaning of the word; it has overlooked the higher principles that success is based upon. It may go on for years in hoodwinking the public, but the end is always the same. Young man, if you have entered the employ of such a firm, *move,* and quickly; do not lose your reputation—it is the main stock-in-trade that a printer's salesman requires.

I have dealt rather strongly on this point, for there are many employing printers who practice the above deception. In advising this, young man, we also have to assume that the employer has a full realization of the difficulties a salesman has to contend with, that he appreciates that the success of the business depends on their working hand in hand, that he will back him up when he takes an order, even if sometimes taken at a loss. We are none of us infallible, and the young man may occasionally make a mistake—he would be a wonder if he did not. Allow him the free run of the shop, let him know the cost of the stock, running expenses, etc.; help him with your experiences, encourage him all you can, compliment him when he does well, be patient when he does wrong; it is only in this way that he will gain knowledge and broaden his field of usefulness. In helping him you are helping yourself.

If he makes suggestions for improvements which he thinks will advance and increase your business, consider them seriously, go over the matter with him. They may not be feasible, but it shows that he has an interest in the success of the business. Do not discourage him by turning him down, or laughing at his suggestions, for many valuable thoughts often come from the source we least expect.

Young man, you are about to embark in a business of which I know none better for developing a man. The training and experience you are about to receive is valuable. You are to meet all classes of men, engaged in all lines of business. It is said that ninety per cent of the men who go into business fail or sell out. Most of these are people who were never cut out for successful business men; they have no conception of the possibilities of the printing business, they judge it from their own narrow-minded experience, they are inconsistent and expect impossibilities, but you can not afford to antagonize them. It is handling this class of people successfully that shows the stuff you are made of. You will meet with many discouraging experiences; there will be bitter competition to meet. There will be the printer who is not honest to himself, and the one mentioned above who is not honest to customers. The first does not know the cost of his work; he will bid any old price for the sake of getting the job. Let him have it; the more work he does at a loss the sooner he will be out of the field. Never work for fun. Then there will be the latter, who is not honest to his customers, and the temptation will be great to throw aside all scruples and meet him at his own game. Do not do it. You have probably heard the old story credited to "Abe" Lincoln (I will not vouch for it), who, in giving a young man some advice one day, said: "If you meet a skunk in the middle of the road, disputing your right of way, don't try to pass him; climb a fence and go cross-lots. It won't pay you to antagonize him. Even if you get the best of him you have raised an awful 'smell' that is likely to be lasting."

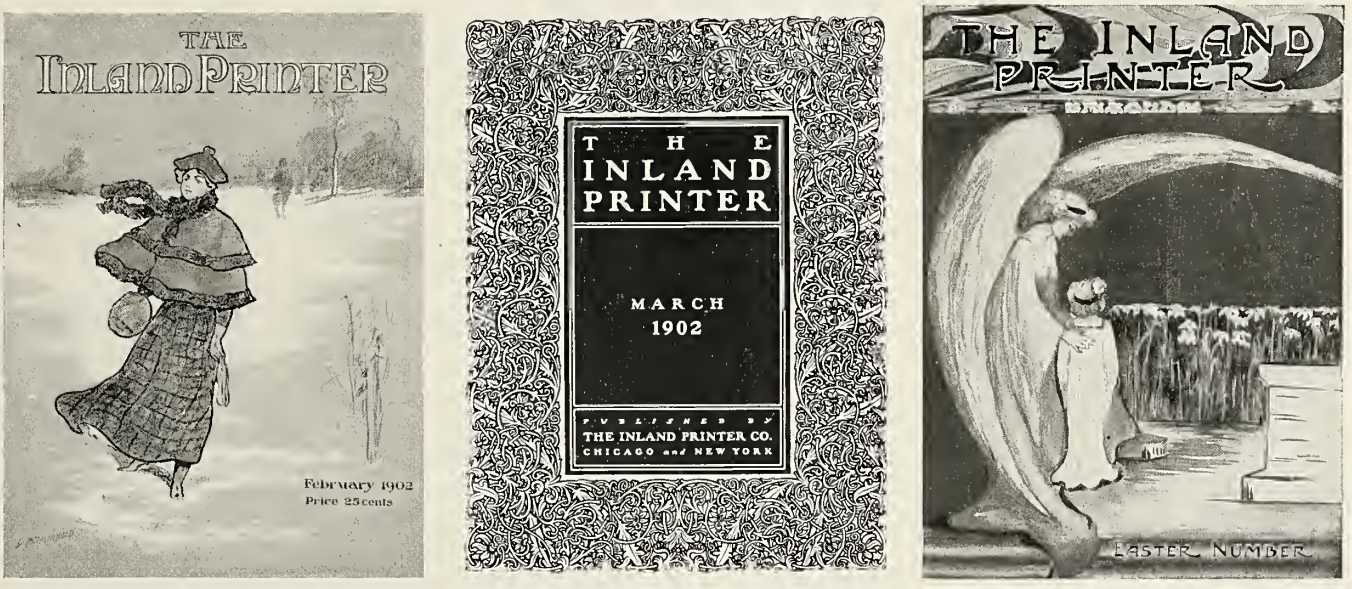
Now, young man, the main requisite in any line of business in order to win success and attain lasting results, is to have a system, and you need one for following up and keeping track of your trade.

I have tried a number of different plans, but the following has given me the best satisfaction. It consists of two filing boxes, one known as my "call" box, and the other my "order" box. In the first, or "call" box, I have a filing card for every user of printing in the city, whether it be a factory, society,

lodge, church, merchant or other individual. Each card contains name, address, name of the buyer, and plenty of room for a complete record of who the firm buys of, what they use and all other information that will be beneficial for future use. The index cards in this box are arranged according to the days and months of the year. Thus I am able to know who to call upon and on what date.

The second, or "order" box, is arranged alphabetically, and contains cards similar to the "call" box, excepting that on the back it has two columns. In one column I keep a brief record of all orders received, in black ink, and in the other column a brief record of all quotations given, in red ink.

There is a certain class of trade, such as doctors, dentists, dressmakers and others, using from $3 to $10 worth of printing in a year, whom it will not pay to follow up by personal calls, yet it is too profitable trade to lose, and can be followed up successfully by a systematic mail solicitation. Now, if you have any originality about getting up advertising matter, the firm will probably allow you to take care of this department, but be *keep pegging;* you will be surprised oftentimes to get an order from a firm when you least expect it. You may follow them up for several years, but such customers, after you once land them, are worth all the labor you have expended. They are apt to stick by you. It takes time to build up a printing trade, and if you expect to do it in six months you will be sorely disappointed. When you enter the printing business, go in prepared to make it a life work, for it is a noble calling. Your "order" box will be found extremely helpful, as often a customer will say, "Just run me off some letter-heads, same quality as before; had them about a year ago." The old way was to hunt up all dates in the ledger, then through the bill book till you found the right date. With your card system you can find it in a second. You have your date and order number and can refer to the work and stock ticket very readily for complete information. It is the same in reference to quotations. You can find the date at once and can refer to your estimate sheet for complete details. I think old salesmen will appreciate the benefits of this card system and will find it an invaluable help. Now



SOME RECENT INLAND PRINTER COVERS.

THE INLAND PRINTER changes its cover every month. It has issued a dainty brochure entitled, "Inland Printer Covers," containing ninety miniature designs similar to the above, which will be mailed to any address on receipt of 10 cents. The booklet has handsome cover in colors, and is a pleasant reminder of the artistic designs that have appeared on the magazine.

sure to keep it systematized the same as you do your calls. Keep your "call" box up to date. As firms fail and change hands, remove your "deadwood"; as new firms enter into business, add them to your system. Watch the newspapers for notices of all kinds that will suggest the possibility of a printing order. If you hear of a lodge or society giving a fair or ball, find out at once who the printing committee is and follow them up closely. A salesman must keep his eyes open for new and prospective customers; do not wait till a new firm announces its opening day to call on them in reference to printing, as you will probably find that they are already supplied. The time to have seen them was a month before. Always make a supreme effort to catch the opening order, and get it out satisfactorily, as it will go a great way in bringing future orders. Keep your system as complete as you possibly can. Know who the individuals or firms are buying of, what class of printing they use, what quantities, the reason you can not sell them. Even if it is only a waste of time to call on certain parties, never lose track of them; have their card up once in so often; note if conditions have changed since you last called on them. The field of printing consumers is ever changing, new firms buy out the old ones, new buyers take the place of old ones that are so "crabbed" and always turn you down without any satisfaction; that you have your system complete, you are ready to approach your customer. You must realize that no two men can be approached in the same manner. Study your man, learn his peculiarities, cater to his hobbies, be a gentleman and expect gentlemanly treatment in return. Start out with the firm determination to win your customer's confidence. Once you have secured it, the ordinary buyer is not apt to change. I tell you, young man, that it is a day of supreme satisfaction when you have reached the point in your customer's estimation that he is willing to give you orders without first asking for a price. He is willing to trust to your honor, and be sure you never abuse the trust. You will find a large percentage of the trade has no conception of preparing copy; help them, explain in everyday language some of the peculiarities of the printing business; help them to understand that a job in two colors costs more than a job in one color, and why; explain why rulework costs more than straight matter, why a half-tone takes longer to make ready than type-matter; try to impress upon them the necessity of having copy legible and correct to start with; that the making of changes in the job after it is set up is expensive. "Davy" Crockett's old rule, "Fust know you're right; then go ahead," will apply in this case. On this particular point you are not only helping your customer, but you are helping the com-

positors, increasing the profits of the firm, as often they are obliged to sacrifice profit rather than charge corrections, for fear of giving the customer the impression that he is being taken advantage of. Be in touch with your customer's business, watch for information and suggestions that will be helpful to him. All this helps to cement a friendship between the salesman and the buyer, which is the key to the secret of being a successful solicitor. Now here is one point that you want to impress on your memory: Never belittle a competitor; if you can not say a good word, say nothing. If you know that your house is not in a position to do a certain class of work economically and you do know that your competitor is fitted up for this class of work and can turn it out cheaper and better, do not hesitate to say so; there is room for us all in this world. If you have a little originality in preparing copy and getting up something tasty, you will find many customers who will give you the order if you will prepare the matter. The coming salesman is going to be a clever ad. writer and possess artistic ability combined with originality; if you are wise, young man, you will get in line. Never be a bore; have your customers glad to see you come, rather than impatient to have you go. Because you have turned an order into the house, do not think your duty has ended there; have a "follow-up" system, see that the proof is O. K., know that the right stock goes into the job, know that it is delivered on time, know that your customer is satisfied.

Here are a few "brieflets," each of which might be made the topic for a sermon. Young man, paste them in your hat.

Keep posted.

Use tact.

Be diplomatic.

Be thorough.

Do it now; do not wait.

Be up to date.

Do not wear out your welcome.

Never lose your dignity.

Be helpful to your customers.

Be persistent in following up an order, but not annoying.

Be honest — to your firm, to your customers and to yourself.

Never make a contract you are not capable of carrying out.

Know — take nothing for granted.

Do not criticize a good job because your competitor turned it out.

A scrap book kept of artistic covers and designs will be found helpful in working up ideas.

Treat everybody you meet courteously; the office boy of to-day is apt to be the buyer of to-morrow.

Keep in touch with the workmen and the foremen; you will find they can give many helpful suggestions.

Do not think that because you have learned the difference between an en quad and an em quad that you are competent to revise the whole method of setting type.

Keep adding to your general knowledge. Do not know it all; learn something new each day.

Keep your promises; do not make them unless you mean to keep them. If perchance you are unable to fulfill, see your customer as quickly as possible and explain the reason why.

Be helpful to your employer. In order to succeed you must work hand in hand. Work for his interests; they are also yours.

Do not get a swelled head and threaten to take your trade away unless the boss does so and so. He was in business before you came, and will probably be in after you go.

Sometimes a difference will arise between the firm and the customer. Try to smooth matters over, but in the end always stand by the house.

To sum the whole business up in a nutshell, HAVE A SYSTEM AND USE COMMON SENSE.

Postal Information for Printers and the Public

BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste," and sent to The Inland Printer, Chicago.

PARCELS POST EXCHANGES.—The parcels post arrangement is now in effect between the United States and some forty-four foreign countries, among them being Bahamas, Chile, Germany, Jamaica, Mexico, New Zealand and Venezuela. A full list of these, and the rules governing the mailing of packages, can be obtained of postmasters.

REGULATING WORDING OF ADS.— R. W. asks: "Is it contrary to postal laws or rulings to solicit advance payment in currency for the services of an 'information bureau' through the medium of an 'ad.'?" *Answer.*—There is nothing in the Postal Laws and Regulations forbidding such a course as that suggested in the accompanying query. The Postoffice Department does not attempt to control advertisements unless they are in violation of the obscene or lottery laws, or are shown to be based on fraud.

FORWARDING AND RETURNING MATTER.— Second, third and fourth class matter will not be forwarded or returned without the prepayment of additional postage. Senders of such matter who desire its return, when undeliverable, should use the following form of return card: "If not delivered within —— days, postmaster will please notify ————————, who will provide return postage." When the foregoing card appears on a piece of undeliverable second, third or fourth class matter — whether it be of obvious value or not — a notice will be mailed to the sender requesting postage for its return. For the better protection of their business interests, mailers are requested to adopt the form of card herein given.

POST CARDS.— Post cards having been authorized, private mailing cards are no longer permissible. Present stocks of the latter may be used up, however. The largest size is 9 by 14 centimeters, or 3 9-16 by 5 9-16 inches, and the smallest size 7.5 by 11.9 centimeters, or 2 15-16 by 4⅝ inches. The weight is to be about the same as the Government postal card. Any color of stock can be used that does not interfere with a legible address and postmark. Double cards are not permissible. Advertisements may appear on either side, but must not interfere with a legible address and postmark. Return card likewise. Cards correct as to weight and size may bear a written or printed message and be posted in the domestic mails at 1 cent, and in the foreign at 2 cents, when the words *post card* appear, either written or printed, on the upper part of the address or face side. Cards bearing either written or printed messages not in conformity with the rules are treated as letters (first class). Government postal cards will continue to be issued as heretofore. The words *postal card* must not be used on private *post cards* described above. Post cards attached to printed cards, and intended to be detached and mailed, are permissible when sent under cover or folded so that the words "post card" are out of sight. Postmasters will furnish the Postmaster-General's order governing post cards to any party asking for it.

WRAPPING OF MAIL MATTER.— Postmasters have been cautioned against admitting to the mails without prepayment of postage at the first-class rate, packages of second, third and fourth class matter so wrapped as to prevent easy examination

of contents without mutilating the wrapper. They have also been directed to call the attention of the public to "the manner of wrapping and securing for the mails all packages of mail matter not charged with postage at the first-class rate." Newspapers and periodicals must be wrapped in such manner that the wrappers can be removed and replaced without destroying them or injuring their enclosures. Third-class matter must either be placed under band, upon a roller, between boards, in a case open on one side or end, or unenclosed envelope; or closed so as not to conceal the nature of the packet or its contents, or it may be so tied with a string as to easily unfasten. Address cards and all printed matter in the form of an unfolded card may be mailed without band, envelope, fastening or fold. Fourth-class matter must be wrapped or enclosed, according to its nature, in such manner as to be easily examined. Whenever any packet of matter, other than first class, offered for mailing to any address within the United States, is sealed or otherwise closed against inspection, or contains or bears writing not permissible, it is subject to postage at letter or first-class rates, and will be treated as a letter; that is, if one full rate, 2 cents, has been paid, it will be rated up with the deficient postage at letter rates.

AN EDITOR AT WORK.

In the "Editor's Study" of *Harper's Magazine* for March, Mr. Alden tells of the editor's duties, and why so many authors fail of success:

"Office hours are barely sufficient for other work than reading," he says, "and are subject to constant interruptions — not the least pleasant of which are occasioned by the visits of new writers who wish to be seen as well as heard, and whom also it is delightful to see as well as to hear. Therefore some hours of the editor's evenings are given to the reading of manuscripts offered for publication.

"These evenings with authors vary in the amount of interest and satisfaction they yield to the editor. Often out of fifty manuscripts not a single one is available for use, however interesting in other respects some of them may be. There is the fairly well written essay or story utterly devoid of human interest. There is the travel sketch, which would be good if it had any novelty, or the character sketch, equally trite, and, it may be, disguised by an outlandish dialect. There is the story, elaborately manufactured with ingenious skill, but without a breath of genius or a single trace of the story-teller's native art; another story that has good points, but no concentration of interest; and still another, written to enforce a moral, overstrained for the effect in view and unnatural. This overstrain is apparent in another kind of story, a subjective drama, with no clear *motif*, and lacking both temper and temperament. And here is a story that will go back to the author with a kind note, because it shows genius, though defective in structure and execution. Some essays are offered, but the views presented in most of them are obvious, and there is no intellectual satisfaction in their style.

"Often it seems to the editor that if the contributor did not try so hard he would do something better. First, as to his theme, he seeks something out of the way rather than the thing at hand, which has been taken to heart, and is, therefore, likely to be interesting. Then, as to manner, he strives to be unusual and commits himself to affectations. We have here in view writers who have possibilities as distinguished from those who write wholly at random, taking nothing to heart, 'trying their hand' at literature with no equipment and no sense of things. Many young writers are misled by something they call realism, by which they understand the naked presentment of the commonplace without feeling, and without that creative art which transforms whatever it touches."

I CAN not expect to keep in line with the progressive printers without THE INLAND PRINTER.—*J. T. Meere, Drummer Printery, Lecompte, Louisiana.*

Printers' Accounting And Printers' Profits

BY ARTHUR K. TAYLOR.

Under this heading it is proposed to record from time to time methods and instances helpful toward establishing the printing trade on a more generally profitable system. Contributions are solicited to this end.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

EMPLOYING PRINTERS' PRICE-LIST.— By David Ramaley. New edition based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing. $1.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

LIST OF PRICES AND ESTIMATE GUIDE.— By H. G. Bishop. Showing what prices to charge for every kind of book and job work, from a small card to a large volume. This is a book which has long been needed and has frequently been asked for. $1.

ORDER BOOK AND RECORD OF COST.— By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half bound, $3.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

PRINTER'S READY RECKONER.— By H. G. Bishop. Shows at a glance the cost of stock used on jobwork, the quantity of stock required for jobs of from 50 to 100,000 copies, the quantity of paper needed for 1,000 copies of a book in any form, from 8vo to 32mo, and other valuable tables. Fourth edition, enlarged. 50 cents.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.— By Paul Nathan, of the Lotus Press. A very useful and valuable book, containing the impressions of the leading minds in the trade as to the requisites to the profitable management of the printery, upon which are based business rules by which a printing-office must be managed to make money. $3, postpaid.

NICHOLS' PERFECT ORDER AND RECORD BOOK.— For printers running offices of moderate size. It serves both as order book and journal, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders. $3.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should* be made on it, what profit *is* made. Flat opening, 10½ by 14½ inches, substantially bound with leather back and corners. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser. Four hundred pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50.

COST OF PRINTING.— By F. W. Baltes. A system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Table of Contents: Forms of Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger.—Tables: Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses.—Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples and Prices. 74 pages, 6¾ by 10 inches; cloth, $1.50.

BUILDING UP A PRINTERS' LIBRARY.

John Macintyre, manager of the Master Printers' and Allied Trades' Association, of Philadelphia, is endeavoring, in connection with his association and also on behalf of the Typothetæ of Philadelphia, to build up a library for the use of the printers of that city. Since the association has moved into its new quarters in the City Trust building, renewed interest is being taken in all trade matters. This being the central trade headquarters, it is proposed to have on file all the books and magazines pertaining to printing and the allied arts, samples of printing and other materials of general interest. Individuals desiring to contribute should communicate with Mr. Macintyre.

HOW IT LOOKS TO US.

It is surely reasonable to expect that when a man engages in the business which is to be his life work, that he shall look forward to making enough money, as he works along from year to year, to live comfortably, properly to support and educate

his family, have some seasons of recreation scattered through the years of close application and attention to business, and when he attains to that age when other men lay aside the cares of business to enjoy a serene old age, he will have accumulated sufficient of this world's goods to ease his mind from material anxieties for the rest of his days. This certainly should represent a modest return for the efforts of the best years of a man's life. Would it be out of the way for one to ask that he might also be permitted to indulge some of his tastes — just to broaden his horizon a little in his life's journey — so as to take in a little of the world's broader culture — perchance literature, art or music? Some of the things that for a time permit one to forget the daily worriments and the everlasting grind of money-making, and make him, if even for a short time, capable of a higher form of enjoyment.

Does the printing business hold out any such future for those who are considered fairly successful in it? Let us state it in another way. Do those in the printing business realize from it the profit that they should? Do they make as much out of it as do those in other lines of business where the investment is approximately the same, and where the energy expended in conducting it approaches that demanded by the printing business?

When we say that in our opinion the printing business does most certainly not make a favorable comparison as a money-making proposition with other trades, we wish to note as an



RESTING.

exception that there are some men in the printing business, but their number is decidedly limited, with whom the executing of work of a high order of excellence may be said to be a passion. These men have their whole souls in their work, and with them the character of their product is the first consideration, the pecuniary return being a secondary matter. At the same time their work is of such exceptional excellence that it becomes a class by itself, and as such brings prices far above the ruling rates. This class of artist-craftsmen have two sources of great satisfaction; first, that of doing well that which they love to do, and, second, that of getting a fair pecuniary return for it — the first surely being the greater.

But when we make the broad statement that, generally speaking, the printing business is not sufficiently profitable to warrant one's going into it as a life work, we are sure that many of our readers will call to mind a great many instances of printers who are seemingly doing well in the business. Printers who are always busy, men without extravagant habits of any kind, and who are continually increasing their plants. Concerning these we have to say that if these printers are not putting by hard cash as well as adding to their plants, and if their increased production is not productive of correspondingly increased profits, then the day will surely come for them when their plants will alone represent their savings of years, and they will represent it as secondhand printing material — in other words, as junk. When a man comes to that age when he concludes to retire, if he has no other assets than his plant, he will have to be a man of stout courage to face the proposition of selling out his establishment for a quarter of what it cost him, and to make the proceeds last him the rest of his days. More men will put off the day of their retiring than will face such a proposition, and there will still be old men in the printing business, who, in competition with younger men, will be at a double disadvantage, and with all their efforts they will be growing older and poorer.

These seemingly pessimistic remarks are not addressed to any of those printers who help to make up the throng that every season adds to the gaiety of Saratoga Springs, or to those who count as a certainty on a season of recreation at Atlantic City, or to those who even consider stinting themselves for two years, as far as a vacation is concerned, in order to thoroughly enjoy a season abroad as a reward for their previous home-staying. We even have nothing to say to that man who can, with a clear conscience, spend a month of the heated term in the country with his family, if he can do so feeling perfectly free of its being the cause of his not making prompt settlement of his paper account. For those who can and do accomplish any of these things, without in any way interfering with their duties to their families, we have but the sincerest congratulations. May your numbers increase! May you live long and continue to prosper!

When we weed out from those who habitually take a good breathing spell in their year's business, those printers whose establishments are run in connection with successful publications, all under one system of bookkeeping, and then those who have recently invested a considerable amount in the printing business and who are, as yet, ignorant of the true inwardness of the trade, not having been in the business long enough yet to know just "where they are at," and then, finally, take from the number those who are acting in the capacity of receivers for some large and previously considered successful concern — when you eliminate all these abnormal elements, we believe that we are right in stating that you do not see at the watering places and the mountains as many printers as you do representatives of other callings where there is the same amount of capital invested, and much less hard work and continuous application. But it may be that the tastes of printers do not run in the direction of the gay and frivolous world, and that they take their delight in the more sober pursuits of the mind.

Granting that all of this is true, what are we going to do about it? If you are now running your plant as economically as you know how, cutting off every unproductive expense, and running your establishment up to its full capacity the greater part of the time, and still do not make the money that you think you should, would it not seem to you that the reasonable thing for you to do would be to raise prices? And immediately you see the other side of the situation, as was illustrated by a member of the Typothetæ, who almost tearfully confided to another member that he was not making any money as he was then running his business, and if he raised his prices so that he would be sure to come out ahead that he would lose all his work, and he did not know what to do, but thought, on the whole, that it would be better for him to continue to take orders, as it would tend to keep his mind employed.

To be sure, there are other considerations which make for business besides price. The man who does the best work, and who does it most promptly, has a powerful leverage for throwing work his way, and he may get a little more for it than his less enterprising competitors, but the general average price is maintained by the bulk of trade, which is influenced by price alone, and that general average can only be raised by concerted action on the part of a majority of the producers. Bring it right home as a personal matter — why don't you charge a fair and more than living price for your work, taking it for granted that you know how to arrive at such a figure? Is it because you are afraid that your customer could not afford



Reproduction from Oil Painting
Three-Color Process
Engraved and Printed by
The United States Colortype Co.
Denver, Colorado.

CANON OF THE GRAND RIVER, COLORADO,

On Denver & Rio Grande Railroad.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

to pay it? No, it is because you are afraid that your customer would go to your competitor and get a closer figure. And will your competitor be able to turn out the work any more economically than you? No. And why does your competitor not charge a fair price for his work? Just simply because he is afraid that if he did that you would immediately produce your stab knife and cut the price, so as to land the order. Under such circumstances does it not look reasonable that great good would follow an understanding between you and your competitors as to certain figures that you consider as being the minimum that should be charged for certain kinds of work?

You will usually find that your competitors are quite as sincere in their efforts to get fair prices as you are, and where the movement has been started, and where its operation has been given into the hands of men of ability and good judgment, organizations have been effected which have done and are now doing most excellent work.

A printer can make no greater mistake than to think that he has not the time to give to the work of interesting his fellow craftsmen in this subject, which is of such vital importance to every one in the trade. It is not an extravagant statement to make that a few weeks given to hard work canvassing and interesting your competitors, if it results in an active organization, should represent to you in increased profits so much that you would look upon the time so spent as representing the best possible investment that you could have made.

It is as much a man's duty to himself and to his family to see that he gets a fair profit on the work that he does as it is that he should be mindful to be at his place of business during the business hours of the day, and anything that he can do to make his efforts productive of more profit, to a reasonable extent, are as much to be desired as anything that he can do to make his plant turn out more work within a given time.

Much is being said and written at this time on the subject of how to find what your finished product costs you. Nearly every one who finds out simultaneously discovers that he is not getting for his work anything like what he should, and he is unable to raise his prices independently and still retain his trade. Organized coöperation alone will make it possible to put the printing business on a basis where you can charge prices that will be in keeping with what your cost investigations demonstrate to you as being fair and reasonable.

Moral: *Get together.*

A. M. RENNACKER'S PRACTICAL COST SYSTEM FOR PRINTERS.

We are glad to note another aspirant for favor along the line of printers' systems of accounting. While, upon examination, this work seems well qualified to supply what is needed by a great number of those in the printing business, it is our opinion that almost any system of bookkeeping is infinitely preferable to the slipshod methods that prevail in so many offices. We note in Mr. Rennacker's treatise several up-to-date appliances, such as loose-leaf ledgers, etc.; also a card-index system for keeping account so as to show at a glance just how much of any particular kind of paper or cardboard you have in stock, and what orders have been filled from each lot of stock. In our opinion this feature alone would be of value to many, aside from other excellent points the work has.

FROM MR. J. CLIFF DANDO.

PHILADELPHIA, February 26, 1902.

Arthur K. Taylor, Esq., THE INLAND PRINTER, *Chicago:*

SIR,—I beg to acknowledge with sincere gratitude the review you published in your January issue of my recent book, "Fundamental Principles of Ascertaining Cost of Manufacturing."

The arguments used in this book are so directly opposite to all common practices that, naturally, men will oppose them off-hand as mere theories. Had I not a hard head and were I less certain as to the correctness of at least some of its deductions, based upon actual experience, I should have been discouraged long ago and no doubt led to believe them visionary. However, your "size-up" in the following words, of the man who endeavors to discount theory: "It will undoubtedly be said of this book that it was written by a man full of theories, as if that detracted from its possible worth. It does not take very much mental effort to appreciate that any action that amounts to anything is the result of a theory. The man with a theory is usually working along a logical line of reasoning toward a certain end, while the average man who endeavors to discount those who theorize is the man who, generally speaking, vegetates," is not only the best I ever read, but it adds fresh fuel to the flame of hope, encouraged in me by members of the craft who have read the book and comprehend its purport, and who have, without exception, after putting up their hard, cold $10, endorsed it beyond even my own expectation.

It is generally acknowledged that the printing trade is greatly in need of a *standard of cost,* and it will also be acknowledged that not even a practical *standard method* of ascertaining cost is known to the trade. It is my firm belief that the absence of some definite proposition accounts for much of the delirium we see, hear and read pertaining to the subject; without a definite proposition, there can be no basis of argument or concentration of thought or crystallization, hence it is no wonder the problem has not been more definitely solved long ago. It is not within the capacity of any man to solve it. "Fundamental Principles of Ascertaining Cost of Manufacturing" may be the primer, the original, definite, practical proposition, but it will require the trade press, and the concerted action of the printing manufacturers in assembly, to develop and establish a complete solution. No one will be more pleased than I to see "Fundamental Principles of Ascertaining Cost of Manufacturing" go down as useless when something better or a more perfect solution of the problem can be found to take its place, for I am as vitally interested in the subject as any one, and my primary motive in publishing the book was the thought that a definite proposition, setting forth a practical method of ascertaining cost in printing, and covering certain fundamental principles that are not commonly understood, but positively essential to a correct solution of the problem, might lead to further development, and from the success I have thus far attained in its distribution and from the endorsements it has received, I am forced to believe that at least some of its deductions will permeate future considerations of the subject by the craft.

To demonstrate that at present there is no general development of knowledge upon the subject, if you will publish the following table, showing the finished product (or net) cost in detail of job composition per hour, taken from "Fundamental Principles of Ascertaining Cost of Manufacturing," with request that any one who feels inclined to believe the *net cost* of job composition is less than $1.15 per hour, fill in the column left blank for the purpose, showing their ideas in detail as to why it costs less, I doubt if you will find one among your vast number of subscribers who can do so, and yet I doubt if there is many who do not feel sure, without actually knowing why, that it costs *very much* less.

Respectfully,

J. CLIFF DANDO.

Finished Product Cost per hour, Job Composition—from "Fundamental Principles of Ascertaining Cost of Manufacturing."

ITEMS.	Cost per hour.	Can any one furnish the figures in detail as suggested?
Composition	$.3356	
Distributing	.1258	
Proofreading	.0419	
Stonework	.0419	
Copyholder	.0105	
Room boy	.0105	
Foreman	.0679	
Errand boy	.0108	
Interest on type and fixtures	.0285	
Depreciation on type and fixtures	.0712	
Insurance on type and fixtures	.0071	
Proof-paper	.0015	
Stationery	.0003	
Proof-ink	.0001	
Benzine	.0004	
Brushes, brayers, etc	.0003	
Sorts, brass rule, etc	.0148	
Wood furniture, etc	.0007	
Tools, etc	.0003	
Room incidentals	.0015	
Interest on labor—unfinished work	.0021	
Interest on working capital	.0123	
Insurance on labor—unfinished work	.0005	
Rent and heat	.0401	
Light	.0053	
General manager (or partners') salary	.0712	
Assistant manager (or partners') salary	.0356	
Chief clerk's salary	.0267	
Estimating	.0267	
Bookkeeper's salary	.0148	
Soliciting	.0623	
Stenographer	.0074	
Office boy	.0037	
Office errand boys	.0033	
Postage	.0018	
Car fare	.0018	
Telephone	.0028	
Stationery	.0027	
Charity	.0018	
Advertising	.0267	
Telegraphing	.0005	
Spoiled work and claims	.0045	
Bad debts	.0178	
Office incidentals	.0045	
Total cost per hour	$1.1485	

Notes and Queries on Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address machine composition department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

BOSTON (Mass.) printers have submitted a book and job office scale of $18 for machine operators to the proprietors in that city.

THE Johannesburg *Star,* which had its Linotype metal commandeered by the Boers for conversion into bullets, recently resumed publication.

MACHINIST-OPERATORS in Helena, Montana, who receive $2.50 above the scale per machine taken care of, are agitating for a straight scale of $7 per day instead.

THE Henry O. Shepard Company, Chicago, has placed an order for two Lanston Monotype machines, to be used particularly on tariff work. The outfit consists of three keyboard machines and two casters.

TWENTY-FIVE Linotypes were shipped during February for the establishment of new plants in eighteen different offices, while twelve offices added twenty-four machines to their equipment during the same period.

THE Athens (Ohio) *Messenger* has installed a Simplex typesetting machine and is glad of it. Recently it scooped all its competitors, daily and weekly, in getting a late news story into print by reason of having a simple Simplex.

THE scale agreement reached in St. Louis, Missouri, maintains the present piece scale for machine operators but reduces the minimum hours from seven to six and one-half. The scale is 13 cents for night work and 11 cents for day work.

A NEW SIMPLEX RECORD.— Charles H. Duboc, traveling expert for the Unitype Company, of Manchester, Connecticut, gave a practical demonstration of the capabilities of the Simplex machine in the office of the *Evening Independent,* Massillon, Ohio, recently. In eight hours and fifteen minutes he set 65,040 ems of brevier type, exclusive of headings, an average of 7,900 ems per hour. Miss Margaret Hastie, an employe of the *Independent* office, performed the justification of the matter. During one hour they attained a speed of 9,800 ems. The matter set was the regular run of copy without special preparation, and was not intended as a test or for the purpose of making a record.

THE first Mergenthaler typesetting machines ever brought to Beverly, Massachusetts, have recently been installed in the office of the *Evening Times,* of that city. This paper has also put in a Cox Duplex press, and made a number of other important improvements.

THE strike of the employes of the street car and electric power company in Norfolk, Virginia, has resulted in the Linotype machines in the newspaper offices in that city being tied up, as they were run by electric motors, now useless because of lack of power. Type had to be set by hand and the papers printed on hand presses.

Cablenews is the name of a new publication to be issued at Manila, Philippine Islands. A company has been incorporated under the laws of West Virginia, with a capital stock of $200,000, and will issue a morning and weekly paper in the capital of our new possessions. Linotypes have been ordered and publication will commence by the middle of June.

THE machine scale in Columbus, Ohio, has been fixed for night work at 11½ cents for minion and nonpareil and 13 cents for brevier; larger sizes of type must be set on time, at $4 for night work or $3.50 for day work. The day scale is 10 cents for minion and nonpareil, 11½ cents for brevier. Proprietors have refused to accept the proffered scale.

THE scale adopted by Chicago Typographical Union, No. 16, for newspaper offices is as follows: Head machinist, $27 day work, $30 night work; assistant machinist, $25 day, $27 night. Machinist helpers on evening papers: First year, $12 per week; second year, $14; third year, $16. Morning papers: First year, $12.50 per week; second year, $15; third year, $18.

POOR FACE ON SLUG.— L., Milwaukee, Wisconsin, writes: "For some time past I have been troubled with what appears to be a cold face at the end of the line, very often the hyphen not showing up at all. Turning the gas under the mouthpiece does not affect it. I have had the machinist take out mouthpiece in the expectation of finding an accumulation of dross, but none was found. Can you give me any advice in the matter?" *Answer.*— Keep the holes in the mouthpiece open at all times by running a wire through them frequently. See that the holes are in line with the mold cell. If the pot is not held securely by the screws in the pot legs it will move enough to cause a poor cast.

THE London *Times,* commenting on the restriction of output by the British workman in all lines of production, says of the composing machine situation: "In the case of composing machines, the hostility, direct or indirect, is still more severe. What an Englishman can do with a composing machine when he has a fair chance, and does not have the vision of a trade-union official before his eyes, was shown at the recent Paris Exposition, where the skill displayed by the English operators on one well-known class of machine excited the wonder even of American printers visiting the exhibition, some of them declaring that there was nothing equal to it in the United States, and offering the men permanent positions if they would go there. But the machine operator in an English office, where 'Society' influences prevail, is a very different person. Both in London and in the provinces the policy of the 'Society' is to restrict the output from the machine, in order that it may not compare too favorably with handwork, and that the employer may be compelled to engage more men. There was a competition not long ago, carried on in London, Glasgow and Manchester, to show what results really could be produced from the machine, prizes being offered to the best workers. The London Society of Compositors issued special notices to its members forbidding them to take part in the competition in London, and the other societies in the provinces advised their members not to enter. The competitions were thus left entirely in the hands of non-society men, who gave a good account of themselves, the best

results being obtained by a newspaper hand, who produced 34,432 ens corrected matter in two hours, or 17,216 ens per hour. The second on the list set 33,536 ens in the two hours. These figures show what can be done when men try; but, as a rule, every possible obstacle has been placed in the way of composing machines since their introduction."

KEEP METAL IN THE POT.—"Jay See," of Battle Creek, Michigan, wants to know why he does not get a good slug, and writes as follows: "My machine was installed in July, 1901, and consequently is one of the latest pattern. Recently I have not been able to get a good, sound slug without keeping the top of the plunger in the metal pot covered entirely with the metal. I send a couple of slugs for your inspection. The porous one is after the metal began to lower below the plunger top; the other is the first slug after I had put in a 'pig,' bringing the metal over the top of the plunger again. I have dipped out metal from the pot an inch or less below the well, and then can not get a slug at all. Whether metal is hot or cold, the results are the same. I keep plunger and well clean, but it does not make any difference. What is your diagnosis of the case?" *Answer.*—Not enough metal in the pot. If you get good results with plenty of metal and poor results with low metal, the remedy is obvious. The plunger should be kept covered or flooded by the metal at all times. Fill the crucible with as much metal as it will carry and then do not let it get below the top of the well, but replenish often.

SPACEBANDS FAILING TO TRANSFER.—J. F. M., Springfield, Ohio, writes: "Can you give remedy for the spaceband pawl not bringing over the spacebands? When the transfer-slide finger pushes the bands under the pawl it kicks the bands and skews them. Sometimes they will swing out to the left and the first elevator will catch and bend them, or they will skew around and wedge themselves tightly in the intermediate channel and stop the elevator when it comes down. It only happens by spells; sometimes the machine will run all day and stop only a few times, and other times it stops a dozen times in an hour. A machine in another office in this city is afflicted the same way. If you can suggest a remedy will be very thankful." *Answer.*—The article under the head "The Machinist and the Operator," in this issue of THE INLAND PRINTER, gives a complete exposition of the spaceband transferring device, and if this fails to assist you in remedying your trouble, we are inclined to believe that the intermediate spaceband channel is improperly assembled—that is, that the back and front sides of the channel are out of line with each other. To test this, place a spaceband in the channel and notice if it hangs equally by both ears from the rails. If, as we suspect, the band will be suspended by the back ear alone and swings freely on that ear, it will be necessary to take the channel apart and raise the front side enough to cause both ears to rest on the rails. First take the channel off the machine by removing the two large screws which hold it, and then take off the front side of the channel. Now file off one side of both dowel pins so that the front side of the channel can be raised a trifle, and replace the parts, tightening the screws firmly.

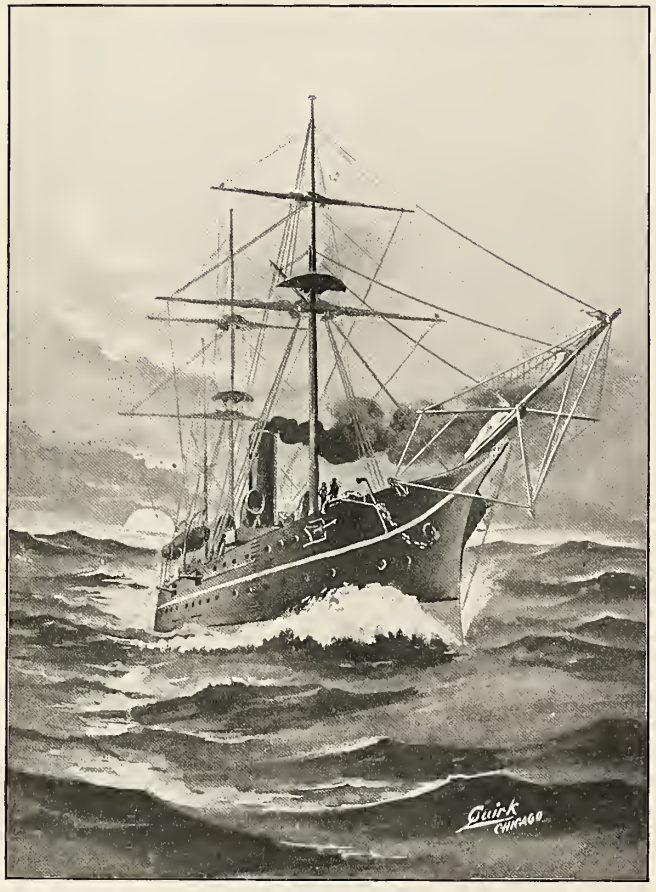
A DEFENSE OF THE MACHINIST.—In answer to an article quoted from the *Quad Box,* of St. Paul, Minnesota, by A. D. Scougal, on page 569 of the January issue of THE INLAND PRINTER, Arthur E. Bolles, 214 Hillsdale street, W., Lansing, Michigan, writes as follows: "Your article in THE INLAND PRINTER was especially interesting to me from the fact that it was true to life, with one exception, and that is that the employers are more responsible for this condition than are the machinists themselves. I have had good recommendations before now and was the first applicant for a certain position as Linotype machinist in a Chicago book office. I did not get the place. Why? Because I asked a little more money than someone else. Inside of four weeks this particular house bought two new sets of matrices and later changed machinists to a still more incompetent man than the first, and later a second change to an expensive man, who, I believe, is thoroughly competent. There are numerous instances where the machinist was retained on account of repairing the *ears* of a *spoiled matrix,* while squirts and other things equally damaging were thought nothing of, it being taken for granted these things were necessary. From your article I take it there are no competent men in either of the Twin Cities. I am confident there must be some among them who are competent, but for reasons over which they have no control, seem to belong to the majority. I went to Denver in the spring of 1896 to take charge of nine machines on a daily morning paper. All the machines had hair-lines, no mercury in governors, old-style keyboards all worn out, pot cams worn down, old style burners. There were three hammers and pieces of brass rule for driving hot slugs. There were pieces of paper here and there, throwing things out of proper alignment. I worked here twenty out of twenty-four hours a day for three months. My work was increased at the end of two and a half years, and when I asked for an increase of pay I got it—in the neck. I raised their averages of composition from thirty thousand to fifty-five thousand ems in eight hours, nonpareil and agate. I waited on every operator personally and had the satisfaction at least of knowing that the plant as a whole was not surpassed in the country for speed. Their cost for composition for the operators was nearly 16 cents per thousand; I reduced it to 9 cents. Another thing that tends to promote these conditions spoken of in your article is the fact that employers want machines to run twenty-four hours and expect them to be cleaned and kept in working order with no lost time, or else they expect the machinist to stay with the plant during their working hours and come down Sundays to clean up, etc."

WHO IS CHAMPION LINOTYPIST?—The statement was sent out from Indianapolis, Indiana, last month that Claude K. Couse, an operator in the *Sentinel* office of that city, had broken the world's speed record on the Linotype. His record was 91,052 ems solid nonpareil in eight hours. The copy used was, for the most part, typewritten; some of it was, however, in pencil, legibly written. The linometer count at the end of the first hour showed that Mr. Couse had set 460 lines; during the second hour he set 427; third hour, 413; fourth hour, 415. At this point an hour was taken for lunch and recreation. On resuming work, the fifth hour's work produced 460 lines; sixth hour, 450; seventh hour, 427; eighth hour, 450; a total of 3,502 lines. The actual working time was seven hours and forty-six minutes, the machine having lost fourteen minutes during the eight hours, but the time was allowed to stand as a day's work of eight hours. The measure was thirteen ems and the type No. 2 nonpareil. Mr. Couse is thirty-two years of age and learned to operate a machine in October, 1892, on the Denver (Colo.) *Times.* He did not attain speed until in 1895, when he made his first record on the Kansas City (Mo.) *World,* setting 72,300 ems in seven and three-quarters hours. He says to acquire speed four things are needed—a quick eye, an active brain, good health, and, most important of all, absolute control of the nerves. His machine was of the latest pattern, No. 6,139, and was speeded to 110 revolutions, or ten lines per minute. An exception to this claim of championship honors comes from William H. Stubbs, of Baltimore, Maryland, who, in a letter to THE INLAND PRINTER, calls attention to his own record, published in the December, 1899, issue of this magazine. His record, made in the office of the Philadelphia *Times,* was



CLAUDE K. COUSE.

66,717 ems in five hours and thirty-three minutes, actual string measurement, not linometer count. This record was made in a match race with William Duffy, of the Philadelphia *Inquirer*, for a purse of $700. The contest began at 11 o'clock in the morning, and was to continue for seven hours, but at 5 o'clock, upon receipt of one of his proofs with a great many errors in it, Duffy quit, being convinced that he had no possible show of winning. The type used was No. 2 nonpareil, thirteen and one-half ems pica, or twenty-seven ems to the line, and their machines ran at a speed of nine and one-quarter lines a minute. In the given time, Mr. Stubbs' machine cast 2,600 lines, of which 2,471 were free from error, the proofs being read by his opponent's proofreader, and both operators making their own corrections. Mr. Stubbs, after his contest with Duffy, issued a



BRITISH WAR-SHIP "CONDOR."
Drawn by N. J. Quirk, Chicago.

standing challenge to meet any man in the world for $1,000 a side, and the challenge stood unaccepted until the Typographical Union forbade such contests. Shortly before his contest with Duffy, in a public exhibition in the Baltimore *Sun* composing-room, Stubbs set 28,147 ems of nonpareil, thirteen and one-half ems pica measurement, in exactly two hours, an average of 14,073 ems an hour. In the Philadelphia contest, Duffy's average was 10,200 ems. Couse, it is claimed, set up in eight hours 91,052 ems, the record being kept by a linometer, which counts the lines set, whether correct or incorrect, and counts them again when the proof is corrected. There have been only four public contests on the Linotype — two in St. Louis, one in Chicago, and the one in Philadelphia in which Mr. Stubbs far outclassed all previous records made under the same conditions. At the time the real world's record was established, Mr. Stubbs was twenty-four years of age, and had only a little over three years' practice at the machine. He is older now, stronger physically than ever before, and is employed on a newspaper which for care in its typographic branch stands second to none in this country — a paper on which thin spacing is the rule rather than the exception, and where intelligence and good judgment are prime requisites. If anything, his speed has increased.

PATENTS.

Daniel F. Daley, of Brooklyn, New York, has patented (No. 694,141) a new form of Linotype slug, and assigned the same to the Mergenthaler Linotype Company. It has projecting ears, below the printing surface, and above the height of a reglet. The object of the ears, of course, is to prevent reglets from working up in a form on the press.

The Composite Type Bar Company, of Jersey City, New Jersey, is out with a series of patents by Lucien A. Brott. Most of the applications were filed in 1896, but the issuing of the patents has been held back until the present time. These patents are numbered from 694,306 to 694,310, inclusive, and cover the machine and system which Mr. Brott has been exploiting in the vicinity of New York for several years past. The type is cast in molds, at the top of the machine, and composed from a keyboard. Wedges are introduced to spread the line to the measure, and then molten metal is cast around and in a groove in the letters and between the words, so that the whole line becomes one piece, or composite type bar, as the inventor calls it. The patents show the mechanism in about the same state as the writer saw it last some two years ago, when it lacked a great deal of being a commercial machine.

An Austrian inventor, Zygmunt Halacinski by name, has taken out an American patent on a device for casting type lines. He uses alternately tapered type bars, with aligning notches on one edge, from which the lines are cast.

The Lagerman Typotheter is brought to mind again by patent No. 693,445, issued to A. V. Ruchmich, the mechanical engineer who did most of the designing on that machine, later known as the Chadwick typesetter. This application was filed in 1901, and covers details of the machine which are now mainly ancient history.

The old Alden Type Machine Company, of New York, is still at it, and A. A. Low and James Breakey, of Brooklyn, New York, have taken out patent No. 694,488, covering some minor details of a type-channel holder for that system. L. K. Johnson and A. A. Low have also added a type-containing channel patent (No. 649,481) to the Alden collection.

John R. Rogers, in patent No. 694,788, shows a new space-band for use in the Linotype Junior, and in patent No. 694,789 a matrix for the same machine having a portion of its side-face beveled, the new arrangement permitting a greater range of spacing than heretofore.

Herman Berg, a German inventor, has patented a mechanism for assisting in the work of justifying lines of composed individual type. The type is assembled in a continuous line, special space types being introduced between words and special hyphen types where words are divided, and end types where paragraphs occur. The apparatus, by a system of feelers and ejectors, counts the number of spaces used and measures the space occupied by the line so composed, with a view to later automatically justifying the line by means not shown in the patent. The system is hardly up to the present state of the art. The patent is No. 688,928.

The Empire Machine Corporation, through John Watson, of Brooklyn, New York, has taken out an additional patent on the line-holder of its justifying apparatus, No. 695,017.

An invention which has a promising future is that patented by H. J. S. Gilbert-Stringer, of London, England, as No. 690,720. It is an apparatus for casting and composing individual types and spaces, the mechanism employed being in many respects similar to that used in the Monoline machines, the important difference being that after the line of matrices and space wedges are assembled the line is advanced to the mold, where a single type or space is cast from each of them, thus forming a complete line of individual types, properly

justified. The method of assembling and distributing the matrix line is identical to that employed in the Monoline. A separate patent, No. 691,619, has been taken out on the mold. It is an adjustable affair, the matrix presented to the mold determining the size of the opening, and consequently the set of the letter or space cast therein.

WONDERFUL MEMORIZING.

Millions of people are complaining nowadays of being taxed financially, but an army of men in the employ of Uncle Sam are burdened with a mental practice unheard of, as regards extent, in any other country in the world. Things that a railway postal clerk must remember have increased in such volume that one would think that every cell of his brain would be filled with the name of a postoffice and a railway connection, and the wonder is that the clerk's mind does not falter under the pressure. Despite these facts, cases of insanity among this class of public servants are rare.

One Chicago postal clerk maintained for several years a record of twenty-one thousand cards (which take the place of letters in examinations), with an average per cent of correct distribution of a fraction over ninety-nine per cent. He knew how to reach that many offices in several States by the shortest, quickest route, and he knew the correct location of each office in its State.

A clerk in the New York and Chicago railway postoffice must know the correct location of every postoffice in a group of States made up of Illinois, Iowa, Wisconsin, Indiana, Minnesota, South Dakota and Nebraska. In these seven States there are 12,317 postoffices. Not only is the clerk required to be "up" on the general scheme, which means the correct location of the postoffices in each State, but he must know how to reach the whole twelve thousand postoffices from one or more stations.

A clerk running between Chicago and Minneapolis underwent no fewer than seventy-eight examinations in fifteen years, learning 13,306 offices in fifteen different sections of the United States. In some of the examinations he was required to make a Chicago distribution, which means that while running over the country at the rate of a mile a minute he must distribute letters to the carriers of the Chicago delivery. He must know not only where every public building and leading mercantile house is located, but also how to divide the numbers on a particular street so that he can "tie out" his letters to the correct carrier, according to the route of the latter. This same clerk made thirteen examinations in ten months, with an average of correct distribution of 99.88 per cent. In twenty examinations he came out of nine of them with a clear one hundred per cent each.

Think of such a task, taking into consideration the puzzling similarity of names that are used to designate postoffices! Then, too, must be considered the fact that there are hundreds of cases where in each State is a postoffice of the same name. For instance, in the States named above there are five postoffices named Hamilton, six Grants, four Garfields, four Genevas, four Jeffersons, and so on. In some instances there is a postoffice of the same name in each of the seven States. As one may imagine, this only tends to confuse the average mind.—*Chicago Record-Herald.*

I HAVE been a subscriber to your valuable journal since 1890, and to express in words the half it has been to me, would be almost impossible. I find my old volumes contain reading matter double their original price even now at this late day. If subscribers would read this trade journal as they work, when the office is filled to its utmost, better results on all sides would be in evidence. My advice to all is: "Do not run a shop without trade journals and technical books." My success I attribute to them and to nothing else.—*Edward W. Stutes, Spokane, Washington.*

Pressroom Queries & Answers

BY W. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

TO PRINT ON TIN-FOIL.—J. W., of Milford, New York, says: "Through your department in THE INLAND PRINTER please inform me how to work a job successfully on tin-foil wrappers for Neufchatel cheese." *Answer.*—We have found that good bronze-blue ink gives the best result on tin-foil; a few drops of dammar varnish will improve its working quality and aid its holding-on merit. Whether the leaf is printed on a platen, job or hand press, make a paper frisket to hold it to the tympan, and release it from the face of the form. Do not use mushy or greasy rollers on the press, because they will not lay on the ink on the form properly, and will cause the ink to run and look mottled. Only the best bronze-blue ink should be used.

WASHING TYPE.— P. O. S., of Montreal, Canada, writes as follows: "Will you be kind enough to answer the following? We issue a weekly paper of eighteen thousand copies, and we wash the form with benzine, on the press, and dry it with waste or rags. Now, in the form are advertisements set in agate and nonpareil type. These advertisements appear a number of times in the paper, and they become full of dirt and print very badly. What can we do to keep the type clean?" *Answer.* The way you wash your type forms is bad and slovenly. No wonder the face of the type is full of ink and other stuff, thereby preventing it giving a clean impression. Proceed to wash the form in this way: Lift the chases of type from the press, and lay them on a strong, smooth board to rest, in a strong and roomy washing trough made for the purpose. Have an earthen pot of lye, made from concentrated potash — about one-pound can to two gallons of warm water, which, after solution, is ready for use from time to time. When ready to wash the form, lift a little of the lye from the pot and economically scatter it over the face of form with a large printers' type-washing brush. Rub the face of the type lightly but briskly, and after the ink becomes loose and floats off, freely flush the form with plenty of clean water — hot if you have it handy, if not, cold must do. Lift the forms from the trough and stand them in a cool place to drain. A few such

applications will free the type from ink and dirt. A good way to separate new type or long-tied-up type, by reason of sticking together, says "Presswork," is to "pour over the type a small quantity of glycerin and allow it to stand and soak between the type for a few hours. When the glycerin has penetrated, pour very hot water over the type, when it will be found that this has effectually loosened the letters and rendered distribution easy."

An Echo to "There Are Others."—A. F. K., of Port Huron, Michigan, desires that we publish the following in this department: "In The Inland Printer, under 'Pressroom Queries and Answers,' in the February number, under the caption of 'A Friendly Challenge — Rapid Hand Feeding,' besides, it will become very detrimental in more ways than one, and in the end a detriment to efficiency, at least so far as the safety capacity of machine and feeder are concerned.

Opinion and Criticism on Specimens of Presswork.—J. P., of Urbana, Illinois, has sent us a small package of neat and clean presswork, regarding which he writes: "Enclosed herewith find samples of work done on a 10 by 15 Chandler & Price jobber for your criticism. I am not a practical pressman, and what I know about presses I have learned from a close study of your book on 'Presswork,' and through the columns of The Inland Printer. Any defects you may see in the working of the half-tones will you please speak of them in the next Inland Printer?" *Answer.*—We are really much



Half-tone by Juergens Bros. Co., Chicago. ON THE DES PLAINES. Photo by Geo. A. Furneaux, Chicago.

Messrs. I. N. Jones & Sons, of Richmond, Virginia, state that they have three feeders who have fed twenty-five to thirty thousand sheets on three pony presses in nine hours, offering $100 for their failure to do same. I would like to state that I have one feeder and a pony press that can do the same amount of work in the same space of time, and I will offer $100 for our failure to 'do the trick.' We have made a run of 23,500 of a three-colored registered job in nine hours, including washing and oiling press, feeder putting up his own lifts, which we consider a good run, and we would like to hear from any one who has beaten it. Of course, we do not do this every day (not having the long runs to do it with). We would like to wager that we can run from twenty-five to fifty (or sixty) thousand in the same time." *Answer.*—The pace is a serious one, and not approved of where good work is a necessity; pleased with the samples sent, for they give evidence of care and earnest study. The largest and most difficult half-tone of the "University of Illinois Military Band," 7 by 9½ inches, and showing a group of thirty-three young men, with their several musical instruments, forming a foreground, is certainly a very creditable piece of presswork, more especially as the form is 9 by 10 inches, and the contents printed on a six-ply coated cardboard, on a small platen. While the treatment of the illustration is good and effective, we would like to have seen an improvement on the right and left ends of the cut, by lightening up the drum head, the coat of the drummer, and the bass violin and player. The foreground could have been lightened up also, by bringing out somewhat stronger several of the musical instruments. The faces in the group are decidedly plain, clear and natural, which is a strong factor to the

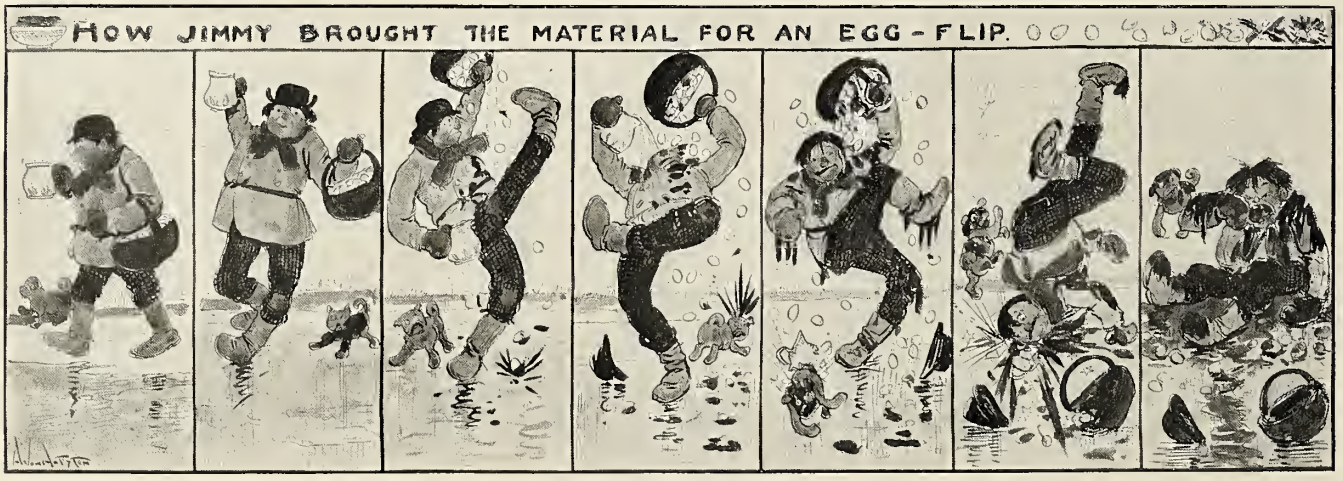
splendid way in which the half-tone has been treated. The showcard for the "Physical Culture" trainer is well done, except the half-tone portrait, which is much too strong on the left cheek-bone part of the face and the neck. The muscular development of the chest should also have been made more prominent by lightening up and heavier shading. The ear, too, should have been lightened up a little. The impressions on paper are much better, and will serve to illustrate our meaning, so far as the face and breast are alluded to. The half-silhouette effect of the cut would have been accentuated nicely if the treatment suggested on the face and left ear had been carried out. Taken altogether, we have reason to be proud of you as a novice, and hope that many others will follow your example of study.

A Question of Right or Wrong Lock-up.— P. H. H., of Mount Vernon, New York, has sent us a diagram illustrating a form locked up for press to print from a half-tone cut 5 by 8 inches. The cut is placed with the narrow ends toward the grippers and the leaving end of the cylinder, and is locked up at the latter end with two pieces of wooden furniture and two Hempel quoins. The gripper end of the cut is held in place by several pieces of short, wooden furniture. The cut, furniture and lock-up are inside of a chase 18 by 24 inches, but none of these are supported the wide way of the chase. The cut is imposed almost close to the left end of this chase; but, as we have already stated, has no furniture to hold it in place on either of the sides, thereby leaving the greater part of the chase without anything to hold the cut. Regarding this, our correspondent says: "Enclosed find drawing of lock-up of a half-tone cut for a cylinder press, which was given me to make ready, but which I claim is not locked up right, because I believe that it ought to have a side lock-up, as it is liable to slip as well as spring when running the press. Would like to have your opinion on this matter, as there was quite an argument over this question; besides, there are fifteen printers here who are very much interested in the decision, six of whom take The Inland Printer through the news-dealer." *Answer.*— No matter what the contention may be regarding the character of the lock-up described, it is not such a one as should be sent from a composing-room to a pressroom, and no careful pressman ought to accept of or take responsibility in making ready a half-tone cut or running it on a cylinder press thus locked up, because of the danger of shifting from its original position or getting loose on the bed of the press while running. There are many good compositors who are far from understanding many of the mechanical intricacies of the printing-press as compared to the skilful pressman. Such men are more than liable to form dangerous conclusions when it comes to locking up for press. In the present case the cut *might* be rigid enough to escape the ills we have stated, *but it might not,* then the pressman would be held responsible for the mistake — not the compositor. The lock-up should be perfect, by which is meant that the cut should be rigidly held in the chase on all sides, and that metal and wooden furniture should form the basis of the groundwork within the chase.

About Border Justification and Printing-ink.—W. J. B., of Washington, D. C., writes as follows: "You will confer a favor upon us, and perhaps others, by explaining through the columns of The Inland Printer how it is possible to make borders (like that around the enclosed advertisement) join as neatly as this one does, which is clipped from The Inland Printer? Even when we find it hard to make them meet (with the most careful justification), and lock them up. The only way we know of is to send the form to the foundry and make an electrotype, getting the electrotyper to solder up the joints where breaks appear in it. We have purchased two lots of white, so called, 'cover inks' lately, which refused absolutely to distribute on the press. We added a little thin varnish, which made it distribute better; but it dried without that sheen or luster that it should have. Lard, vaseline and coal oil, applied sparingly, had no effect. Do you think it was old stock that had been lying on the shelf for some time? The cans were only half full. The ink was purchased from a local dealer." *Answer.*—The sample advertisement shows that the rule borders around it, as well as the cross rules, have acquired their completeness of printing and justification through the application of solder in the hands of a good electrotype finisher. It is hardly possible to equal the specimen before us in any other way. Still good joints can be made in rule borders (whether of brass or white metal) by skilful justification, lock-up, and a little bit of hard, brown beeswax, inserted near the face of the rule. This may sometimes be better done by heating the wax and rule, and allowing the wax to fill up the interstices between the joints; after becoming cold the wax should be carefully rubbed on the surface and made to conform with the height of the border pieces. Of course, this should be finally done after the form has been made ready on the press. The surplus wax should be pressed to the sides of the border to help hold the wax in its position. A couple of coatings of dissolved shellac, and, after becoming dry, rubbed smooth, may be found advantageous. Indeed, a fairly thick solution of shellac and gold bronze powder will serve splendidly after being burnished evenly with the rules. It is probable the white ink was a little too old for free working. Had you put a few drops of copal varnish in the ink you might have had better luck than by adding thin printers' varnish or lard or vaseline. These last articles would help to destroy the sheen of white.

About an Overlay and Slurring on a Platen Press.— T. D., of Exira, Iowa, has sent us a specimen sheet of a 10½ by 8 announcement circular, printed in black on coated paper; appearing on this circular is a half-tone portrait 3½ by 2½. Around the job is a 4-point diagram rule for a bordering. Parallel with the portrait, on the lower and top sides of the border, is an unsightly slur. With this specimen the correspondent has also sent the cut-out overlay used in printing the half-tone. He writes as follows: "I send herewith a half-tone job for criticism and pointers; I also send my overlay for same. Cut was not a very good one, but I can not account for the 'foggy' print. Had fair rollers and good 40-cent book and half-tone ink. The job was printed on a 10 by 15 Gordon press. Have not had much experience in half-tone work, so am seeking information. Is overlay O. K.? Would also like your opinion on what causes slurring on side border. I suppose if platen or bed moved, then slurring would all be one way; but you will notice that the slurring is inside on both sides, and only parallel with the cut. The tympan was reasonably tight — not spongy." *Answer.*—The specimen sent is not as good work as if done by a more experienced workman, and shows slurring over nearly the entire printed surface. An examination of the impression on the form, as seen from the back of the printed sheet, shows that the half-tone cut is higher than the border and type of the form, which should not be the case. On the contrary, the cut should have been a trifle lower, and your overlay made stronger. Because of the cut being higher than the other matter in the form, a pivotal elevation has been created, which, when brought into contact with the platen, "sways" the impression and the sheet of paper at that point, and destroys true rigidity, with the consequent result — *slur.* Still, even with the fault noted, you should have succeeded better than you have done; because if you had equalized the two impression screws on the right of the platen some improvement would have been apparent. It often happens that slurring occurs when working forms with borders around single or more pages, especially where much white or open space intervenes in the matter, and particularly when cuts form a part of the form. In such cases the tympan should be hard and as even as possible — avoiding "puckered" portions when making ready. Should slur occur when this precaution is taken, then use a few slices of cork, or a couple of thick-

nesses of thick card will be advantageous, by pasting either of these on the grippers on the sides, especially at the point of slur. Sometimes it is necessary to form a frisket with the aid of the two grippers, by pasting a fairly strong sheet of paper over them, letting the frisket dry thoroughly; then take a light impression on the frisket sheet, and cut away all that may interfere with the contents of the form. Even here it is often found necessary to fasten on pieces of cork as thick as twelve or eighteen points. Sometimes thin strings, fastened to the grippers, will do the trick. All of these schemes have but one object, and that is to *release* the printed sheet from the face of the form as quickly as possible, and *prevent rebound* after the impression has been made. They also hold the unprinted sheet close to the tympan before it can touch the form. The principle of your overlay has some merit, but in its detail it is bad. All that was necessary to overlay on the half-tone was the hair, eyes and eyelids, moustache and coat. You have plastered a piece over the chin, face and neck that should not be there; you have used two thicknesses of overlay on the hair where one would have been sufficient, that is, when considering that on the coat is but one sheet. It would have been better to have used a much thicker overlay on the greater portion of the coat, especially the left side, and put on the extra piece in the creases or dark shades of the garment. You should make it your duty to get some competent person to give you a few pointers on overlay-making. The "foggy" appearance of the half-tone is the result of inexperience in its treatment; it is a good engraving. A better grade of ink would have contributed to the merit of the work.



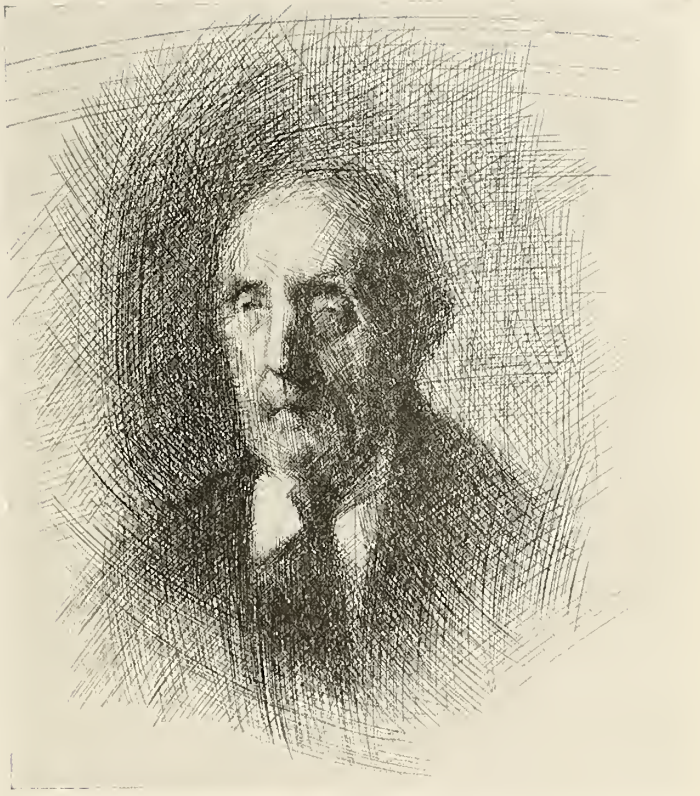
A NEWSPAPER CARTOON.

Half-tone reproduction of color-drawing by Hugo Von Hofsten, made for Sunday edition of Chicago *Record-Herald*.

CLEVER THOUGHTS ON THE FUTURE POSSIBILITY OF THE JOB PRESS.—The following thoughts on a very important possibility have been sent us from "The Phanatick," a regular New York reader of this journal — who desires his name withheld from publication. He says: "Enclosed please find an article suggested by an inquiry in your department, and I may add that I consider the 'Pressroom Queries and Answers' as one of the very best in the valued INLAND PRINTER:"

The query of "L. H. R.," in Pressroom Queries, page 711, February number of THE INLAND PRINTER, raises an interesting set of problems that are staring the printer in the face, both from an economic and a mechanical point of view. It has been the privilege of the writer to have visited the best (and the worst) plants in this country and to have discussed with some of the brightest men in the craft the conditions under which the trade labors, therefore the following deductions do not altogether have the problematical value of a "one-man opinion." The question, "Will fast rotary presses eventually supersede the slow platen presses?" must be considered from two standpoints, the commercial and the mechanical; what the printer needs to insure an adequate profit and what the mechanical engineer can give him. The craft of Franklin has been cursed from time immemorial with the competition of ignorance, puerility and dishonesty, and it always will be so long as the twelve-year-old boy can buy a "printing outfit for $5," or the feeder at your press can join with a half-baked cub in the composing-room and induce some confiding material man and paper man to trust them with a $500 outfit, $1 down and $1 monthly, to start a new firm in the business. It is the crass ignorance of such embryo printers that luckily leads to their failure sooner or later, but where one fails, two spring up to take his place in continuing the unrest and suspicion in the customer's mind and the void in the printer's bank account. Such ignorance of the cost of production as exists among the mossbacks and experienced printers whose brains or backbones have atropied, is being nobly combated by such men as Blanchard, Dando and others, but they have a task before them that is almost beyond even their energies. How can you get a fair return on your $20,000 plant so long as the amateur or the journeyman plant, figuring only for day's wages as a profit, establishes the market price of presswork? Certainly not by using the same machinery they use. Therefore, as long as there is an amateur printer, a discharged journeyman or a second-hand dealer, the platen press will exist and set the price on certain work below a figure that makes that work desirable. In any other manufacturing business on earth, those in charge would have faced this problem and overcome it, but the printers seem to prefer the tactics of the ostrich, with similarly fatal results. How can it be remedied? Surely not by claiming superior quality of work in composition or presswork. That employe who now turns out your finest jobs may leave you to-morrow and start for himself. Remedy it by discarding the cheap presses any one can buy and replacing them with high-cost, high-efficiency machines. It is a well-known fact that no business is worth one's time that any one can enter without capital. Therefore devote your capital and energy to a specialty in the printing line that you can do a little better than the other fellow, and equip for it. Demand a press that will do many times the work of the platen. If you can not buy it, make it. Put such a press in the hands of well-paid, competent mechanics, and insist on results as your right. God help the short-sighted idiot that puts a $5,000 machine in the hands of labor that barely comprehends the intricacies of a wheelbarrow! When that $5,000 press is superseded by a better one, discard it and buy the best. Competition in printing is keen enough without your being weighed down with a lame, back-number plant. All this sounds very pretty, but where are those presses to be bought? It is seldom that the supply antedates the demand, and the supply of machines such as the printer needs will not come until he wakes up, realizes that he wants them, and gets up on his hind legs and demands them. It is enough for the inventor to have made the machine without being under the necessity of pounding its desirability into the printer's head. When the printer demands a high-speed press and is willing to pay for it and to use brains in handling it, to coöperate with the builder, it will come. If it were a cheap machine, no printer should touch it. His own salvation depends on its being beyond the reach of the man without capital in his business. This brings us to the mechanical phase of the question as to whether the rotary will supersede the platen. High-speed, high-priced rotary presses, printing from the web, are on the market to-day, good for runs of one hundred thousand impressions or more, and also rotary presses for cut sheets of paper good for runs of five thousand impressions or more, but there is no press worthy of the name yet on the market that is suitable for the runs of from five hundred to five thousand impressions, which class comprises the bulk of the printer's orders. Such a press would have to be a small machine handling flat forms of type. Its speed, therefore, would be decidedly limited and its life short, for the only correct mechanical way to obtain speed is









STUDY HEADS

From Pen Sketches from Life by Ella Modrakowska, Philadelphia, Pa.

by the rotary principle, and the sooner the printer gets this in his head the quicker he will take the right mechanical attitude toward his machinery. A rotary press turning out ten thousand impressions per hour is not laboring as hard as a flat-form press going two thousand, and is not violating the laws of mechanics. On a 10 by 15 platen press carrying as heavy a form as is usually put on it by experienced pressmen, a blow of over six thousand pounds is required to make the impression. Just imagine iron and steel as put in printing-presses to-day standing up under three thousand or four thousand three-ton blows per hour! More metal or more brains would be needed than ever was seen in a printing-press before. The type is the buffer on that three-ton blow, and the wonder is that type wears as well as it does on platen presses. A rotary press prints a theoretical point at a time; practically, say an eighth-inch line the width of the form. Therefore, on the same form on a rotary press, the blow is 120 pounds instead of six thousand pounds, and a glancing blow at that. A bed and platen or a bed and cylinder press that would run five thousand an hour would be a marvel, but rotary presses running twice that are common. It would cost twice as much to build a flat-form press to run four thousand per hour as it would to build a rotary running eight thousand, but in the writer's opinion it would be worth twice as much. I believe the day is coming when some courageous inventor will produce a good, strong flat-form press to print four thousand per hour. He may sink a few hundred thousands doing it, but that is none of our troubles. Then and then only will the platen press leave the reputable printer's plant and eke out a miserable existence among the cheap and nasty tenement-house sweatshops. If I were a printer and had capital (the combination is not so awfully paradoxical), I would have rotary, fast presses for all my runs of ten thousand and over, and either quit chasing after the small runs at little or no profit, or hound some press-builder into making for me a fast flat-form press that the sweatshop could not compete with or had not the money to buy, and then I would quit trying to print everything from a calling card to a dictionary, quit boasting that I "never go out after work," devote my energies to a particular branch of Gutenberg's art, hustle to get work in that branch, and become a manufacturer with a reputable manufacturer's standing.

PATENTS.

Robert Miehle has two patents to record this month. No. 693,043 describes a simple means of attaching strips of sandpaper to fly-fingers, the method being much preferable to the old-fashioned way of pasting. No. 693,044 describes an offset mechanism for a perfecting press, in which a composition roller is used to remove the offset from the cylinder.

A sheet-delivery apparatus is the subject of patent No. 692,840, by George P. Fenner, of New London. He employs an apron that winds and unwinds from a roll, and a delivery roller that is arranged to travel with and to receive a sheet from the roll.

H. A. W. Wood, of the Campbell Company, has taken out patents Nos. 693,203 and 693,204, on mechanism adapted to the multipress or similar machine. The first relates principally to means for shifting the web, and the second to a blanket that is arranged to move around an impression member in one direction when the carriage is moving forward, and in the opposite direction when the carriage is moving backward.

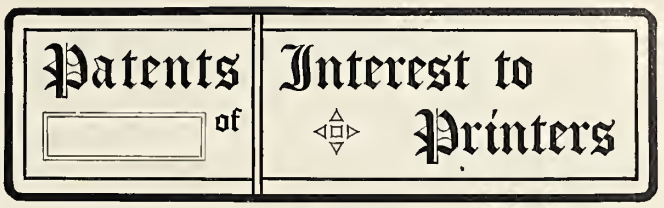
Patent No. 693,183, by John H. Stonemetz, assignor to the Campbell Company, relates to the same form of press as the above, and provides a method by which two ink fountains will supply the four sets of form rollers, instead of four fountains, as is the present custom.

A form of cylinder press bed motion has been patented by Edwin F. Leilich, of San Francisco, as No. 692,679. It is designed to produce a motion akin to that of a Miehle.

A simple form of numbering attachment for printing-presses has been protected by patent No. 692,515, by Ernest F. Hanson, of Dorchester, Massachusetts.

USE OF TAGS ON MERCHANDISE.

Complaints are often made by people who receive samples of merchandise by mail, with tags attached, that the tags are badly torn. In some cases the tag is entirely gone and the package often miscarries or is lost. Much of the trouble lies in the fact that a cheap quality of tag is used. Tags that go to pieces in the mails are dear at any price. Nothing but the best and toughest stock should be selected for this purpose. Cloth-lined tags are the best of all. Be sure and attach the tag securely, and also write the address upon the wrapper in addition to having it upon the tag, if there is room for it.



BY C. H. COCHRANE.

(For other patents see the various departments.)

A neat and curious little device for printing on the inner or outer surface of cones or cylinders is the subject of patent No. 692,916, by C. H. Callahan, of Cedartown, Georgia.

Two patents on a new process in plate printing have been granted to Alexander Reid, of Jersey City, and are now the property of the American Bank Note Company, of New York. No. 692,351 covers the process, which consists in dampening the plate before inking, and No. 692,150 covers the mechanism devised for doing the dampening.

William Fullard, of Colwyn, Pennsylvania, has patented a wiping device for a plate-printing machine, of which the essential feature is that the wiper shall turn in the same direction as the line of movement of the plate, though at a different speed.

Improved means for delivering the pulp to the web of a paper-making machine constitute the subject of patent No. 693,354, by Howard Parker, of Bellows Falls. Suction is created in the perforated roll, both above and below the level of the pulp, and air pressure created in the roll above the pulp level. Mr. Parker is the author of three other patents, Nos. 693,895 to 693,897, covering details of mechanism connected with the same leading idea.

Patent No. 693,503, by Ladislaus Dudasch, of Newark, New Jersey, covers a number of combination claims on a paper-cutting machine, having some new features, principally in the matter of guides.

Several improved details of paper-feeding machinery are shown in patent No. 694,039, by Charles A. Sturtevant, of Plainfield, New Jersey, assignor to Welvant Manufacturing Company, of New York. He employs an endless feeding band, a sheet-retarder, a forwardly projecting flexible tongue, and other practical devices.

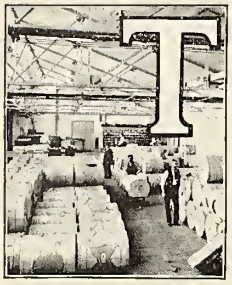
Alwin E. Fullner, of Germany, has taken out United States patent No. 694,146, on a sizing device for paper machines, provided with undivided edge-bars which pass through suitable packed openings in the side bars and are fixed independently of the latter on the longitudinal frames of the wire-cloth table.

Wool paper, so called, is the subject of patent No. 693,941, by Hans Zilles, of Germany. His invention consists in a method of manufacturing paper having rough surfaces and a mottled, woolly appearance, which consists in forming a pulp of fine fibrous material, dyeing relatively coarser wood fibers with a free-running color contrasting with the color of the pulp, then mixing said dyed and relatively coarser fibers with the said pulp and transferring some of the color from said fibers to the pulp, and finally converting the mixture into a paper, with the coarser fibers projecting from the surfaces thereof.

A new form of quoin, based on the Hempel quoin, has been patented by F. J. Beck, of Chicago. He places a cam detent on the thick end of each half of the quoin, and so roughens or serrates the thin web or inclined edge that if the quoin begins to loosen it tends to jam the cam detent.

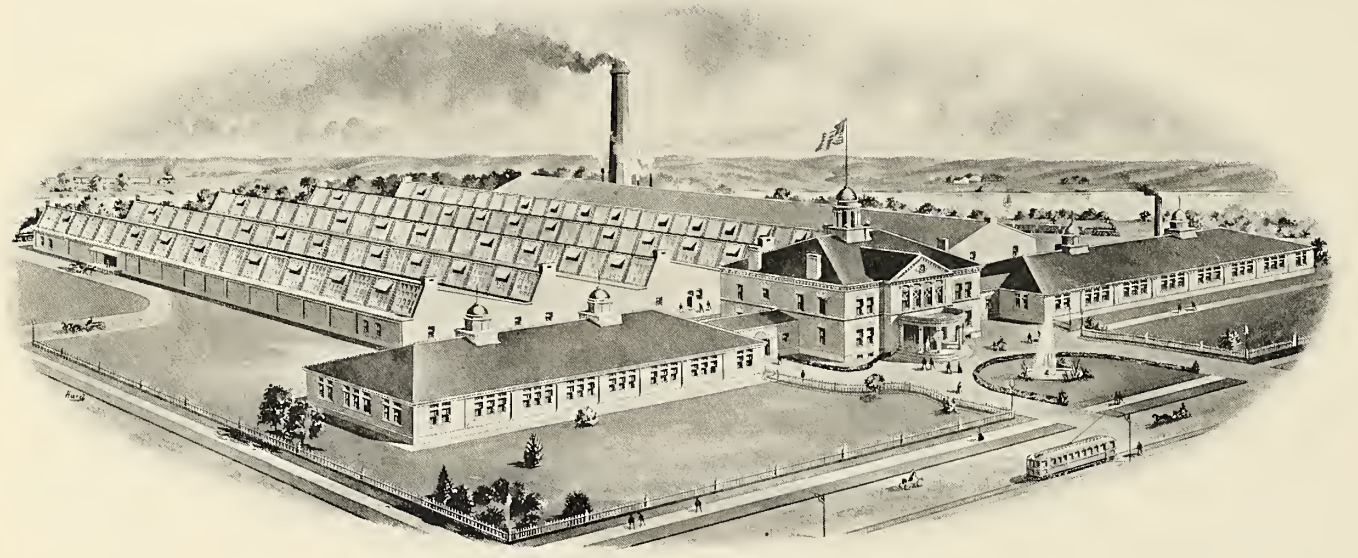
What might be termed an improved miter-box is the invention of William P. Nisbett and Peter Andrews, of Big Rapids, Michigan, patented as No. 694,297. It is styled a machine for cutting stereotype plates, and is designed to assist the printer who has to reduce a lot of newspaper stereotypes to fit his make-up.

THE NEW PLANT OF THE DAVID C. COOK PUBLISHING COMPANY, ELGIN, ILL.



THE best example of a modern printing and publishing house; one with an abundance of light and air; with room to work in and space in which to spread out; a plant where type is set, engravings are made and plates prepared under the most advantageous conditions; where modern presses and folding machines stand ready to transform white paper with lightning speed into countless thousands of publications; where mail cars await the signal to carry these papers, freighted with lessons of helpfulness and cheer, to an eager and appreciative army of readers — such, in brief, describes the wonderful shop of the David C. Cook Publishing Company, recently completed at Elgin, Illinois. The busy worker in a large city establishment, or the customer who visits such an office, has little conception of the many advantages to be derived from having a plant located and arranged like the one now under consideration. That they may know a little about it is the excuse for presenting this article.

A representative of THE INLAND PRINTER was invited not long since to visit the plant, and through the courtesy of Mr. George B. Richardson, the superintendent, who planned and carried to completion the entire project, was enabled to fully inspect the workings of this remarkable printing-office. It was an opportunity worth improving.



NEW PLANT OF THE DAVID C. COOK PUBLISHING COMPANY, ELGIN, ILL.

While the plant is not as large, perhaps, as some of the other printing-offices built on the same general style, it is in every respect an up-to-date establishment, has some features peculiarly its own, and is arranged with a view to carry the work through in the most expeditious fashion from the time copy is prepared until the finished product is ready to be mailed. All of the details intended to expedite work and improve the condition of employes have been adopted.

In the first place, the buildings occupy a plot of ground removed from the business center of the city. Here one can breathe freely of pure air; here one does not need to use artificial light in the day time, and here there is room in which to grow. The grounds have an area of eight and a half acres, located on the Fox river, with beautiful views up and down the stream. The absence of noise, dust and excessive heat makes the location an ideal one. The buildings are of one-story construction, with the exception of the center building in front, which has the editorial offices on the second floor. The front buildings are entirely separate from those in the rear, and are connected by a covered passageway, which is securely shut off by iron doors at night as a safeguard against fire. The buildings in the rear are practically fireproof, being built of brick, with roofs of corrugated iron and glass supported on steel girders. All the floors are of hardwood, laid on solid beds of gravel, with a cushion of eight inches of cinders to prevent dry rot. This arrangement affords a perfect foundation for presses and other heavy machinery. The buildings being fireproof, not a dollar of insurance is carried on them or their contents. As a precaution against damage to stock from incipient or accidental fires, there are fire plugs connected with the mains of the city water-works, also a mounted chemical engine, and dozens of hand extinguishers, fire buckets and fire tanks scattered throughout the buildings.

The south wing of the front building is devoted exclusively to the offices, there being over sixty clerks employed in this structure entering subscriptions for the different publications and attending to correspondence and other clerical matters. The treasurer's office, provided with fireproof vaults, is also located in this building.

On the main floor of the center building is Mr. Richardson's private office, the reception rooms, and rooms for the assistant superintendent and others having charge of the details of the business. In one corner of this building is also a room fitted up as an emergency hospital, where employes meeting with accident can be properly cared for. This is provided with all the accessories required in a room of this description.

On the upper floor of this center building and reached by a broad stairway, can be found the offices of the head of the business, Mr. David C. Cook, and the editors and editorial writers on the different papers published by the concern. All the offices in this building are finished in quarter-sawed golden oak, with furniture and all fittings to correspond. No detail of the finish is slighted. The reception room and halls have floors of art marble.

In the other wing of the front building is the composing-room and electrotype foundry. In the former are to be seen three Linotypes and all the necessary paraphernalia of a first-class printing-office. In the electrotype foundry all machinery is made for the special work turned out by the house, including curving machines to make plates for the rotary presses. The

molding machines, blackleaders, routers, and in fact all the machinery, is constructed from special plans prepared by the superintendent of the department, Mr. C. N. Smith. No plates made anywhere are more perfect in character than those turned out by this foundry. The process of molding, electrotyping and curving half-tones is almost perfection itself.

The rear buildings are 167 feet deep by 252 feet wide, divided by fire-walls into six separate rooms, and all openings



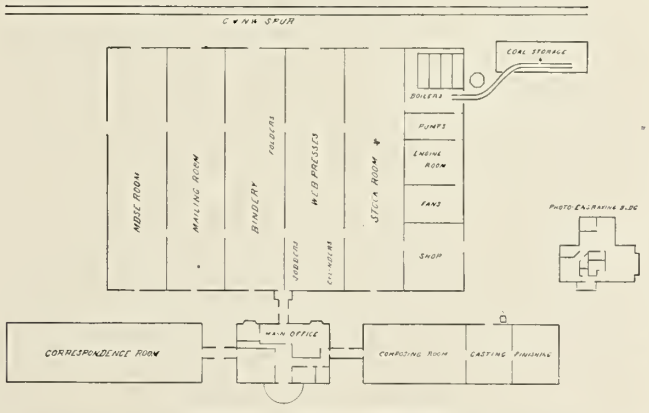
RECEPTION ROOM.

are protected by iron doors which are closed at night. Passing to these buildings we enter the first of the six. Reference to the floor diagram will make plain the arrangement. The room nearest the front is the carpenter shop, having a Daniels planer and all needed tools for such a department. Adjoining this is the heater room, for warming and ventilating the plant, and which is described at greater length later on. Next this comes the engine and boiler rooms.

The power plant consists of a battery of four 80-horse-power boilers, three of which furnish sufficient steam for power purposes and for heating in the coldest weather, thus leaving one boiler in reserve at all times.

There are two high-speed, 100-horse-power engines, each belted to a 60-kilowatt, 250-volt dynamo, either of which is capable of furnishing light and power for the entire plant. These are worked in alternation, giving the best results by this plan. An air pump, with hose connection, thoroughly cleans the dynamos of any particles of dust.

From the dynamo the power is transmitted by underground cables to the switchboard, from which it is distributed about the plant. The cables for carrying light and power to the



FLOOR PLAN OF THE BUILDING.

front building and to the photoengraving building are in underground ducts. This eliminates any possibility of having the supply of power interrupted by storms or accident to overhead wires.

Forty-seven motors, with an aggregate capacity of 118½ horse-power, are distributed about the plant, divided among the various departments as follows: Pressroom, 49 horse-power; bindery, 12 horse-power; foundry, 17 horse-power; photoengraving, 9 horse-power; conveyors, blowers and other miscellaneous apparatus, 31½ horse-power. The buildings are lighted by six hundred incandescent and twenty-eight arc lamps. On the switchboard there is a separate switch for power and for light for each department. This arrangement gives the engineer absolute control, and he can, as occasion requires, cut the light and power out of any department.

A pressure of 230 volts is used on the motors, while the standard pressure of 115 volts is used on the lights. This double voltage is obtained by the use of a compensator to which the lights are connected and which operates to divide the higher voltage produced by the dynamo. A low-voltage wire is also carried to each of the web presses for the purpose of running them slowly for a few minutes in the morning.

The results obtained in operating this plan illustrates in a striking manner the saving in power that may result from the adoption of individual motors. Before removing to the new location, a 100-horse-power engine was used to drive the plant, and it was taxed to its utmost. The plant as now operated with individual motors seldom takes in excess of thirty-five horse-power, and never more than fifty horse-power. This result is accomplished notwithstanding the fact that there is more machinery driven by power in the new plant than there was in the old.

The second building is devoted to the storage of stock. Most of this comes in the roll, being intended for use upon rotary presses. This stock department looks more like a paper-house than part of a printing establishment. One feature of

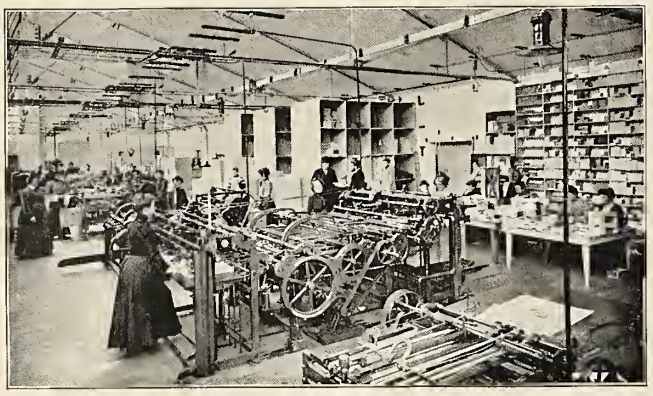


CORRESPONDENCE ROOM.

this room is the method of bringing the paper up from the railroad track at the rear of the building. A traveling carrier is provided, operated by electric motor, and the rolls of paper are taken directly from the cars up an incline and into the building. Over eighty carloads of paper are delivered at this doorway and pass through the establishment in one year.

One great advantage of the establishment is that everything is on one floor, and the paper received in the stockroom passes immediately to the next room adjoining, where the presses are located. In this are to be found four Kidder rotary presses built especially for the company, printing in from one to four colors on both sides of the sheet, and delivering sheets at a speed of six thousand per hour. The papers run on these machines are of the better class, and the majority are not folded as they come from the press, but are delivered flat and taken to the folding machines in the next room. In the pressroom is also to be found the new rotary Goss press, printing in two colors on both sides of the sheet, pasting and folding complete at a speed of eight thousand sheets or sixteen thousand eight-page papers per hour. Besides these presses there is a Potter flat-bed perfector and a number of cylinder machines and small job presses for printing covers and special jobwork. All of the printing turned out in the establishment is for the firm, no work being done for outside parties.

Adjoining the pressroom and next in order is the bindery, where the sheets are folded and trimmed ready for the mailing-room. Here are numerous automatic-feed folding machines,



PAMPHLET BINDERY.

operated by women, which handle the immense product of the rotary presses in the other room and quickly prepare it for the mailers. Here are also many stitching, trimming, cutting and other machines, all of modern pattern.

The mailroom is one of the most interesting features of the entire establishment. This is practically a postoffice in itself, and has been made a postal substation. All second-class matter is made up and sacked by postal experts and loaded each day into a special postal car at the door. At mailing time this is a busy place.

The next room is devoted to merchandise, books, etc. The firm does a large business in this line and employs many people looking after this one branch of the business at all seasons of the year. Not only the regular publications of the firm are carried, but religious and miscellaneous books of all kinds are kept in stock.

One problem in the construction of a building of this character is the matter of heat. The system adopted by the Cook Company has worked perfectly during the past winter, and Mr. Richardson feels that it is an ideal way of heating a building of this description. The pure air comes in from the outside over steam-heated coils, and is forced through these coils by means of an immense fan, then through underground ducts to all departments. The ventilating system gives a complete change of air in every room of the plant each twenty minutes. The air in all the rooms is practically as pure and wholesome as it is out of doors. A uniform temperature of about 72° is maintained in all weathers.

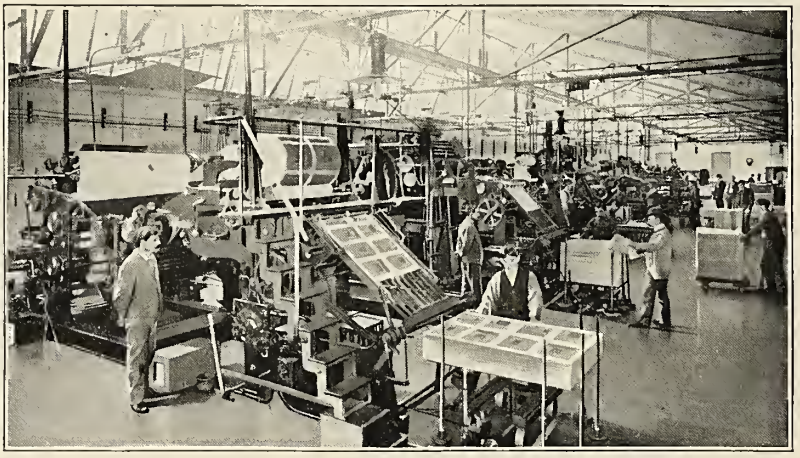
It has already been stated that the roof of the main factory building was of corrugated iron and glass. The glass portion of the roof admits light from the north, and is so placed that it excludes the direct rays of the sun. The light enters the room at an angle permitting of no shadows and perfectly illuminating every part of the room. Most roofs of this description are hot in summer and cold in winter, and very often cause a great deal of trouble on account of condensation of steam, with dripping and consequent spoilage of stock and injury to machines. All this is obviated by the special construction of this roof. A layer of mackolite, a material of the nature of tile, and a nonconductor of heat, is placed about six inches below the iron roofing, leaving a clear airspace. Below this mackolite is a rough coat of plaster, the whole making a perfect roof for winter and summer. In this plant the sewerage, drainage and plumbing systems are separate and complete. Handsomely equipped toilet and dressing-rooms are provided in each department. The workrooms are large, pleasant and comfortable, are kept scrupulously clean, the litter and waste being instantly removed and the maple floors frequently scrubbed.



MAIL ROOM.

No time clocks are used, as Mr. Richardson does not consider these devices necessary in the establishment. The time is kept by a timekeeper, and so punctual are all the employes that little work devolves upon him. The establishment is provided with a complete system of telephonic communication, placing the office in close touch with every department. The company is also connected by long-distance telephone with Elgin and Chicago. A push-button in the office operates a steam whistle, by which Mr. Richardson can be called to the office, no matter in what department he may happen to be.

Adjoining the boiler-room is the building for the storage of coal. The fuel is carried up a conveyor somewhat similar to that used for the paper-stock, operated also by an electric motor, and is dumped in the center of the building, falling to all four sides. The building has a capacity of about twelve carloads. The coal is conveyed to the boilers on tram-cars running on a narrow-gauge railway, as shown in the diagram. The location of the immense smokestack can also be noted between the fuel building and the boiler-room.



PRESSROOM.

Entirely separate from the main establishment, so as to lessen danger from fire, can be found the photoengraving building. This department is fitted up with all the conveniences of a first-class engraving establishment, and not only does linework, but the very finest half-tone engraving. Half-tone plates are made of about 110-line screen, as this size seems to give the best results in curved electrotypes. A corps of skilled artists is constantly employed on drawings for the many publications printed by the firm.

One feature of the plant which can not be overlooked, especially if one happens to be there at noon-time when the big whistle blows, is Recreation Hall, situated a little beyond the photoengraving building, but not appearing in the diagram. This is a neat structure, located in an oak grove, and is intended for the use of employes. Lunch is served at less than cost price, every dish being 3 cents. Employes are also allowed to use the tables, bringing their own lunches if they so desire. A parlor organ and a set of orchestral instruments are provided, and the noon hour is a social event enjoyed by all. The beautifully shaded grove in connection with the hall has an area of about two acres, and is used as a playground. The view up and down the river from this point is a magnificent one.

Mr. D. E. Postle, one of Chicago's well-known architects, is responsible for the beauty of the buildings, for their

arrangement and the many novel features connected therewith. Mr. Charles A. Pratt, the electrical expert of Chicago, also deserves credit for his work in connection with the electrical equipment.

Opposite the factory and grounds a plot of five acres has been platted with a boulevard through the center and forty building lots have been laid out. Here a number of handsome cottages have already been erected for sale or rent to employes at cost prices, a plan much in favor with those in the establishment.



GEO. B. RICHARDSON.

In printers' parlance, the establishment is what is called an "open office." It employs none but first-class mechanics and pays high wages, in most instances higher than the union scale. No better looking and more satisfied body of people can be seen in any establishment in the country. Working under such advantageous conditions and for such liberal employers, the people in the Cook plant are to be congratulated.

The business of the David C. Cook Company was established about twenty-six years ago in Chicago, and the plant was moved to Elgin about twenty years ago. It at first occupied quarters on the river in the heart of Elgin, but the business grew to such proportions that it was found necessary to build the present plant. The company has a branch house in Chicago, at 36 Washington street, and one in New York, at 146 Fifth avenue. The firm publishes six weekly and twenty quarterly publications for Sunday-school use, all interdenominational in character. These circulate all over the world wherever the English language is spoken. More than two and one-half million pounds of white paper are used in their production every year. The firm has made great strides in printing its publications on rotary presses in colors. Many of its suggestions have been taken advantage of by the press builders and makers of folding machines.



DINING HALL.

Mr. David C. Cook, the head of the establishment, is a man of great energy, and is probably better and more favorably known than any other publisher of religious literature in the world. He is a practical Sunday School worker and is in close sympathy with the feelings and wants of the rising generation. Mr. Cook is a kind-hearted employer and commands the esteem and respect of his large force of operatives.

Mr. George B. Richardson, by whose efforts this wonderful plant has been conceived and completed, has been connected with the company thirteen years. Through his skilful management and remarkable executive ability the plant has grown from an insignificant one to a mammoth institution. The establishment is a monument to his untiring energy and enterprise, and a pride not alone to its proprietors, but to the citizens of Elgin.

We have pleasure in presenting views of several of the departments.



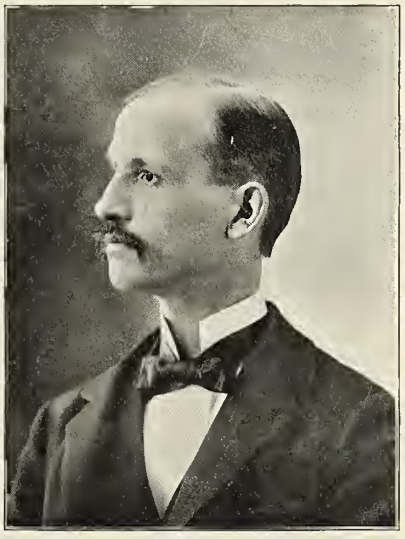
THE ORCHESTRA.

Proofreaders' Societies And Their Doings

Secretaries of proofreaders' societies and others interested in the elevation of those engaged in proofreading are invited to send in items of news respecting the work in their respective localities. It is intended to make this department the medium whereby information not properly belonging in the department of "Proofroom Notes and Queries" can be introduced and made useful. News from foreign societies is especially desired. Address all letters intended for this column to The Inland Printer, 212-214 Monroe street, Chicago, U. S. A.

VERY cordial relations have been established between the London Association of Correctors of the Press and the Chicago society, kept alive by the interchange of notices of meetings, papers read before the societies, correspondence, etc.

QUITE a lively interest is being taken in the Chicago Society of Proofreaders by proofreaders living outside of Chicago, and other persons interested in the work of proofreading, as evidenced by the number of applications for Corresponding Membership sent in since the first of the year. Membership in such a society is certainly a distinct step in advance for any one.



DAVID C. COOK.

THE Boston Proofreaders' Association held its monthly meeting in Social Hall, Tremont Temple building, Thursday evening, March 13. A very short business meeting was held, the members having invited guests to hear the speaker of the evening, Mrs. Lulu S. Upham, of New York, on "What Women Did to Save the Union." The annual dinner of the association will be given at the United States Hotel on April 19, preceded by a reception at half past five. Quite a progressive spirit is exhibited by this organization.

THE last two meetings of the Chicago Society of Proofreaders have been mainly devoted to the amending and codifying of the rules of the society (answering to the constitution and by-laws of most similar institutions), and the work is not yet completed. The rules adopted by the society at its organization were quite simple in their nature. It was believed that the society would not need much governing, and, in fact, it has got along very well under the original rules. It was decided, however, to revise and codify all the laws, and this work is nearly done. At the request of an editor in Indiana, the following rule for compounding words was discussed at the last meeting: "When a word that is not classified (nor defined) as an adjective (1) or as an adverb (2) is used as such, it should be compounded with the word it modifies; also any phrase or number of words used with the force or function of a single word (3) should be compounded. Thus: (1) man-hater, scissors-grinder, bell-ringer, paragraph-mark, press-association, nurse-girl, house-builder, night-watchman; (2) lion-hearted, old-fashioned, lily-fingered, pure-minded, left-handed, sweet-scented, extra-select, deep-voiced; (3) go-as-you-please arrangement, deep-down-in-the-well secret."

Though no formal decision was reached (the society generally declining to vote upon the contents of the question-box and the members contenting themselves with an exchange of views), the rule was quite generally disapproved, because of its lack of clearness, and some of the examples given being at variance with the rules laid down in the style-book for the consolidation of words.

The annual meeting of the London Association of Correctors of the Press was held February 8, at the usual place, St. Bride Foundation Institute. The chairman, Mr. W. Hilton, gave his address on the work of the Executive Committee for the year 1901. The chief topics which he reviewed were those of the Association Pensions; Duplicate Situations; the Jubilee of the Association, which occurs in 1904; Membership; Employment; Country Readers — that is, those employed outside the London area, but yet engaged upon work competitive with printing-offices in the city. Touching upon the question of employment, the following remarks of Mr. Hilton may interest our readers: "It is gratifying, and not a little surprising, that the fair sex, which in America so freely gravitate to the ranks of the readers, not so much as better halves, but as competing units, are in London to so great an extent willing to leave the sterner sex to wrestle with the defective orthography, punctuation, grammar and (when they dare) the syntax of the author, journalist, etc." With regard to the 1904 Jubilee, the following resolution was passed: "That the Executive Committee be instructed to add to their number such members or other persons as they may deem desirable in order to consider what steps shall be taken to celebrate the Jubilee of the Association in 1904, having in view among other aims the formation of a special 'Jubilee Pension' for aged members. A full report of the proposals of the Jubilee Committee shall be laid before a special general meeting called for that object." The annual dinner of the association will be held on May 3, at which the Hon. Oliver Borthwick is expected to preside. These dinners (we Americans would call them banquets) are notable affairs, and are looked forward to with great interest by the members.

INDUSTRIAL SCHOOLS AND THE DECREASE OF CRIME.

They say the greater the number of our industrial and trade schools the less is the need for reformatories, which too often serve not so much as corrective agencies as schools in iniquity. One writer points out that the Hebrews from ancient times have required of their boys that, upon reaching the age of twelve, they should learn some trade, for the recorded reason that "they might otherwise learn to steal." This is advanced as one reason for the small number of Jewish criminals to be found in our prisons to-day. However true or untrue this may be, it is most desirable both in city and in country life that opportunity should be afforded the young to develop their faculties along every line, and schools in which agriculture, carpentry, and other healthful pursuits are taught can serve only to make good citizens of those who are instructed therein, and any movement by which the good influences of the industrial-education scheme can be extended should meet with the unqualified endorsement of all who have the welfare of young America at heart. Certainly any scheme which diminishes the prison census and renders the reformatory obsolete should be welcomed, and if funds are scarce at present for these purposes, it is quite obvious that the reduction of the number of criminals and unregenerate youth which these schools would bring about would carry with it a reduction in the amount of moneys needed for their maintenance. It is better to spend one dollar for the cultivation of good citizenship than one hundred for the discouragement of the bad, and when the State does its full duty in the direction of schools it is not likely to find its reformatory and punitive appropriations so necessarily large. Meantime the private citizen of this country is doing his share by giving money to found such schools.—*Harper's Weekly.*



BY FRANK HOLME.

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The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage. Address all letters to F. HOLME, care The Inland Printer, Chicago, Illinois.

NO. VI.— PERSPECTIVE — *Continued.*

THE principles of perspective, previously explained, are more important than may seem at first glance. All the problems in perspective, and the rules for their solution, rest on these few simple principles, and consequently it is well worth your while to master them thoroughly. They will enable you to "prove up" your drawings, and to detect and correct faulty construction; to reason out the construction of single objects, and to place the various objects in your pictures so that they will be in proper relation to each other.

The cube, simple as it is, is worthy of most careful study, not only as a visible object to be seen and represented, but as a something to be *imagined,* and to be used in this way to aid the mind in comprehending more complicated forms. Height, width and thickness — these are what the cube expresses and suggests, and by the mind's ability to grasp these three ideas you are able to express them in your work.

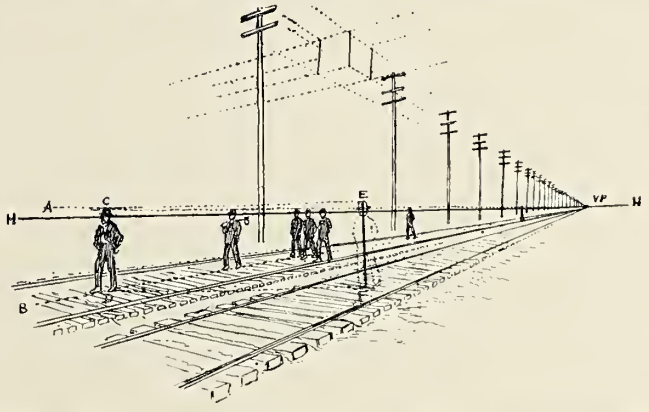
You judge the supposed distance from your eye of each surface you represent by imagining it as being on a plane located at a certain distance behind your perspective plane, and parallel with it. Your perspective plane, as already stated, is the surface of your picture, and it is supposed to represent the point directly in front of your eye, at which the rays of light, passing between the objects you see and your eye, are supposed to be cut off, just as they would be by the surface of a pane of glass. This plane is, of course, supposed to be vertical, and if you can imagine other planes parallel with this one, but at varying distances behind it, corresponding with the distance between the perspective plane and the objects supposed to be seen through it, you will see, in your mind's eye, a row of imaginary flat surfaces, set on edge like a row of cards.

These would suggest, practically, the "thickness" of your picture, although this seems a clumsy word to use —"depth" would probably sound better, as one is supposed to look *into* a picture. When once this idea is grasped — and it ought to be simple enough to comprehend, being merely the fixing of the distance from you of every part of each object you represent — you have mastered the most important of the elements of form, namely, *projection,* or thickness. This is the real object to be attained in the science of perspective — to show the distance from the artist of the objects he represents. When this is fixed the expression of height or width is merely a matter of vertical or lateral projection from a certain point on one of these vertical planes. The simple principle of receding parallel lines vanishing to a certain point will give you the foundation on which to project these vertical or horizontal lines to express height or width.

In other words, you can imagine anything you look at as split up into imaginary cubes, and on these you can locate imaginary points from which to project imaginary lines. You may think that this would require a good deal of imagi-

nation, but in reality it is not so very different from the problems we used to figure on in school. "If John has eight pumpkins, worth 40 cents apiece, and Mary has two dozen chickens, worth $3 a dozen, how many, etc." We did not have to have the pumpkins and chickens in front of us in order to figure it out; we simply imagined them, and thought it nothing very mysterious at that.

Imagine yourself looking down a railroad track, as shown in the accompanying sketch. The point to which the lines of the telegraph poles, rails, cross-ties, etc., appear to draw together in the distance is the vanishing point for that set of parallel lines. You imagine the tops of the telegraph poles to be on a straight line because you can see them apparently growing shorter as they are farther from you — in other words, as they are located on planes more widely separated from your perspective plane. You do not see this line, but you *imagine* it, and if you will *project* a line from the vanishing point to the top of a telegraph pole and beyond, this projected line will mark the location of your imaginary line. Now, there is nothing to prevent you from imagining other lines from this vanishing point, and constructing on them imaginary cubes,



which may be proved up just as accurately as any cubes that might really be actual and visible.

The cross-bars of the telegraph poles and the cross-ties under the railroad track, being at right angles to the parallel lines vanishing to the end of the track, would vanish to another point to the left and outside the picture, and lines projected from this vanishing point would intersect lines projected from the other vanishing point, and their points of intersection would give the location of the points from which vertical lines might be drawn to mark the edges of your imaginary cubes. Notice the cube constructed in the air between the telegraph poles, for instance. It means nothing, of course, except to illustrate how easily this can be done.

But notice the men walking on the track. You are supposed to be the same height as an ordinary man, so the men's eyes are all on your horizon line H H. The men appear to grow smaller as they recede from you, just as the rails and telegraph poles. The imaginary lines A and B, projected to the vanishing point, would touch their heads and feet, because they are walking in a straight line. It is easy, though, to fix the correct height of a figure in any part of your picture by merely transferring the height of another figure located *at the same distance from your eye,* by means of *horizontal lines* projected from the top and bottom of the figure, as shown by the two figures C D and E F. Both these figures, being the same distance from your eye, are on the same plane, that is, equidistant from your perspective plane, and as they are both the same height the lines of the top and bottom are bound to be horizontal, because they are parallel with the top and bottom of your perspective plane. This will give you a suggestion of the advantage of learning to imagine other planes parallel with your perspective plane, as explained above. In this way, by projecting lines to the vanishing point, from the head and feet of any figure, and finding the height of imaginary figures at various distances from your eye by erecting vertical lines between these two projected lines, you can fill your pictures with figures, and have them all in correct perspective.

Similarly you can draw figures on different levels by first finding the height of a man standing at your level, and then projecting a vertical line as much longer in proportion as the higher figure would be above him. For instance, in the diagram of the steps, the line A S represents the height of a man standing on the lower step. You want to find the height of a

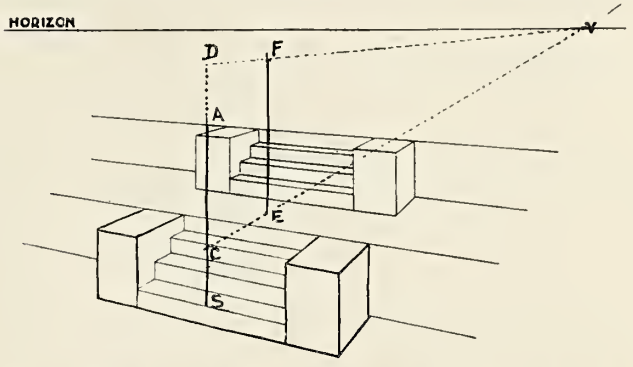
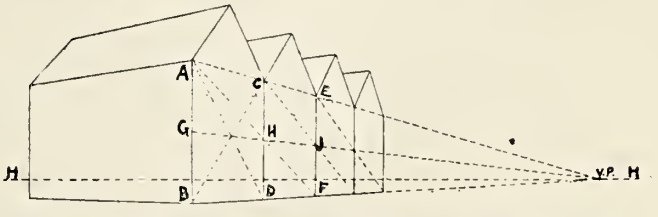


figure standing three steps higher and farther from you, so first locate the feet of the figure, E, then project a line from the vanishing point to E and on until it intersects the line A S at the point C. The line C S shows you how much higher the other figure would be, and so by adding the length of the line C S to the line A S you have at D the height of the head of the higher figure, and by projecting a line from D to the vanishing point you have the line which a vertical line erected on the point E would intersect, giving F E as the height of the figure desired. In this diagram the figures are supposed to be on the same line from the vanishing point. To locate them in different places, apply the principle explained above of drawing horizontal lines to get the height at different points.

When you have a line of objects at an equal distance apart, but which seem to get smaller as they recede from you, such as houses, posts, telegraph poles, railroad cars, etc., you can prove up the apparent change in this distance in the manner shown in the diagram of the houses, by imagining them as sides of a rectangular space. The rectangular end of the first house appears in perspective as A B C D. In this space you have the height and width located, and by drawing from opposite corners, the cross lines A D and B C, you find at their point



of intersection the Perspective Center of this space, and a vertical line projected through this would give you the location of the comb of the roof. The perspective center of an ellipse formed by a circle seen in perspective may be found in the same way by projecting lines from the vanishing point to the top and bottom of the ellipse, if the circle is upright like an arch or a wagon wheel, or to the sides if it is horizontal like a plate or the top of a well, and then connecting these by vertical or horizontal lines, as the case may be, thus enclosing it in a square seen in perspective, from the corners of which cross lines may be drawn, as explained above. To reproduce the rectangular space in perspective in proper proportion, continue the lines of the top and bottom to the vanishing point, and draw a line from the perspective center to the vanishing

point. Then project a line from a corner of this space to where the line marking the opposite side of the space would be crossed by the line drawn from the perspective center to the vanishing point, and carry it on until it strikes the line drawn from the bottom to the vanishing point. Their point of intersection will give the point from which you may erect a vertical line E F, which will mark the side of the adjoining space. By drawing a line through the point J you can easily find the width of the next space, and so on until they are lost in the distance.

For exercises for this lesson make pictures introducing the principles explained, such as rows of houses, people coming down a flight of stairs, etc.

(To be continued.)

Trade Notes

M. Lee Stark has been appointed manager for the advertising interests of the Montreal *Star* in the United States.

On May 1 the Dexter Folder Company will move its New York office to rooms 508 and 509 the Dun building, 290 Broadway.

Henry R. Boss, Chicago, has issued a book on "The Boss Family and the Name Boss." Only a limited edition (165 copies) has been printed.

The R. E. Pollock Printing Ink Company announces that it is "open for business" at its new factory, 30 to 36 Lansing street, Buffalo, New York.

The Lux Engraving Company, Boston, has gone out of business, having been absorbed by the Burbank Engraving Company, of the same city.

The Reed Engraving Company, Grand Rapids, Michigan, is now under the management of Adam F. Foster, who has purchased an interest in the business.

Karl Krause, royal counselor of commerce, and founder and senior member of the firm of Karl Krause, died on March 3 at Leipsic-Crottersdorf, Germany.

The copartnership existing under the firm name of Sears & White, stationers and printers, New York, was dissolved March 1, Robert B. Sears retiring. W. W. White will continue the business in his own name.

Chicago has a new printing-ink firm, Loyd & Campbell, 377 Dearborn street. The firm is composed of Alexander T. Loyd and Samuel A. Campbell, the latter having formerly been in charge of the ink department of R. R. Donnelley & Sons Company.

The lecture, "The Power of Illustration," recently delivered by Oscar E. Binner before the Sphinx Club, New York, is to be presented in Chicago in a short time. It is illustrated by many lantern slides of familiar advertisements and is said to be a most interesting discourse.

John Markle, president of the Sprague Electric Company, and Lieut. Frank J. Sprague, technical director of the same company, were included in the "captains of industry" who gave the magnificent luncheon in honor of Prince Henry at Sherry's, New York, on February 26.

Arthur Wilson, the traveling representative of the Duplex Printing Press Company, of Battle Creek, Michigan, who looks after the erection of machines, has just left for Manila, Philippine Islands, where he goes to attend to the installing of two presses. Mr. Wilson intends to visit a number of other cities, and will make the entire tour of the world on this trip. The Duplex presses are being used in many foreign countries as well as in the United States.

Edward H. Shartle, for the past five years city editor of the Meadville (Pa.) *Evening Republican,* has resigned that position and purchased a half interest in A. D. Ackert's printing plant in Meadville. The firm is now Shartle & Ackert. Both gentlemen are students of The Inland Printer.

A. J. Daniels, for fifteen years engaged in the job-printing business in Chicago, and well known to the craft generally, has sold his establishment at 53 Dearborn street to William F. Simon, and has removed to Detroit, Michigan. Mr. Daniels' many friends in Chicago wish him all success in the new field.

W. L. Smith has resigned the management of the Sun Job Printing-office, Baltimore, Maryland, and accepted a position as superintendent of the A. H. Pugh Printing Company, Cincinnati, Ohio. Mr. Smith was presented with a solid gold Masonic ring by the employes of the *Sun* office on his leaving Baltimore.

The Japan Paper Company, New York, has deemed it advisable to combine its warehouse and office so as to make more prompt shipments, and has abandoned its offices at 225 Fourth avenue, and is now to be found at 36 East Twenty-first street. The demand for fine special papers seems to be increasing.

The Queen City Printing Ink Company, Cincinnati, reports that it has entirely recovered from its recent fire, being fortunate in having machinery and plant so distributed as to be able to make in two or more locations each and every ink and ingredient, so that nothing but a very disastrous fire could affect it to any great extent.

An invitation was extended to the trade by the F. Wesel Manufacturing Company, on March 5, to inspect the new electrotyping plant of Street & Smith, 407 Broome street, New York, and a number of interested people took advantage of it. The plant is a model one, all machines being operated by connected electric motors.

Mark W. Hardin, of Jeffersontown, Kentucky, in renewing his subscription to The Inland Printer, says that he has been working at the business for fifty-nine years, and in all that time has not lost three years' time. He is now taking a few weeks' rest, but is going to work shortly, as he can not possibly keep out of a printing-office.

The Bruce Type Foundry, New York, announces that on account of the increasing demand for its productions in the West, it has arranged to carry a complete stock at the Crescent Type Foundry, 346 Dearborn street, Chicago. All of the productions of the Eastern foundry can be now found at the Western branch. Mr. C. P. Soule is the manager.

The Publishers' Press Room Company, Denver, Colorado, has removed to 1742 Stout street, heretofore occupied by the Smith-Brooks Printing Company. Myron Jordan, for twelve years publisher of the Moline (Ill.) *Daily Journal,* and latterly identified with the *Daily Star-Journal,* Pueblo, Colorado, has purchased a one-third interest in the business.

A. B. Newton, formerly of New York city, has been placed in charge of the Chicago branch of the Frederick H. Levey Company, manufacturers of printing-inks and varnishes. The office remains at its old location, 303 Dearborn street. George E. Crane, the former representative of the company, has returned to the roller business, and is now connected with the Chicago Roller Company.

Loring Coes, the senior member of the firm of Loring Coes & Co., incorporated, makers of machine knives, Worcester, Massachusetts, will celebrate his ninetieth birthday on April 22. While Mr. Coes does not devote very much of his time to the active affairs of the company, he still takes a lively interest in it. He is fond of sport, and has not missed an annual trip to the Maine woods for many years.

Specimens of Old English Borders

newly made by the

American Type Founders Company

Twelve Point

Old English Border

A

Number 1



FONT, COMPLETE WITH CENTER PIECES AND FINALS, $2.00

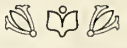
American Type Founders Company, Maker

Twelve Point

Old English Border

A

Number 2



36 INCHES, TWO CHARACTERS, $1.50

Leader of Fashions in Types and Borders

OLD ENGLISH BORDERS ARE PATENT APPLIED FOR IN AMERICA AND REGISTERED IN ENGLAND

MANY of these Old English Borders are revived from famous Oxford (English) foundry faces, but their shapes being modified in re-cutting to meet twentieth century printing use, they have become virtually original designs and will be patented here and registered abroad for protection.

6 POINT OLD ENGLISH BORDER NO. 3. 54 INCHES $1.50

Specime
Old Englis
Border

6 PT. NO. 4. 54 IN. $1.50

10 POINT NO. 5. 40 INCHES $1.50

12 POINT NO. 6. 36 INCHES $1.50

Showing the Old English Borders

A

Classic ornamental designs in effective shapes and weights now adapted for the requirements of the 20th century printer

6 POINT OLD ENGLISH BORDER NO. 11. 54 IN. $1.50

10 POINT OLD ENGLISH BORDER NO. 9. 40 INCHES $1.50

Made only by the American Type Founders Company

SHOWING 10 POINT OLD ENGLISH BORDER NO. 9 IN DOUBLE LINES

THESE Old English Borders are newly cut and cast on point bodies and point sets, in the useful sizes, by the latest improved methods of the American Type Founders Company. They are kept in stock and for sale at all of the Company's salesrooms covering the continent and also by its special dealers in many places. Order from nearest

6 POINT OLD ENGLISH BORDER NO. 7. 54 INCHES $1.50

18 POINT OLD ENGLISH BORDER NO. 10. 30 INCHES $1.50

12 POINT OLD ENGLISH BORDER NO. 8. 36 INCHES $1.50

One feature of the Old English Borders which will commend them to printers generally is the fact that the most artistic results may be obtained without any special ability on the part of the compositor, thereby improving their work without added cost

6 Point No. 15. 54 inches $1.50

Attractive Designs in Old English Borders

Many of the Old English Borders shown here are revived from famous old Oxford (English) foundry faces, but their shapes and widths are modified in re-cutting to meet XXth century printing, and they are now virtually original designs, and will be registered abroad and patented here for protection. They are all newly cut and cast in this Company's modern fashion, on point bodies in the most useful sizes, permitting of quick and accurate justification. Old English Borders are in stock and for sale at all salesrooms of

American Type Founders Company, United States

10 Point Old English Border No. 12. 40 inches $1.60

14 Point Old English Border No. 13. 36 inches $1.60

TTRACTIVE
LD ENGLISH
BORDERS
RICAN TYPE
RS COMPANY

6 Pt. No. 16. 54 in. $1.60

10 Point No. 17. 40 inches $1.50

6 Point No. 18. 54 inches $1.50

In selecting material for his composing room the printer should do so with an ever watchful eye to procure that which may he used to advantage on the greatest variety of work. The Old English Borders cover a wider sphere of usefulness than anything yet devised in this line of printers' requisites, heing alike useful for fine hook work, as well as all kinds of joh printing

14 Point Old English Border No. 19. 36 inches $1.50

24 Point Old English Border No. 14. 30 inches $2.00

12 Point Old English Border No. 20. 36 inches $1.60


Original and Attractive
Types and Borders for
the Progressive Printer
Made by Am
Founders C
Seventeen Hous
Series of Engravers
Old English Open
A
18 Point 6 A 16 a $3.00
Dainty Cards
14 Point 8 A 24 a $2.75
Tastes Indicated
12 Point 9 A 27 a $2.50
Excellent Products
10 Point 10 A 30 a $2.25
Making $2.34 Surely
8 Point 12 A 36 a $2.00
Rewards Correct Judgment
American Type Founders Company
Originator of Type Styles
presents an Easter Offering of this outline letter companion
to one of its recent successes
Engravers Old English Open
Letter Series
This design will enable the printer to obtain the softer
color effects so often desirable in artistic
typography, with one of the most
popular type fashions
ractive and Serviceable for Many
Classes of Work
Mrs. John Laurence Derby
567 Ashburton Street
Brockton



Photo by Brock, Asheville, N. C.

A MEMBER OF THE FEUD.

BARTLETT OLD STYLE

8A—15a 20 Point $3.60

POET'S FAME
The splendor of the poetic fame of Milton has obscured, in some measure, the extent of his mind, and the variety of his attainment and energies. By many persons he

24A—50a 6 Point $1.90

HISTORICAL RECORDS OF GREAT MEN IN THE PHILIPINES
¶ The splendor of the poetic fame of Milton has obscured, in some measure, the extent of his mind, and the variety of his attainments and his energies. By many persons he seems to be considered only as a poet, whereas he was a man of deep thought, a profound scholar, imbued thoroughly with ancient and modern learning, and able to master and impregnate with his own intellectual power his great acquisitions. He had no dread of accumulating knowledge, lest it should oppress and smother his genius. On the contrary he was conscious of the power within him, which could quicken knowledge, give freshness to old truths, unite by living ties and mysterious affinities remote discoveries, harmonize discordant thoughts, and rear fabrics of glory and beauty from the rude materials which other minds had collected. Milton had that universality which distinguishes the most eminent order of intellect. Accustomed from

15A—30a 10 Point $1.95

CONNECTION OF POETRY WITH BRAINS
¶ The splendor of the poetic fame of Milton has obscured, in some measure, the extent of his mind and the variety of his attainments and his energies. By many persons he seems to be considered only as a poet, whereas he was a man of deep thought, a profound scholar, imbued thoroughly with the ancient and modern learning, and able to master and impregnate with his own intellectual power

9A—18a 18 Point $2.95

GOOD SCHOLAR
The splendor of the poetic fame of Milton has obscured, in some measure, the extent of his mind, and the variety of his attainment and energies. By many persons he seems to be considered only as a poet, whereas

10A—20a 14 Point $2.70

USEFULNESS OF BARTLETT
¶ The splendor of the poetic fame of Milton has obscured, in some measure, the extent of his mind and the variety of his attainments and his energies. By many persons

20A—40a 8 Point $2.00

ON THE WRITINGS AND GENIUS OF MILTON
¶ The splendor of the poetic fame of Milton has obscured, in some measure, the extent of his mind, and the variety of his attainments and energies. By many persons he seems to be considered only as a poet, whereas he was a man of deep thought, a profound scholar, imbued thoroughly with ancient and modern learning, and able to master and impregnate with his own intellectual power his great acquisitions. He had no dread of accumulating knowledge, lest it should oppress and smother his genuis. On the contrary he was conscious of the power within him, which could start

$1.00 PER FONT

BRUCE PARAGRAPH MARKS
MADE IN SEVEN SIZES
8, 10 12, 14, 18, 24 and 30 Point

$1.00 PER FONT

BRUCE TYPE FOUNDRY, NEW YORK

CRESCENT TYPE FOUNDRY, CHICAGO, WESTERN AGENTS

BARTLETT OLD STYLE

3A—4a 72 Point $12.50

GOOD IDEA!
Bruce Quality

12A—25a 12 Point $2.15

PIANO RECITATION

¶ How far, O Cataline, wilt thou abuse our patience? How long shall thy frantic rage baffle the efforts of justice? To what height meanest thou to carry thy daring insolence Art thou nothing daunted by the nocturnal watch posted to secure the Palatium? Nothing by the city guards? nothing by the consternation of the people? nothing by the

6A—12a 24 Point $3.95

MARY HAD A FIT
On the Sidewalk 1234

5A—10a 30 Point $5.00

DESIGNS BEING
Constantly Created

4A—8a 36 Point $5.75

PRINTERIES
Need Bartlett 5

3A—5a 48 Point $7.50

MODERN FIGURE
Very Essential $1258

3A—4a 60 Point $10.50

MUTTON & CO.
Dealers in Meats

Four New Sizes



No. 3006. 75 CTS.

6 Point 14 Point
30 Point 48 Point

Standard Line *Nickel-Alloy*

Charter Oak Series

6 POINT 15 A 25 a $2.00
BOLD TYPE DISPLAY USED JUDICIOUSLY CREATES
Positive Results Especially Where Harmony in Design is 57

8 POINT 12 A 20 a $2.25
BOLD TYPE DISPLAY USED JUDICIOUSLY
Creates Positive Results Especially Where 1234

10 POINT 10 A 18 a $2.50
Bold Type Display Used Judiciously 3

12 POINT 9 A 16 a $2.80
Bold Type Display Used Judiciou

14 POINT 7 A 12 a $3.00
Bold Type Display Used Judi

18 POINT 6 A 9 a $3.20
Bold Type Display 19

24 POINT 5 A 7 a $4.00
Bold Type Displa

30 POINT 4 A 6 a $5.30
Bold Type Dis

36 POINT 3 A 5 a $6.40
Bold Types

48 POINT 3 A 5 a $10.00
Bold 54

STANDARD LINE TYPES

Manufactured by the

Keystone Type Foundry

Inventors of the Celebrated Nickel-Alloy Metal

Cor. Eighth and Sansom Streets, Philadelphia, Pa.

12-POINT BORDER No. 648. PRICE PER FONT OF 2 FEET, 85 CENTS

12-POINT STIPPLE-TINT BACKGROUND. PRICE PER FONT OF 2 FEET, 85 CENTS


96-A $1.00


298-A $1.40

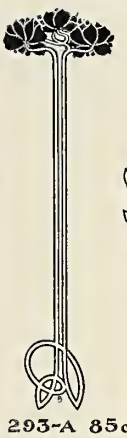

247-A $1.50


296-A $1.50


97-A $1.00


262-A $1.00


261-A 70c.


293-A 85c.


297-A $1.75


256-A 90c.


307-A 90c.


263-A $1.00


276-A $1.90


214-A 75c.


120-A 65c.


217-A 70c.


274-A 60c.


215-A 75c.


295-A 55c.


309-A 65c.


273-A $1.25


318-A 75c.


257-A 75c. 315-A $1.35 223A 65c.


310-A 65c.


95-A 85c.


239-A 65c.


141-A 75c.


258-A 65c.


221-A 75c.


311-A 70c.


253-A 75c.


98-A 80c.


251-A $1.25


93-A 40c.

ORDER BY NUMBER

CUTS ALWAYS IN STOCK

SOME ARTISTIC AND WELL DESIGNED STOCK CUTS. THE FIRST OF A SERIES ISSUED BY THE

NATIONAL STOCK CUT CO

615 WALNUT ST. PHILADELPHIA, PA.

286-A 20c.


283-A 65c.


304-A 75c


245-A 1.10


210-A 70c.

280-A 20c.

313-A 50c.

314-A 50c.

121-A 65c.

301-A 90c.

281-A 15c.

246-A $1.25

SEND FOR COPY OF OUR BOOKLET CONTAINING COMPLETE LIST

209-A MORTISED $1.25

ALL CUTS ON THIS PAGE 1/2 ACTUAL SIZE

CUTS ALTERED AND REDUCED TO ANY DESIRED SIZE

206-A MORTISED $1.30

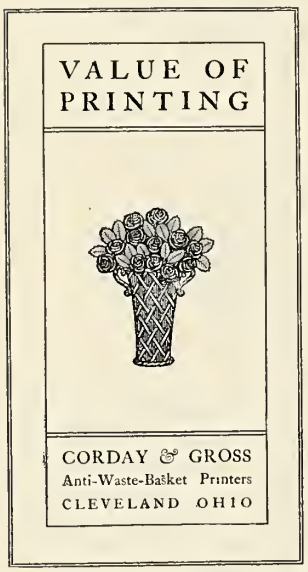
Advertising for Printers

BY F. F. HELMER.

This department considers matter which is used for advertising the printer's business. It is assumed that specimens sent in are submitted for such comment as will show defects or pass along a good point to other printers. It is desirable for the possible reproduction of good things to have black-and-white proofs wherever practicable. Address matter to F. F. Helmer, Lockport, New York.

CRITICISM OF COPY.—As it is undoubtedly of greater advantage to have advice before an action than after it, this department will, for a time at least, review printers' advertisements submitted *in copy,* giving suggestions by mail within reasonable time, so that matter may be revised and issued in more effective form. The terms of this service will be simply those in operation under THE INLAND PRINTER'S "Bureau of Information," matter to be addressed to F. F. Helmer, Lockport, New York, accompanied in each case by a fee of $1. Printers will kindly consider the editor's time, and in case they desire the consideration of several small pieces of copy or assistance upon more extended work, should multiply the fee according to their requests.

A REPRINT of matter on the "Value of Printing," from *Current Advertising,* is presented by Corday & Gross, Cleveland,


VALUE OF PRINTING

CORDAY & GROSS
Anti-Waste-Basket Printers
CLEVELAND OHIO

IN THE PREPARATION of successful advertising the importance of the printer must be taken into consideration. Probably nine-tenths of all the advertising matter issued is typographical work. The painted sign, the metal souvenir, and the many other publicity devices cut quite a figure in the advertising world, but they are of little importance as compared with the great bulk of matter which owes its being to printer's ink.

¶ Upon the work of a printer depends to a large extent the results obtained from the advertising. Good printing goes a long ways toward selling the goods. Poor printing leaves a bad impression. A printer can make or mar the success of the best advertisement ever designed.

¶ Good printing is not a difficult thing to secure if one goes about it in the right manner. Almost any office employing journeymen printers can turn out a good job within its limits if first-class work is insisted upon and *paid* for.

¶ Do not give a job to an office that is not accustomed to handling work of that class. Printing is a varied industry. One house may

TITLE AND FIRST PAGE OF CIRCULAR.
Outside rules and ornament and the initial in red; balance in black.

in a handsome 6 by 9 booklet of fine antique stock. It is so clean and easy to read that no one would discard it.

THERE are several good points in a little folder from the George A. Miller Company, Des Moines. One is the outside title (in black on *green*), "The Complexion of Our Competitors"; another is the back-page statement, "The small order is appreciated and will receive our personal attention"; a third is two lines under the cut of a big man in a little donkey cart, "printed in white ink by white people to do business with." "Our 'Horseless Carriage,'" the folder announces, "ran off with the two largest orders ever placed in Des Moines," etc.

THE cut above mentioned (and it is an old and famous one) is used by F. L. Andrews & Co., Pinckney, Michigan, on an envelope, enclosing blotters. "Here we are again — You probably know us by the rig we drive," is not an assurance of the best taste in typographical art, for neither the "rig" nor the drawing of it is up to date or really decorative, while its humor is a trifle worn. The blotters have each a small section of a paper of pins pasted to them, and the heading, "Accept a Few Points." Upon this five points about their business are well stated.

A HANDSOME booklet, about 4 by 9, exploits "A Modern Print Shop," or, more specifically, the establishment of The William Koehl Company, Jamestown, New York, giving fine



THREE PAGES FROM BOOKLET.

half-tone illustrations of the place, the people and the departments, alternating with type pages, of which a group of three is reproduced. As a specimen of high-class work and dignified statement of facilities, it is decidedly strong.

A CLEVER advertisement that is confessedly "lifted" from idea and wording of a mid-February achievement of The Inland Type Foundry, is made of two pieces of cover-paper, tied together by a bow of yellow silk, the outer black leaf having a heart-shaped perforation that shows the red underneath.

To Saint Valentine you're looking,
You're looking,
For a letter — that's a valentine;
To the Printing Press you're looking,
You're looking,
For a letter — is it genuine?

A white leaf pasted within, has in imitation typewriting:

DEAR SIR: February 14, 1902.

At The Printing Press, in Seneca street, opposite the Court House, Horace Carr makes typewritten letters that are like genuine. Sincerely your friend,
Saint Valentine. (script.)

THE Bagley-Tully Printing Company, Denver, has a blotter design that would stand well, as intended, all the year round,

for it is simple and strong, the name in a center panel, and address and telephone number in corners of an outer panel.

THREE blotters by Will H. Older, Hinsdale, New York, deserve notice for their unpretentious but excellent arrangement and wording. "There's a Big Difference" is one, illustrated by the unequal figures of two men, and the other, "Did You Forget," is produced to give merely the words:



A BLOTTER.

Ink, dark red and two shades of green; yellow stock.

THIS IS ONE OF THE BEST BLOTTERS

You ever laid over your signature. It is intended to soak up superfluous ink — and does so perfectly. It is made to last; to stand by you until the first of next month — when you'll get another.

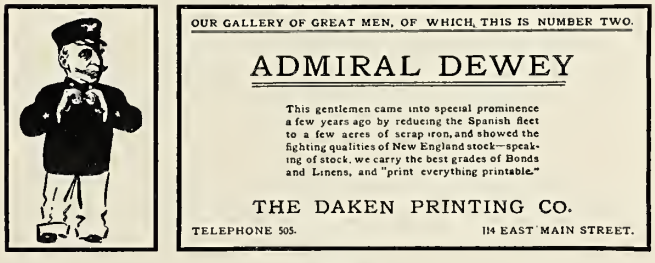
It will probably work better if used on orders for my Printing than on anything else. Try it.

A BILL-HEAD on rough, brown cover-stock is certainly unusual, but in using this one the Daken Printing Company, Kalamazoo, Michigan, found "it attracted a great deal of attention and brought forth a great deal of favorable comment." Waiving the point of strict practicability in common use, this illustrates how stationery can be used as a positive form of advertising. Striking effects need not be impractical. Two blotters of the Daken Company are also reproduced because they are simple, taking and well worded.



BILL-HEAD.

Stock, brown; ink, bronze-blue and white.



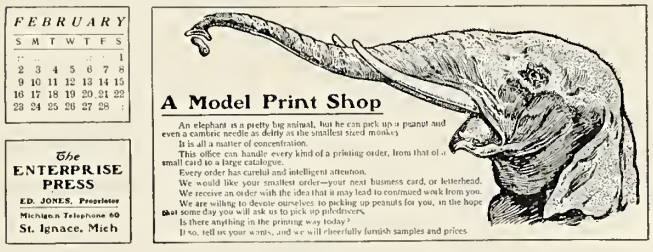
A BLOTTER.

Colors, red and green.

A UNIQUE little bit of printed matter, in a brown cover, printed in dark brown, black and silver, announces it is "Just a Circular Telling About a New Firm," Weber & Bailey, Chicago, but as the back has a rectangular cut-out that frames the name, address and stamp for mailing, placed in the center of the last white leaf, and then is tied as well as bound by purple floss, it is not just an ordinary circular. The inner title, "We are Open for Business. Are You?" suggests the style of the matter addressed "To those who want clean, readable printing, that looks right and is right."

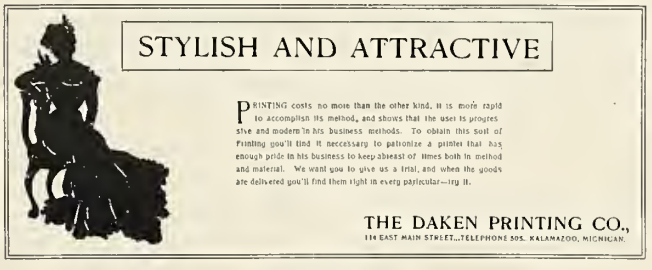
"A PRINTER'S PRIMER" has been issued by Fred W. Haigh, Toledo, Ohio, which ought to educate the backward business man in the rudiments of the craft. It is plain and self-pronouncing, each page having an explanatory illustration which alone would carry the point. If you ask Mr. Haigh for a copy send him quite a bunch of stamps, for it is bound in linen-backed paper and will last.

AS AN example of the big cut and sharp point kind of advertising, let me commend that of The Enterprise Press, St. Ignace, Michigan. The only fault I can find is that the title might have been a little more striking and obviously related to the cut. The cut is one to force attention, and the text holds it. Mr. Jones, the proprietor, considers blotters "the best canvassers." He also uses a reminder on the cards backing letter-head pads, requesting to drop a postal, call or telephone, when "Just Out." Being located "in the heart of the summer-resort region and doing considerable hotel work," a "call sheet" is supplied, having spaces for memoranda as to the would-be early risers of the hotel, the bottom of the sheet bearing the Press's advertisement.



A BLOTTER.

In two printings — wine red and black.



A BLOTTER.

In red and black ink.

A STYLE of advertisement expression which has a modest tone and uses uncopied terms, is certainly an advantage in this day of common superlatives. Hal Marchbanks is working toward such a style, and I, for one, always take pleasure in reading his matter. This is from a blotter:

"Not What I have, but What I do is my Kingdom."

Down at the Shop we are Doing the very best printing, and are willing to be judged by it. We undertake nothing we do not faithfully perform. We do work as it should be done.

The workmen are Biggers, Roorbach, "Little Rook" and

HAL MARCHBANKS,

Printer, at the sign on Knox street, Ennis, Texas.

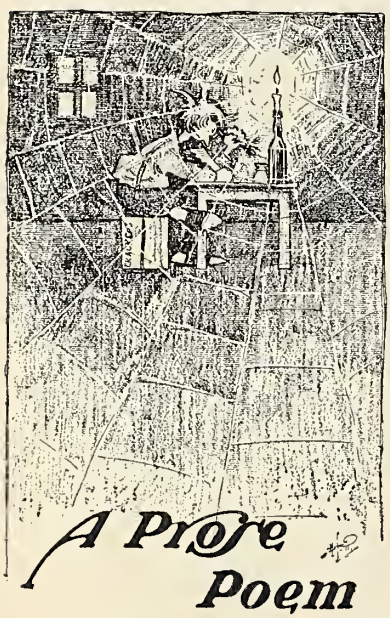
ILLUSTRATED private mailing cards have been received from Myers' Printing House, New Orleans, with the Myers' imprint on them. Whether or not these attractive cards are furnished free to customers, or even more generally for the sake of publicity, it seems that here is an opportunity. Half-tones of local scenes, or quaint and appropriate designs in colors, would certainly be accepted and collected by lovers of the artistic and

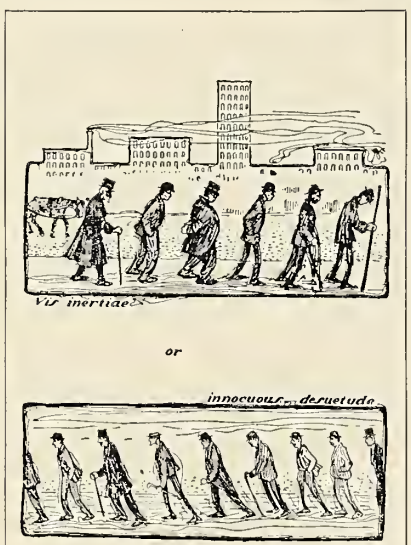
interesting, especially by followers of the card-collecting fad. If you desire extended publicity, think of this.

A BLOTTER with a 9-inch metal ruler, doubled, and so fastened to the upper edge, provides "A Handy Measure" for the desk, as provided by the *Star-Courier* Job Rooms, Kewanee, Illinois. The device is patented.

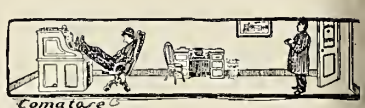
IN an envelope announcing "Historical Facts, February, 1902," the York Printing & Engraving Company, Scranton, Pennsylvania, sent a calendar with a little hatchet affixed, and matter devoted to Washington and themselves. The ink being white and the stock black, our first President was made a black man, a slave, perhaps, to the unfortunate incident of the cherry tree. The references to printing, however, were not marred by any such misdirection of thought, nor were they prepared by a "hack."

WE reproduce another "Ad-tract" of the *American Lumberman,* Chicago, as it is full of good ideas for the printer.









A PROSE POEM

The business man who has
Been attacked by the disease known
As vis inertiae or innocuous
Desuetude is not inclined to advertise

His wares. This disease
Is a somewhat common one, and it
Sometimes attacks the brain with
Serious and baneful results. It is

Caused by the anti-adver
Tising microbe. The symptoms of the
Disease are a lethargic
Condition of the mind and body, a

Disinclination to attend
Strictly to business, at times a sort
Of self-satisfied, comatose
State accompanying a belief that business

Is good enough and that it
Can run itself. Frequently, however,
The afflicted man is filled
With worry, resulting in occasional

Sleepless nights, then
Chronic insomnia and finally a mental,
Physical and business
Disintegration. There is a serum, a





AD-TRACT No. 10

AD-TRACT NO. 10—AN EIGHT-PAGE ADVERTISING

HERE is something from a mail slip of W. P. Dunn Company, Chicago, printed tastefully in red and purple, on a roughed azure sheet:

> Just as surely as you give quick and interested attention to the graceful and intelligent looking person who steps into your office, just so surely your printed matter will receive favorable attention if it is of the right stamp.

Another bit of forcible talk for a mail slip from the same source is headed, "In a Rut?" and says:

> One class of business men "get up and hustle" for business promptly "on time." Their printing is out on time. They keep up to date in style and quality. They "agitate" for trade a little ahead, rather than behind time.
>
> Another class jog along in the same old rut, get out something when their competitor shows them how; get the cheapest so as to "save money"; hope for the wave of prosperity to come their way, expecting to get on when it comes; but very likely they are a little too late.
>
> By necessity and choice we elect to be in the first class. . . . If you are in this class we ought to do business together.

PLAIN mailing cards are printed by Frank E. Moynahan, Danvers, Massachusetts, for the use of himself and customers. These should be very acceptable to have in place of United States postal cards, if made for general use, and the imprint designed to be decorative. A telephone directory card, furnished by Mr. Moynahan, while being a useful thing, could be made far more attractive than it is.

IT is pleasant to see that a firm with so belligerent a name as the Thrash-Lick Printing Company can exert themselves in behalf of pacification:

> Isn't It Pleasant
>
> When you give your printer an order, to have him keep you waiting? Your mild, sweet disposition loses itself in aggravating irritation, and you feel like you want to fight — and well you should. There is no annoying wait if you let US do your Printing.
>
> THRASH-LICK PRINTING COMPANY,
> Fort Smith, Arkansas.

The same company have a little folder in a green, deckled cover, with a round hole in the center of the front, to show the title, "Customers' Money Saver," which is printed on the first white leaf. The style of the inside matter is rather unique:

> We have received our new ——— press, and while our pressmen are putting it in operation we have a smoke on, and are enabled to temporarily bury our innate modesty and tell you about our splendid facilities. We are so shy that we dislike to discuss anything pertaining to ourselves, and it is only on occasions like this that we bring ourselves to it. Even then we might hesitate but for the knowledge that the printing public is always glad to learn how it can best be served at the lowest cost. For years we have been looking forward to the joyous moment when we could say that we have the Best Equipped Printing-office in the State; now that time has arrived. We have named the new press "Customers' Money Saver," and it is in operation for your benefit at all hours — in fact, we are exceedingly anxious to print for you.

"THERE'S A DIFFERENCE IN EGGS" is the subject of a red covered booklet by the *Sentinel,* Rochester, Indiana, the point of which is that there is a difference in newspapers as well, but the strength with which this point is made is its weakness, for one in a secure position should not appear so anxious to oust another.

"A PENNY FOR YOUR THOUGHTS" is the title set by the F. H. McCulloch Printing Company, Austin, Minnesota, upon a folder with a new cent stuck to its black cover. A postal card is enclosed, and the request of the folder is that one should write what he is thinking of purchasing in the printing line. The three inner pages are given to matter illustrated by halftones, entitled, "Contemplation-Action-Realization," to be found on page 543 in the January INLAND PRINTER. I believe fully in the use of stamped envelopes and postal cards where

orders from "very particular people" when the modern standards of typographical work are so plainly ignored.

In regard to blotters, Mohr & Carter, Bellefontaine, Ohio, find them the best in their advertising, and that business men "expect them on the first (of the month) as regularly as the landlord on rent day." Their blotters are generally novel and striking, sometimes more striking than tasteful, although not very bad at any time. Colors may be a little strenuous in their relationship one to another, and display occasionally to be bettered, but there is always originality and interest in their work.

A few other blotters are reproduced as examples containing elements of interest.



A BLOTTER.

Two colors—red and black; with a pin stuck in corner.

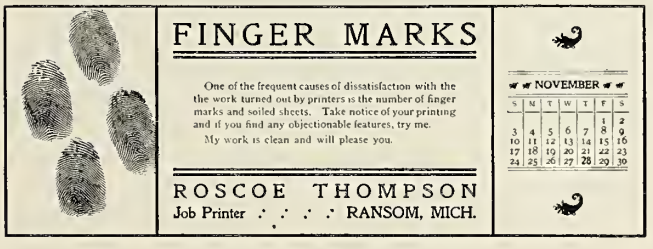
Specimens from "Poland, Particular Printer," Urbana, Ohio, include inserts and imprints in a high school program booklet, card calendars and calendar blotters. The style of



A BLOTTER.

Run in one color only—black.

work is very attractive, but the wording of the advertisements, while in many points good, seems to be unnecessarily insistent. To say, "One job will prove that I have the brains" may be



A BLOTTER.

One color only—black.

merely questionable taste, yet the phrase, "Some One Must Lead—I Never Follow," suggests an obstinacy that it might be best for customers who really have ideas to keep away from. This braggadocio is no strength to advertising; it is discounted every time in the mind of an intelligent reader.



TAIL-PIECE.

Drawn by Adrian J. Iorio.

THE WORK OF ELLA MODRAKOWSKA.

In this issue will be found several specimens of the work of Ella Modrakowska, a student in the Pennsylvania Academy of Fine Arts, at Philadelphia. Her portrait work has been done heretofore in oil, but lately she has undertaken pen work. The portrait shown in connection with this article was drawn from her own reflection in a mirror. She has studied in New



ELLA MODRAKOWSKA.

York under Chase, worked in the art galleries in Munich, and studied in Florence and Rome in Italy. Her talent in art is unquestioned, and friends look for some surprises from her before long.

THE HONEST ADVERTISING AGENT.

Probably the advertising agents of the country, and they are a numerous clan, study as carefully as any body of people the causes of success and failure. One of the most successful of these men, a man who charges one hundred dollars a day for his services, and is constantly at work, is almost an extremist on the question not only of honest intent, but even of honesty to the very letter. When his services are employed by an establishment his first move is to understand exactly what that establishment is doing, then to understand with equal clearness, what they are to present to the public, and then in formulating the presentations, to make statements clear, concise, in the best Anglo-Saxon, and such as are fully substantiated by all the facts in the case. Under no circumstances will he make the slightest variation from what he believes to be the exact truth in his statements, and he takes exceeding great care to post himself. Now, as just said, this man is one of the most successful advertising agents in this country, and is constantly employed by large corporations.—*Biz in the New Century.*

THE DEATH OF EDWIN CRAWLEY, SR.

On February 8 there passed away at Newport, Kentucky, a gentleman known far and wide to members of the bookbinders' craft, Mr. Edwin Crawley, Sr., the inventor and manufacturer of the rounding and backing machine which bears his name. This machine was not the only one invented by Mr. Crawley, he having planned and built numbers of other devices for use in binderies, but with all except the rounder and backer he let others get control and make the profits legitimately belonging to the inventor. Mr. Crawley was born in Philadelphia



THE LATE EDWIN CRAWLEY, SR.

seventy-five years ago. He was early apprenticed in the bookbinder's trade, served faithfully the allotted time, and afterward learned the printer's trade. During the gold fever of 1849 he went to California, and after a brief stay there started east again, locating in Newport, Kentucky, near Cincinnati, where he was married.

About 1865 he removed to Richmond, Indiana, in which town he published a paper, but his love for the bookbinding and printing trades took him back to Newport again in 1872, where he devoted his time to the bindery business and to the invention of machinery, and where he resided until his death. The business of E. Crawley, Sr., & Co., has been for some years past under the management of Mr. Crawley's son, Arthur, who has also a talent for invention. He has made a number of improvements in the machinery originally built by his father, which have served to make it more valuable, while not radically changing the general construction.

The rounder and backer made by the Crawley Company is acknowledged to be one of the greatest time-savers ever put in use in the bindery. It not only does the work quicker than can be done by hand, but does it better. The trade should feel under great obligations to the inventor for furnishing so useful a device.

Review of Specimens Received

BY ALFRED PYE.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THRASH-LICK PRINTING COMPANY, Fort Smith, Arkansas.—Your folder is neatly designed, well printed, and should prove a good trade-getter.

A PACKAGE of samples from William Ritezel & Co., Warren, Ohio, are fair specimens of composition, but presswork, especially on the half-tone cuts, could be improved upon.

AN artistic calendar has been received by us from Rudhard'sche Giesserei in Offenbach am Main, Germany. It is printed in three colors, and the engraving, composition and presswork are all of excellent quality.

D. B. LANDIS, Pluck Art Printery, Lancaster, Pennsylvania.—Your blue blotter and blue envelope are all right, and if the advice you give is rightly taken the business men of your section will not get "the blues."

WE have just received a calendar for 1902 from the Meisenheimer Printing Company, Milwaukee, Wisconsin. The back is illustrated with a very finely printed half-tone of a dog's head, in two colors. Presswork is fine.

PUSEY & Co., New York, forward an exceptionally well printed pamphlet showing half-tone print of an architect's design for a building. The work is printed on heavy enameled stock, and is a good specimen of fine presswork.

THREE booklets, descriptive of the "E Z Draft" hames, manufactured by the Cincinnati Hame Company, are specimens of good composition and fine presswork. They are from the press of C. J. Krehbiel & Co., Cincinnati, Ohio.

B. FREUNDLICH, New York.—The cards submitted by you are all good specimens of composition and excellent presswork. The varied styles of treatment in display show that you are abreast of the times in handling type for advertising purposes.

A SMALL quantity of samples of commercial printing from the Bristol Press, Bristol, Connecticut, are poor in execution, lacking strength of display and beauty in presswork. They are a long way behind the present style of display in typography.

A BUSINESS card in black, red, blue and gold, with red lines embossed, is a very neat piece of artistic composition and fine presswork, the colors being arranged in excellent taste. This is the work of Clyde F. Ruffner, Jackson street, Omaha, Nebraska.

THE Eichbaum Company, Pittsburg, Pennsylvania, has gotten out a wall calendar that is a plain but effective piece of letterpress printing in three colors and gold. It represents a large blank book in substantial binding, the calendar being displayed on the front cover.

THE Winchester Press, New York, has gotten out a neat card calendar for February, printed in brown ink on buff card, with half-tone picture of a "Canadian Sportsman's Winter Camp" for illustration. The composition and presswork are both of good quality.

A NEAT specimen of the advertising blotter is that submitted by the Buch Printing Company, of Jennings, Louisiana. It is printed in black, red and olive on a yellow enameled stock, and the typographical design and the presswork are both of excellent quality.

W. H. HAYHART, Towson, Maryland.—Your "Report of Committee on Legislation" is a neat piece of composition and presswork. Your "S. Linton Leary" composition should have been sent to Mr. Ed S. Ralph, conductor of the "Job Composition" department.

THE Jacksboro (Texas) *News* is sending out a card headed: "We are after you with pins," to which is attached a double row of the real things. It is evidently intended to be a very "pointed" ad., and should stir up the people who receive it to a lively appreciation of the paper and its mission in Jacksboro.

AN elegant wall calendar for 1902 has been printed by the United States Printing Company, manufacturers of labels and show cards, Brooklyn, New York. It is a calendar of twelve large sheets of stock, the upper part of which is an ad. of the company, printed in black, red and gold in a most elaborate manner. The lower half of the sheet is

the calendar for the month, printed in black and red figures, with red dividing rules. Design, composition and presswork are all of good quality.

THE *Echo*, a "Magazine devoted to Society, Literature and Stage in the South," is a sixteen-page and cover, 9 by 12, publication, well gotten up and excellently printed on fine enameled stock. The presswork is very good. The make-up could be somewhat improved upon; but, taken altogether, it is a most commendable publication.

NOVELTY in advertising ideas sometimes goes a long way in attracting attention. Hammond's Printing Works, Roanoke, Virginia, sends out a card on which it says, "We are a Candy-Date for Your Printing," and affixed to the card is a candy and a date above the words naming these articles. Such unique advertising is sure to attract attention.

C. J. LAMB, East Calais, Vermont.—Take out all the ornaments on your note-head, set the line "Job Printer" in a plain type, such as De Vinne or Blanchard caps, and the line below it in a light-face gothic, caps and lower case, and you will have a neater heading than the one submitted. You are afflicted with the overornamentation craze.

THE Winkle Terra Cotta Company, St. Louis, Missouri, is sending out a calendar for 1902 that is a very artistic production. The back is a half-tone reproduction from a wax model, showing three figures representing Trust, Strength, Security — the virtues combined in the products of the Winkle Company. It is a good piece of artistic presswork.

CHARLES A. BARNES, Renville, Minnesota.—"The Raymond News" letter-head and blotter, and the "Premium List" cover, are neat specimens of typography for one so deficient in experience as you state you are. The "Renville Record" letter-head is not at all attractive — the tinted panel spoils it, and the heavy rule surrounding it should be left off.

WE have received from Ch. Lorilleux & Cie., Paris, France, a tablet calendar for 1902, which is not only a calendar but a record of decisions in behalf of printing and allied trades in the courts of France, thus proving of great value to those who have and use it in their business. It has an elaborately printed and illuminated background, which is very attractive in appearance.

THE "Trident Book" is the title of a pamphlet issued by the Neptune Meter Company, of New York. John Thomson, the president of the John Thomson Press Company, is connected with this firm, in fact is the inventor of the Neptune meter, and his taste in printed matter is as well exhibited in this book as in the work gotten out to advertise the Colt's Armory Press. Bartlett & Co. are the printers. When this is known it is not necessary to say that the pamphlet is "all right." The frontispiece, "Temple of Neptune," is a work of art, and the embossed cover, without color, unique.

G. L. HURD, Rock Valley, Iowa.—The Orr & Te Paske memo head should have been set in De Vinne and gothic only, leaving off the card ornaments. In the C. B. Elce note-head the date line might have been moved up a little, but is in the correct position. The name "Nicholas Greiner" should have been set in a stronger, plainer letter, and the "pointers" thrown out — they have seen their day.

TWO booklets —"The Golden Dozen" and "Half-tones? Yes; But Not by the Square Inch," from the Matthews-Northrup Press, Buffalo, New York, are most beautiful specimens of letterpress printing. Composition, engraving, design, make-up, presswork, binding — all are simply perfection. What the Matthews-Northrup people do not know about high-art typography is really not worth the knowing.

A PACKAGE of commercial, society and artistic printing from the office of the Gottschalk Printing Company, St. Louis, Missouri, is a real pleasure to look upon. The designs, composition, engraving, presswork and binding are all of such excellent quality and in such elegant taste that criticism is out of the question. The Gottschalk Company must have secured for its establishment the elite of the varied branches of the "art preservative." Such excellent typography is rarely met with, and for that reason is the more enjoyable when met.



BLUE MONDAY.

THE Marsh, Aitken & Curtis Company, Chicago, has prepared a booklet showing samples of the styles of bookwork it is prepared to execute. The pages, both hand and machine set, are good in style, and being printed on fine book stock, in the finest grade of presswork, can not fail to make a favorable impression. The cover is a fine piece of composition in rule and border work, printed in silver and gold.

ANDERSON'S PRINTERY, Denison, Texas, sends a few samples of letterpress printing, well displayed, and of good quality of presswork. An advertising card has a small bag of black powder tied to it with a piece of red string, and the principal line on the card is, "It Can't be Matched"— which then goes on to say that the work of the Anderson Company is matchless, etc. The work is excellent in every respect.

THE B. F. Goodrich Company, Akron, Ohio, manufacturers of rubber tires, has issued a very attractive booklet entitled, "Ye Primer; A Rhyme Book on ye Letters of ye Alphabet. Containing also Certain Short Truths." It consists of twenty-eight pages, 5¾ by 11 inches in size, printed in black, red and white, on brown stock. The pages are artistically designed, the figures being strongly drawn, and the lettering in the old style so much in vogue at present. Each page illustrates the meaning of one letter of the alphabet, and is finished out with a sen-

tence referring to the good qualities of the Palmer tires. The work is by the Chasmar-Winchell Press, New York and Pittsburg, and is an excellent piece of artistic letterpress printing, from cover to cover.

Among calendars lately received is one from the Robinson Printing Company, Brighton, England, which is a most artistic production — partly lithograph and partly letterpress. The back is in colors and gold, and the calendar pad is in solid color, each month in a different shade of ink. A complete calendar for 1902 is printed on the back and also on a sheet covering the monthly calendars. The work is excellent in every respect.

T. Shaw Hall, dealer in paper and cardboard, New York city, has issued a booklet showing samples of paper handled by him, which are interspersed with printed matter of a humorous vein. He calls it "His Joke Book," and apart from being a sample of merchandise is very interesting and attractive in its contents, and is a good specimen of composition and presswork. It is a product of the press of Clark & Zugalla, Gold street, New York.



A COVER SUGGESTION.

Drawn by Edward H. Walker, Scranton, Pennsylvania. Outside border and word "Easter" in gold; rule around picture and "MCMII" in red; balance in black.

A "Portfolio of Specimens"— showing latest original designs in type, has been prepared by the American Type Founders Company, and printed in the inimitable style for which this company is so well known. Four-page leaflets, 9 by 12 inches in size, are gathered together, showing Engravers' Old English, Jenson Condensed, Elite Borders, Tiffany Gothic, Tiffany Text, Wedding Gothic, etc.— all sent out in a handsome cover of dark-green stock, printed in aluminum ink. The composition is very artistic in the designs shown, and presswork is beyond criticism.

Isaac H. Blanchard & Co., New York, are sending out a pamphlet containing a reproduction of an article published in the September, 1901, issue of the *American Printer,* entitled, "The American Printer; His Work and His Workshop." The pamphlet consists of twelve pages and cover, 9 by 12 inches in size, printed on extra fine eggshell stock, the composition and presswork being of excellent quality. The cover is printed in a chocolate background, with a classical design in brown, black and gray, with an outside wrapper of brown oilskin paper. It is fully equal to the high quality of the work for which this house is noted.

"Perfection in Three Colors" is the appropriate title bestowed by the Electro-Tint Engraving Company, of Philadelphia, upon a sample book of the work produced from the three-color half-tone plates made by this engraving house. The pages are resplendent with reproductions of books in elegant bindings, mosaics in varied tints, reproductions of water-color paintings, magazine covers, vases, lamps, merchandise — such as gloves, ribbons, carpets, rugs, mattings — scenery; all in such beautiful colors, true to nature and art, that one is almost bewildered at the possibilities of the "three-color process" in the hands of experts such as this company has proved itself capable of producing. The book is printed on the finest enameled stock, with the best of inks, and is a credit to designer, pressman, binder, and all connected with its production.

A calendar, somewhat belated, but welcome nevertheless, is that of the Suffolk Engraving & Electrotyping Company, Boston, Massachusetts. This firm does three-color engraving and printing, and the calendar — a faithful reproduction of a painting by B. F. Townsend of a St. Bernard dog — is an excellent specimen of their work. All the brush marks can be seen, the same as in the original oil painting. The picture is mounted on a heavy brown mat, with calendar pad attached at the bottom, the whole design being one that will be sure of a good place in every office.

Parkinson's "Star Almanack and West Coast Directory," for 1902, published at Howera, New Zealand, is a volume of 448 pages and cover, 5½ by 8½ inches in size, containing information of value to the inhabitants of the islands in which it is published. Besides the almanack and directory it contains a diary, and gives information regarding statutes, gardening and a number of matters that will prove of interest to all within reach of its influence. The body of the work is well set, advertisements are well displayed, and presswork is of good quality. The publishers should feel much satisfaction in being able to issue such a valuable work to the public.

The eighth annual report of the Portland Gold Mining Company, printed by the Gowdy-Simmons Printing Company, Colorado Springs, Colorado, is a pretentious pamphlet of about eighty pages and cover, 9 by 12 inches in size, with many folders printed in colors, showing the location, buildings, strata, etc., of the company's property. Numerous half-tone illustrations of the lodes, stopes, workings and workshops of the company are shown, making the pamphlet a valuable work of reference for the stockholders and others interested in the prosperity of the Gold Mining Company. As a specimen of artistic letterpress printing it would be hard to equal, and almost impossible to excel.

A booklet of twenty-four pages, 4¼ by 9 inches in size, with projecting square cover, entitled, "A Modern Print Shop," is being sent out from the office of The William Koehl Company, Jamestown, New York. It is a piece of high-class letterpress printing in every sense. The design is neat, rulework and ornaments printed in pale blue, body of text in photo-brown, on finest white enameled stock. The cover is of an almost black stock, the rulework and type design being printed in silver and red. Composition is fine, presswork excellent, binding good. If all the work turned out from this office is on a par with the booklet under review the company should never be in want of a job — provided the patrons of printing in Jamestown know a good thing when they see it. It was designed by John McCormick, superintendent of the printing department, and the presswork was done by F. R. Scott.

A catalogue of forty-eight pages and cover, designed and printed by The University Press, Cambridge, Massachusetts, for the R. Wallace & Sons Manufacturing Company, Wallingford, Connecticut, is a good specimen of the artistic letterpress printer's art. The descriptive matter is set in Caslon old style, with rubricated initials and quaint headpieces to the sections into which the catalogue is divided. The titles to each section are printed in red, the letters spaced to fill the line — full width of page. The trademark of the company is used at the lower corner of the page in the outside margin — either right or left, as an embellishment. Some fine half-tones of tables set for breakfast, luncheon, dinner and supper are shown, illustrating the title of the catalogue —"How to Set the Table." The work is compiled by Sarah Tyson Rorer, and is a most artistic specimen of combined society and commercial printing.

We are pleased to acknowledge the receipt of a copy of the Christmas number of the Bulawayo (S. A.) *Chronicle* — a book of one hundred three-column pages and cover, containing a variety of literature, illustrations and advertising matter, all set and displayed in a most artistic manner, the half-tone plates being also of excellent quality. The editor-in-chief makes the following announcement on the front cover, in explanation of the difficulties with which South African publications have to contend at the present time: "It is with extreme regret that we have to issue our Christmas number without the illustrated cover. . . . One consignment has not come to hand, hence the reason. This also accounts for the delay in issuing to subscribers. We trust the number as it stands will, however, give satisfaction." In spite of all difficulties and drawbacks it is a publication of which its editors and proprietors have every reason to feel extremely proud.

Nothing helps the sale of a really good article so much as advertising it well. After letting people know what one has for sale, through advertisements in the magazines and in other ways, it is necessary to have a catalogue to send in response to requests for information. A catalogue well gotten up, well illustrated and well printed is sure to bring business, where one indifferently gotten out will only prove a failure. A catalogue of the former class is that recently issued by the Bohnert-Brunsman Company, Cincinnati, Ohio, makers of "Ezybed" Kapok Resilient mattresses, issued by the press of Frank B. White Company, Chicago and New York. In some respects the catalogue is like a good many others in that it shows pictures of the mattresses, pillows, etc., manufactured by the firm; but the information is put in such read-

able and attractive form that one can not fail to be at once impressed with the advantages of purchasing the material which the company sells. Kapok is made up into many articles formerly made of hair and similar material, and these are attractively shown in the illustrations. Accompanying each cut is concisely written matter about it, and testimonials are scattered through the work. Printed in black and orange on enameled stock, with tasty embossed cover attached with silk cord, the catalogue is one that immediately attracts the eye from its typographic beauty. The sale of kapok should certainly be increased by the distribution of such literature.

THE REMOVAL OF BRADNER SMITH & COMPANY, PAPERMAKERS AND DEALERS, CHICAGO.

The removal of the paper-house of Bradner Smith & Co. from its old quarters at 119 Monroe street, Chicago, where it has been for the past twenty-five years, to its new building at 184-186 Monroe street, was made at a time when the firm had just completed its fiftieth anniversary, and can therefore be considered an event in honor of that celebration. This firm is the only house in Chicago in any line of trade that has been continuously in business without a change of name for fifty years. Other firms are older than Bradner Smith & Co., but none has been conducted under the same name for so long a time.

The building in which the company has now moved has been entirely remodeled and fitted up especially for its use, and has all conveniences for the prompt and economical handling of goods. While looking like only a six-story structure, it is practically a ten-story one, for it has been double-decked throughout, giving each floor double capacity for the storage of stock. The building is 45 by 190 feet in size and has, including the extra floors that have been put in, a floor space of sixty-seven thousand square feet.

On the first floor are located the city sales department, the accounting department and the credit department, with desks



arranged in the center for use of the city salesmen. A complete telephone system puts each of these gentlemen, as well as others in the house, in instant communication with others in the building, with the outside world and with the large warehouses on the west side. Adjoining the accounting department is a double fireproof vault, the upper portion reached by iron stairway. This vault, by the way, is built from the ground, giving a commodious vault in the basement, as well as one on the second floor for use of the country sales department. In the rear of the first floor are the stockkeepers' offices, where careful track is kept of all goods in the house and in the warehouses. No dead stock is allowed to remain, but goods are kept fresh and up to date in every particular. In the rear of the first floor is the shipping-room, with space for six single wagons or four double wagons to load at one time in the rear alley. On this same floor, at an alley on the side, is another shipping door, where two small wagons or one large wagon can load.

In the basement is carried manila stock, print stock and other heavy papers. Here also are the boilers and engine-room. The two boilers are worked in alternation, as the best results are secured by this plan. The engine is of the Corliss type, 80-horse-power, and runs a large generator for electric



WAREHOUSES, 200 TO 206 SOUTH DESPLAINES STREET.

lighting and for operating all the machinery in the building and the electric elevator. There is also another large elevator operated by steam power. Coal is unloaded at man-hole in the alley, convenient to the boilers. All stock is received in front and passes down the chute through the sidewalk, where it is loaded on trucks, passes to the scales and from thence to whatever department it is intended for.

On the second floor are the offices of the president, secretary and treasurer, as well as those of the country sales department and the country salesmen, the latter in charge of Mr. H. B. Noyes. A large stock of goods is carried on this floor. In the rear of the second floor are the cutting machines and the packing department.

One of the most interesting departments in the whole establishment is the ruling-room, located in the rear of the fourth floor. There are ten ruling machines in constant operation, ruling up stock for printers' use. Here can be seen a double-deck Hickok ruling machine for ruling two sides of the paper at one time. Also a special "L" machine, intended to rule in both directions. These machines are marvelous in their way, and save an immense amount of labor in turning out ruled goods. Toilet rooms are provided on the different floors, fitted with the latest lavatory accommodations, and special rooms with individual lockers have been supplied for the clerks and others employed in the establishment. All the latest devices to provide against fire have been put in, such as automatically closing windows, etc., and fire escapes are arranged at the side and rear, all of easy access.

When asked the advantages possessed by the new quarters over those formerly occupied, Mr. Smith, the secretary, said: "From our standpoint, economy in handling, compactness in storing, convenience in arrangement, complete system of receiving goods, looking after them, and shipping, with perfect conditions as to sanitary appliances, lighting, etc., make the present location an ideal one." This in a nutshell, is why Bradner Smith & Co. is in better shape than ever to serve its large and rapidly increasing trade.

At 200-206 South Desplaines street are the warehouses, where the immense stocks which can not be taken care of at the downtown salesrooms are looked after. These are in two

adjoining buildings, each 50 by 190 feet in size, six and seven stories high. The bulk of the stock is in case lots, but a portion is open stock for filling country orders and for taking care of city orders in that part of the town. The stables of the company are also located in one of these buildings. No finer wagons or better looking and better kept horses are run by any house in Chicago.

In a notice of this kind it will not be possible to enumerate the different lines of stock carried. These can all be found in the catalogue of the company, which it furnishes to all its customers. No paper-house in the country carries as large a stock or a more complete line of paper, cardboard, envelopes, etc., than Bradner Smith & Co.

We show herewith views of the salesrooms and the warehouses, made from recent pictures of these modern buildings.

The officers of the company are Charles Mather Smith, president; C. F. Mather Smith, secretary and treasurer; George B. Arnold, manager; Henry T. Smith, cashier; Lester B. Grant, superintendent of sales department.

SUGGESTIONS FOR IMPROVING THE INLAND PRINTER.

Many suggestions, more or less practicable, have been received in answer to the announcement made in the January number, that prizes amounting to $30 would be given for the best three letters giving suggestions for the improvement of THE INLAND PRINTER. Decision has been made in favor of the following:

First prize, J. Thompson, 754 Ainslie street, Ravenswood, Illinois, $15.

Second prize, J. J. Dirks, care *Globe-Democrat,* St. Louis, Missouri, $10.

Third prize, W. P. Keagle, 636 L street, W., Cedar Rapids, Iowa, $5.

A number of the suggestions could not be placed in competition because the writers attached their names to the papers instead of sending them in sealed envelopes.

THE INLAND PRINTER extends to all its sincere thanks for the interest manifested in making the paper even better than it is. Improvements will be added in the near future. The following friends, outside of the winners of prizes, offered suggestions: E. W. Hayden, New York; Frank M. West, Seattle, Wash.; Milton Hill, Hammond, Ind.; Guy B. May, Dayton, Ohio; Edward Davies, East Aurora, N. Y.; William F. Evert, Baltimore, Md.; W. S. Chilcote, Chicago; W. E. Brown. Detroit, Mich.; John J. F. York, Scranton, Pa.; A. J. Goff, Chicago; W. J. Rohr, Minneapolis, Minn.; G. R. Cooper, Ann Arbor, Mich.; C. T. Smith, Towanda, Pa.; B. O. Henning, Chicago; R. J. Pohl, New York; Albert Henninger, Peoria, Ill.; A. C. Briggs, Louisville, Ky.; C. H. Stoddard, Ithaca, N. Y.; H. R. Guest, Detroit, Mich.; L. L. Crittenden, New York; B. L. Hollister, Aitkin, Minn.; Otto Hildebrandt, Jersey City, N. J.; J. C. Pierce, Greensboro, N. C.; Nathan D. May, Macon, Ga.; George B. Cooper, Geneva, Neb.; Jane and Henry Garrott, Biwabik, Minn.; C. C. Craven, Cleveland, Ohio; T. H. Stevens, Chicago; F. A. Brown, Hartford, Conn.; E. R. Shoemaker, Waterloo, Iowa; Sid Simpson, Toronto, Can.; F. W. Thomas, Toledo, Ohio.

PITTSBURG LOSES A WELL-KNOWN PRINTER.

Mr. John F. Marthens, one of Pittsburg's prominent printers, and superintendent of the printing department of the Eichbaum Company, died in that city on March 14, at the age of seventy-one years. He had been identified with the establishment for fifty-one years. The following tribute to his memory is sent THE INLAND PRINTER by his old-time friend, Mr. John B. Crooks:

"When our friends are daily stricken down without warning, it behooves us to halt and think. Another gap has been made among the printers of Pittsburg in the sudden death of Mr. John F. Marthens. He was born in 1830, and from his twelfth year he has been constantly employed in his native city as journeyman, manager and proprietor. Having great native talent, and being a close student, he acquitted himself in every capacity with credit and honor to the craft.

"Combining much reading with practice, he gave the result of his experience and observation in many valuable papers on the art he so dearly loved. He published a volume, "Typographical Bibliography," which is regarded as the pioneer authority on the literature of the art, and from 1873 to 1884, while editor of *The Quadrat,* a trade publication, he enriched its columns with many papers of standard value. His extensive acquaintance and correspondence with eminent printers of America and Europe makes him a worthy contemporary with Theodore L. De Vinne, William Blades and a host of others, and enabled him to procure a library rich in typographical lore.

"We part with Mr. Marthens with the assurance that he acted well his part in every sphere of life, and has left an example to the young worthy of imitation."

Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

J. S. HOERNER, patentee and manufacturer of Hoerner's Little Wonder Sharpener, announces that he has reduced the price of the device to $2.50.

"WETTER" type-high numbering machines, in good condition, are being closed out at $5 each by the Bates Machine Company, 346 Broadway, New York. Note their advertisement, page 143.

THIS INTERESTS YOU.

The name "Wetter" is a guarantee of excellence. On a numbering machine it means "complete, perfect and absolutely reliable." Buy Wetter machines, new or secondhand, but be sure the name "Wetter" is stamped on it. For your own protection, take no other.

CRANE'S LADIES' STATIONERY.

No finer line of papers intended for stationery, visiting cards and other specialties can be found than that manufactured by Z. & W. M. Crane, Dalton, Massachusetts. This line of goods is sold by all stationers and booksellers generally, and is calculated to meet the most refined tastes. A complete sample book of all of these papers has recently been issued by their New York agents, Messrs. George B. Hurd & Co. Over seven hundred varieties of paper are shown in this book. The papers can all be furnished ruled or unruled, and with envelopes to match.

A WAY FOR PRINTERS TO MAKE MONEY.

The "Wetter" is the most popular Type-high Numbering Machine in existence. Its absolute reliability, simplicity, smallness and ease of operation commend it to the best printers in the land. When you buy a numbering machine and it bears the name "Wetter," you can number any sized job while you print without a hitch or a halt. The "Wetter" is positively perfect,



POSING FOR THE LIFE CLASS

From Pen Sketch by Ella Modrakowska, Philadelphia, Pa.

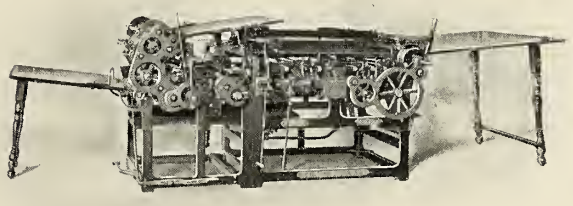
and no printer can afford to keep shop without one or more, as no other device known to the printing trade will bring quicker returns than the little "Wetter." Write the Wetter Numbering Machine Company, 515-521 Kent avenue, Brooklyn, New York, for its booklet describing its latest machine. It is a wonder.

COLOR SCHEMES FOR COVER.

Berlin Ink & Color Company, of Philadelphia, has in preparation some clever color schemes in covers, printed with cover-paper inks, which it will shortly commence mailing to the trade. As the company contemplates making this a regular feature of its advertising department for some time to come, interested printers will do well to see that their names are on the company's mailing list.

THE DEXTER FOLDING MACHINES.

The illustration here shown is that of a special periodical folder, six of which are in use in the bindery of F. M. Lupton, New York city. These machines will receive sheets of sixteen pages and add either, or both, a four-page outset and a four-page cover, so as to turn out periodicals of sixteen, twenty or



twenty-four pages. The machines have also a fourth fold for making an extra fold or for folding thirty-two-page periodical work. They are equipped with pasters for sixteen, twenty and twenty-four pages and are especially profitable machines for that class of work.

A PERFECT HALF-TONE BLACK.

The Glidden & White Company, printing-ink makers, of Cleveland, Ohio, have recently put on the market a new half-tone black, which they claim to be the highest degree of perfection in a printing-ink for fine catalogue work. They call this ink "Lake Shore Black," and are having an immense sale of same among the best printers in the country.

A NEW CASE OR TWO.

The "man behind the stick" will at once recognize the special merits in the new cases recently placed on the market by the Hamilton Manufacturing Company. Illustrations and full description of each may be seen on page 39 of this issue. Printers contemplating the purchase of new wood goods should look over the extensive line manufactured by this up-to-date house.

A NEW ELECTRIC MOTOR.

We have received from the Northern Electrical Manufacturing Company, Madison, Wisconsin, a bulletin describing the Watson type of small motors and generators, which it has recently placed on the market. From appearances these little machines are a radical departure in design and construction from all other small motors or generators. The frames are cast from electric steel and are multipolar. We do not know of any other machine as small as these being constructed with multipolar fields. The armatures are also built on the same plan as followed in the construction of larger machines. They have slotted laminated cores, laid with form-wound coils, and arranged for perfect ventilation. In appearance they are neat, compact and symmetrical. We are advised by the Northern Electrical Manufacturing Company that at present it is building these in sizes from ⅛ to 2 horse-power.

ELECTRICAL EQUIPMENT OF D. C. COOK PLANT.

The entire electrical equipment of the plant of the D. C. Cook Publishing Company, Elgin, Illinois, illustrated and described elsewhere in this issue, was installed under the direction of Mr. Charles A. Pratt, of the firm of Pratt & Atkins, consulting engineers, 1110 Monadnock block, Chicago. Mr. Pratt prepared complete plans and specifications for the wiring for lighting and power purposes, and for the dynamos, motors and switchboard, and supervised the installation. He has devoted the greater part of his time for the past five years to the electrical and power equipment of printing and allied plants, and there is scarcely an electrically operated printing plant in the West that has not been installed under his supervision.

A NEW INK CATALOGUE.

The Queen City Printing Ink Company, Cincinnati, Ohio, has issued a new catalogue showing its different inks. It is the intention of the firm to supply these to all users of printing-ink, and if any readers of THE INLAND PRINTER have not received one of the books they may obtain it by writing to the firm. The illustration used in this month's ad., run in deep olive-green, in bronze-red and in regal purple, shows these colors to good advantage.

FLAT-FORM ROTARY PRESSES.

The "Pressroom Queries" department for January said, in speaking of a recently patented flat-form rotary press, that "Such machines have never proved satisfactory in use, owing to the tremendous wear on the gears." At that time the editor of that department was not advised of the successful working of the Merrill automatic jobber, mention of which was made in THE INLAND PRINTER for March. The builders of the Merrill machine state that they have solved the gear problem in a truly scientific yet simple manner, and that their gears operating the recessed type drum and eccentric impression cylinder of their new press run smoothly at any speed, and with no more wear than common gears. A cut of this new web job machine is promised for the next issue.

LARGE DEMAND FOR SKILLED PRINTERS.

Thirty out of every hundred men earn over $1,500 a year simply because they studied and secured a thorough knowledge of details. Would you earn a larger income? "The Practical Colorist" and its correspondence course will lay a broad foundation of technical knowledge of details which alone can make success possible. If you are in earnest and want the very best, with small expense, write for particulars to The Owl Press, Burlington, Vermont.

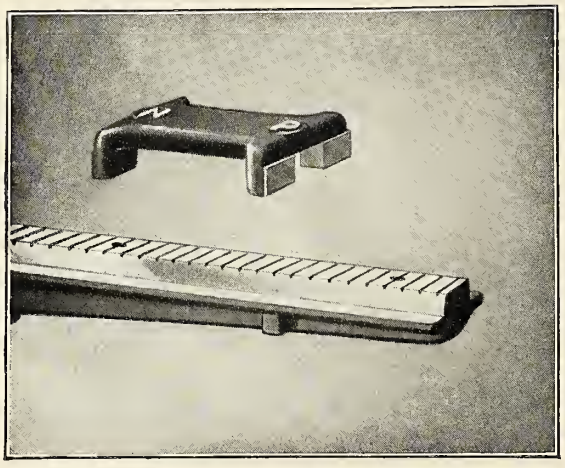
LIFEBUOY SOAP.

THE INLAND PRINTER publishes this month for the first time an advertisement of a commodity which may, perhaps, be considered out of its legitimate field. (See page 10.) It has always felt that a paper devoted to printing and kindred industries should advertise only the things made and sold by people in the lines with which it had to deal. There is, however, a good reason for advertising Lifebuoy Soap in this issue, as this soap can be used to such good advantage in printing-offices, electrotype foundries, bookbinderies, machine shops and other establishments. Lifebuoy Soap is said to be a killer of infection, destroying the many microbes which cause disease. It is a thorough cleanser, is put up in cakes of convenient size for handling, and will be found a very economical soap for printing-offices. The testimonials from users shown in the ad. are

only a few of the many that have been received by the company. It is interesting to note in this connection that Mr. Oscar E. Binner, the head of the Binner Engraving Company, so well known to readers of THE INLAND PRINTER, is at the head of the department of publicity and promotion of Lever Brothers, Limited, the makers of Lifebuoy Soap. The soap was originally made in England, but large factories have been established at Philadelphia and Boston, and the sale is being energetically pushed in America. The striking full-page advertisements in all the magazines show that the company is determined to let people know it has a good thing.

A LIMIT TO LEAD AND RULE CUTTING.

The waste of material caused by the indiscriminate use of the lead and rule cutter in the hands of inexperienced or indifferent workmen has resulted in a widespread objection to this highly useful tool, amounting to prejudice with many employing printers. It should be the unbending rule in all offices never to cut material into less than nonpareil lengths up to a



certain size, and into nothing less than pica lengths over that limit. The exigencies of even the most intricate work demand nothing more, as far as leads and slugs are concerned, and the wide-awake proprietor will furnish his composing-room with fonts of accurately sawed rule in the small sizes required for piecing in tabular work. A nonpareil gauge has lately been fitted to the "Little Giant" lead and rule cutter, the entire practicability of which can be seen by the accompanying illustration. It is a valuable addition to this favorite tool, and unlike a point-set gauge, gives the compositor no opportunity for the indiscriminate slashing of material.

THE "WEBER JUNIOR."

On another page of this issue will be found an illustration of a 2½-horse-power Weber Junior, made by the Weber Gas & Gasoline Engine Company, Kansas City, Missouri. This machine occupies a floor space of only 24 by 72 inches, has a speed of 375 revolutions per minute, is simple and easy to operate, and economical of fuel. It has heavy balance wheels, one operating valve only, and weighs 650 pounds. It is put out with the highest guarantee, and is highly spoken of by users everywhere.

NEWSPAPER OUTFITS.

The first complete electrotyping plant with machines operated by separate direct-connected electric motors in New York city has been installed for Street & Smith, publishers, by the F. Wesel Manufacturing Company, of Chicago and New York, which reports that fully one-half of all the machinery it sells is made with direct-connected motors. Munsey's New York *Daily News* is now being illustrated. A large and exceptionally complete photoengraving plant for this paper was also put in by the Wesel Company. The first plates were made within ten days after the order was placed, which is unusually quick time for putting in such a plant complete. All cameras, lenses, screens and other photographic appliances and supplies, and all etching appliances and supplies, all plumbing, gasfitting, electrical wiring, carpentry work, etc., were included in the order. The composing-room equipment for the new building of the Chicago *Tribune* is to be, so far as possible, of iron. Wesel's Chicago branch also landed this order.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall place, New York.

BOOK OF DESIGNS FROM TYPE, by Ed. S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for ten years, and is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches; cloth, $1.50.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

FIFTEEN CENTS TO CLOSE OUT — Printer's Cyclopedia — 80 pages recipes; roller and padding compositions, inks, reducers, varnishes, embossing, valuable tables, etc. A. PEMBERTON, 4 Monroe street, Buffalo, N. Y.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL. A work giving detailed instruction concerning proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking eare of the machines. No operator or machinist should be without this valuable book. $1.50.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY—The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

BOOKS.

OMEGA COLD STEREOTYPING PROCESS, 32 pages, 2-cent stamp; Art of Stereotyping, 25 cents; 2 pounds composition, $2; satisfaction guaranteed. WM. H. IRVING, 1055 Broadway, Oakland, Cal.

OVERLAY KNIFE—This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge, and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle, and is of uniform temper throughout. As the blade wears, cut away the covering as required. 25 cents.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. $2. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING—Written by P. J. Lawlor, and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. $1.

PRESSWORK—A manual of practice for printing pressmen and press-room apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages. $1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proof-room Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE AVOID-LOSS JOB CALCULATOR for smaller sized printing-offices in city or country enables correct estimating, shows right price for any kind of printing, prevents losses where competition prevails; postpaid, 25 cents. R. DE LOUDON, 545 Fulton street, Chicago.

THE COLOR PRINTER. The standard work on color printing in America. By J. F. Earhart. A veritable work of art. 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price $10 (reduced from $15).

THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents.

VEST POCKET MANUAL OF PRINTING—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDERY for sale; located in a large manufacturing city of over 40,000 inhabitants; no competition; good sized printing-offices and public library furnish considerable work; equipped to do printed and blank work and paper ruling; will sell for $1,200; a rare bargain. A 333.

BUSINESS MAN with $2,500 to invest in printing plant with good steady business; big bargain; if interested write. A 143.

FOR SALE—Electrotype foundry with established trade on paying basis, cheap; a snap for one or two practical men; must be sold, as owners are going to engage in other business. A 70.

FOR SALE—Job office, invoice $2,200; netted past year, $2,200; price, $2,000; population 15,000, fast growing; other business. F. F. PHELPS, Waterloo, Iowa.

FOR SALE—Modern job-printing plant, Chicago; well established factory trade, doing profitable class of work; price, $2,800. A 147.

THE ENTERPRISE, at Independence, Polk county, Ore., one of the best paying and modern equipped plants in the Willamette valley; will net $1,500 per year on an investment of $3,200.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BEFORE PURCHASING cylinder or job presses, folding machines, wire stitchers or paper-cutters, send for list. PRESTON, 45 Pearl street, Boston.

BOOKBINDING MACHINERY—Folding machines, Chambers double and Dexter single 16, drop-roll feed; stamping, embossing and smashing machines, cutters, trimmers, rotary board cutters, signature presses. HENRY C. ISAACS, 10-12 Bleecker street, New York.

FOR SALE, CHEAP—2 fine 3-roller ink mills, hardened steel rolls, each roll 12 by 30, extra heavy cut gears and large bearings, all complete in first-class condition; 1 37 by 52 4-roll 2-revolution C. & B. press; 1 29 by 42 Cottrell drum, with air springs and tapeless delivery; 1 32 by 47 Hoe drum, will print 4 pages 6-column quarto; 1 3-roller 20 by 24 Campbell, complete; 1 Hoe stereotype steam drying-table, bed 32 by 85; 1,500-pound round-pot Hoe portable metal furnace; 1 casting-box for plates or type-high, with lot of cores and handle-bars, size 20 by 26; 1 power metal side-trimmer; 2 shoot-boards and 3 planes; 1 14 by 20 Peerless, with fountain and steam; 1 ⅝ Donnell wire-stitcher; 1 ½-inch new Donnell wire-stitcher; good bargains in gas engines, all sizes; 100 pounds MacKellar, Smiths & Jordan agate music No. 3, laid in 3 cases, in good condition, only used a few times for electrotyping; Dick mailer. MENGEL'S MACHINERY EXCHANGE, 26 East Balderston street, Baltimore, Md.

FOR SALE—One litho hand press, size of bed 34 by 51; one 36-inch Hickok ruling machine, with striker and attachment complete; and one 3-roller ink mill. THE HAYES LITHOGRAPHING COMPANY, Buffalo, N. Y.

FOR SALE OR EXCHANGE—Drum cylinders, $400; job presses; gas engine, $200; want 30-inch cutter. STANDARD, Bayonne, N. J.

FOR SALE—13 by 19 Universal, fountain, all fixtures; call at once. FRED S. MILLER & CO., 334 Dearborn street, Chicago.

HOE DOUBLE-CYLINDER PRESS, modern style, 6-column, 8-page, condition guaranteed. RICHARD PRESTON, 45 Pearl street, Boston, Mass.

I WILL LEASE to responsible party only Democratic paper in city; only one other in county. A 291.

PRINTING INK MILLS AT PRIVATE SALE—Discontinuing the manufacture of printing-ink, we offer at private sale mills and other appurtenances of a moderate size printing-ink manufactory; particulars on request. EDWARD K. GRAHAM & CO., 516 Commerce street, Philadelphia.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A CHANCE for the printer to advance himself; learn proofreading, ad.-writing, illustrating, journalism, stenography or bookkeeping; tuition payable 60 days after a position is secured; mention course in which interested. CORRESPONDENCE INSTITUTE OF AMERICA, B 101, Scranton, Pa.

A MAN who knows how to estimate and read proofs on jobwork; must be reliable and sober, and have had experience. CITY PAPER COMPANY, Birmingham, Ala.

ALL-ROUND PRINTER wanted in small city in Connecticut; $12 a week; steady work for right man. A 328.

ARTIST on color sketches, letters and general designing for label work. THE CONOVER ENGRAVING AND PRINTING COMPANY, Coldwater, Mich.

INK-MAKER who is thoroughly capable of taking entire charge of small printing-ink factory; must understand chemistry of ink-making and furnish best of references; state position now held; fine opportunity for right man. A 323.

OPERADORES ESPAÑOLES Y FRANCESES PARA LINOTIPIOS—Se desea entrevistas y cartas de operadores rápidos y diestros, de ambos sexos. LANGUAGES PRINTING COMPANY, 114 Fifth avenue, New York.

PHOTOENGRAVER—First-class operator, with experience in all branches of half-tone engraving; excellent opening for proficient, conscientious man. Address, with full particulars, reference, and salary expected. A 334.

SALESMAN WANTED—A young man well acquainted in the lithographic and printers' supply business, who can command some trade, can obtain a good and steady position. Address, with references, and state former positions. A 314.

WANTED—A first-class estimator for a large Southern printing establishment; one thoroughly experienced and well versed in all branches of modern and artistic printing; prefer a man familiar with Dando's or Blanchard's system of estimating; must be a good judge of material, stock, etc.; a first-class salary and proposition to a first-class man. A 274.

WANTED—A fully up-to-date foreman, who understands all classes of fine colorwork, grinding dry colors, management of labor, etc., and everything in connection with a first-class label, carton and show-card plant. Address, with full particulars, references and terms, A 321.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2 x 4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., 12 Look Street, BUFFALO, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WANTED — A young man to take charge of six platen presses; must be thoroughly competent and versed in half-tone and embossing; union office. Address A 319, stating experience and wages wanted.

WANTED —An electrotype finisher in an independent shop; pleasant place, fair wages; state age, experience, references. A 295.

WANTED: A BOOKBINDER — One who can rule, forward and finish. Address HERALD PUBLISHING CO., Steubenville, Ohio.

WANTED — Blankbook forwarder for the better class of work; must come well recommended. Address DORSEY PRINTING COMPANY, Dallas, Texas.

WANTED — Bookbinder; a man that is capable of earning $25 per week, to take charge and look after a bindery doing the better class of bank and commercial work; 30 to 40 people employed. Address, with references, A275.

WANTED — By large folding box concern, man to take charge of cutting and scoring department; must have experience in making ready on press and knowledge of box die making. Address P. O. Box 925, Rochester, N. Y.

WANTED — Compositor who can set German and English; must be a union man; wages $18 per week; only a sober and reliable man need apply. CITY PAPER COMPANY, Birmingham, Ala.

WANTED — First-class line etcher; steady employment and good pay. A 282.

WANTED — First-class solicitor for one of the best country weeklies in Michigan. A 298.

WANTED — Paper ruler for the better class of bank and commercial work; must come well recommended. Address DORSEY PRINTING COMPANY, Dallas, Tex.

WANTED — Practical printer with some capital, capable of supervising working departments of well-established printing and blankbook office in growing city of 75,000; splendid opening for ambitious young man; state experience, references and full particulars. A 289.

NEWSPAPER BROKER.

A. H. SMITH, Earlville, Ill., serves sellers and buyers in a satisfactory manner. See list in THE INLAND PRINTER for November. Correspondence invited.

SITUATIONS WANTED.

A FIRST-CLASS HALF-TONE FINISHER (engraver) seeking steady position with A1 photoengraving firm or printing house. A 297.

A GOOD RE-ETCHER AND FINISHER on high-grade half-tones, at present foreman in an Eastern engraving house, desires to change to the Middle West; practical in all branches. A 290.

A JOB COMPOSITOR, working on the better class of work, desires change; first-class references; union. A 296.

A PHOTOENGRAVER AND AN ARTIST desire positions with some South American newspaper; both are competent. A 327.

ALL-ROUND PRINTER AND PRESSMAN wants situation as foreman of pressroom for good firm, or assistant manager; would take small interest and assume management; if wanting exceptionally good, reliable man, address, with full particulars, A 204.

AN ALL-ROUND BOOKBINDER wants situation; has had 15 years' experience as foreman; sober and reliable.

ANY HOUSE wishing to install a half-tone or process engraving plant, or desiring manager for same, or a man capable of getting business, will find it to their advantage to communicate with A 330.

ARE YOU HAVING TROUBLE with your Linotypes? Situation wanted on run-down plant; correspondence solicited. A 299.

ARTIST wants situation in large printing establishment; can do designing, illustrating, mechanical, photo-retouching; also design booklets. A 212.

AS FOREMAN, by exceptionally modern, rapid, economical and punctual job compositor; of harmonizing executive ability, not the pompous, overbearing style, but firm and hustling; now in charge of 25 hands; do good presswork; New York city preferred. A 267, New York office, THE INLAND PRINTER.

A1 PRESSROOM FOREMAN, experienced on the highest grade of catalogue work, possessing an overlay process that saves one-third of the time in making ready, with fifty per cent better results, and who can turn out good work quickly and economically, desires foremanship of a first-class cylinder pressroom. A 317.

BY A COMPETENT CYLINDER PRESSMAN; has had experience on double-end Cottrell. A 324.

BY A GENTLEMAN, a position as manager or superintendent; practical man in the bookbinding business, capable of taking charge of any plant in that line; first-class business experience; have been president and manager; sold out interest. A 318.

COMPOSING-ROOM FOREMAN, managing or working; understands handling men, work and "those little things" advantageously; employment on merits. A 264.

CYLINDER AND PLATEN PRESSMAN desires steady position, with chance to improve; sober and reliable. A 269.

CYLINDER PRESSMAN, capable of handling any class of work, wishes position; first-class references. A 326.

CYLINDER PRESSMAN desires situation as assistant on web; wages no object. A 226.

CYLINDER PRESSMAN — First-class half-tone and colorwork; union, steady, sober; Colorado or California preferred. A 277.

CYLINDER PRESSMAN wants position as foreman; Western city preferred; now is assistant foreman in large Eastern pressroom; 5 years as foreman of pressroom previous to present position; accustomed to all grades of up-to-date work; union man. A 285.

ELECTROTYPE FINISHER or foreman in modern foundry, handling a high-grade of work; has a thorough knowledge of the business; no bad habits; willing to work and knows how; West preferred. A 315.

ENGRAVER for book-cover stamps, able to finish half-tones and zinc etchings, wants situation; publishing house preferred. L. BAER, 1876 North Irving avenue, Chicago.

EXCEPTIONALLY GOOD MACHINIST, thorough, obliging, reliable; newspaper, book; years experience, factory, etc.; increase output, keeping machines A1 condition. A 307.

EXPERIENCED PROOFREADER and practical printer, at present employed on commercial daily, desires position. A 301.

FIRST-CLASS AD. and all-round job man desires change; sober, reliable; West or South. A 336.

FIRST-CLASS ALL-ROUND UNION MAN wants position in newspaper or job shop; sober and reliable; Ohio, Michigan or Indiana preferred. A 159.

FIRST-CLASS STEEL AND COPPERPLATE ENGRAVER desires permanent position with well-established house; send for samples. A 250.

FOREMAN in house doing fine color and half-tone work would like to make a change; vicinity of Chicago or New York preferred. A 265.

GOOD ALL-ROUND BOOK AND JOB COMPOSITOR, with long experience, and very useful in modern languages, wants steady position; capable taking charge; industrious and reliable. A 306, New York office, INLAND PRINTER.

HALF-TONE PHOTOGRAPHER, first-class, 13 years' experience, wishes permanent position; best of reference; capable of managing and installing plant. A 292.

HIGH-CLASS MANAGER, of comprehensive composing-room experience, desires to correspond with large office requiring such service. A 110.

I WISH A POSITION with daily paper to draw news cartoons; write for samples. HENRY C. HUBERT, 242 Texas street, Dallas, Tex.

JOB COMPOSITOR desires a change; 10 years' experience, 5 on labels and circles; age 24; reliable. A 329.

LINOTYPE MACHINIST, one of the best in the country, is open for engagement. A 225.

LINOTYPE MACHINIST, used to tending fast machines, desires a change; married, strictly sober. A 313.

LINOTYPE MACHINIST-OPERATOR, also operator (man and wife), want position together or separate; expert machinist and first-class operators; might consider a 5 or 6 hour shift. A 72.

LINOTYPE MACHINIST-OPERATOR desires steady position; 5 years' experience, speed 5,000 per hour; can handle small plant; Minn. A 293.

LINOTYPE OPERATOR, speed 3,000 ems per hour, wants situation as apprentice on machine; north central States preferred. A 294.

LINOTYPE OPERATOR (woman) wants situation, book or newspaper. A 320.

LINOTYPE OPERATOR-MACHINIST desires change; West or Middle West preferred; sober, steady; 5½ years' experience. A 325.

LINOTYPE OPERATOR-MACHINIST of over 6 years' experience desires position; thoroughly competent in book or newspaper work; references. A 311.

LINOTYPE OPERATOR-MACHINIST, union, married, sober, reliable, wants position. Address G. C. CHAMBERS, 809 South Branson street, Marion, Ind.

NEWSPAPER FOREMAN of practical experience and ability, wants to make change; steady and reliable; union. A 286.

PHOTOGRAPHER —A1 half-tone operator open for engagement with a substantial commercial or newspaper firm; a dividend-bearing operator. A 310.

PRACTICAL PRINTER (certificated lecturer of the City of London Guilds for Technical Instruction), requires position as traveler or editor. A 270.

PRESSMAN — Cylinder and platen, desires steady position in modern office; state salary and full particulars; sober and reliable. A 258.

PRESSMAN — Cylinder and platen, desires steady position; union; married. A 20.

PRESSMAN, cylinder and platen, understands half-tones, careful, wants permanent situation in East; now employed. A 316.

PRESSMAN, cylinder, platen or web, desires position in job office; no objection to small town; sober, reliable. A 41.

PRESSMAN — First-class tri-color rotary newspaper, book and job pressman; had charge of tri-color rotary press for several years. A 276.

SITUATION WANTED as foreman, pressman or paper-cutter by all-round job and cylinder pressman; 15 years' experience; handle any make of printing machinery; strictly sober and reliable; A1 reference. CHAS. O. HOLT, 351 Seventh avenue, S. W., Roanoke, Va.

SUPERINTENDENT — Extended experience in business office and actively in charge of various mechanical departments, composing-room, pressroom, electrotyping, bindery and lithographing, employing hundreds of operatives, doing best class railroad, catalogue, art and general work; practical, progressive, successful; good address, well educated; married; 38 years old; strictly sober; exceptional executive ability; not now out of employment, desires change; would like to correspond with firm desiring service of thoroughly competent man. A 304.

SITUATIONS WANTED.

STEADY SITUATION by young Canadian job compositor; 10 years' city and country experience; at present in charge New York State weekly; union. A 300.

STEREOTYPER AND WEB PRESSMAN, 12 years' experience, desires position; will go anywhere; small daily preferred. A 11.

THOROUGHLY PRACTICAL PRINTER take charge machine department acting machinist; thorough machinist-operator, newspaper, book; good work, best results; references. L 307.

WANTED — Cox Duplex pressman or assistant on cylinder or platens wants position in first-class office. A 302.

WANTED — Linotype operator desires change; no bad habits; will go any place, West preferred. A 198.

WANTED — Position as circulation manager; 2½ years, and at present with best Chicago daily; A1 references. A 308.

WANTED — Position as Linotype operator; newspaper and job experience; strictly sober and reliable, union, married; central States preferred. A 279.

WANTED — Position by competent Linotype machinist-operator and all-round printer; best references as to character and ability. A 303.

WANTED —Young woman desires position as Linotype operator; has had 5 years' experience in operating English and German machines. A 120.

WANTED TO PURCHASE.

GERLACH'S ALLEGORIES, part or complete set; give number of volume and price. GEO. E. SMITH, Westwood, Cincinnati, Ohio.

WANTED — Secondhand Colt Universal, half-medium, in good condition. Address P. O. Box 844, New York city.

WANTED — Secondhand poster type. GABRIEL PRINTING CO., 419 Sacramento street, San Francisco, Cal.

WANTED — Secondhand router, saw, trimmer, shaver and half-tone beveler, also good job press; must be first-class and cheap; cash; state make; do not want worn-out machinery. DAVE WHITE, 2304 Rusk street, Houston, Texas.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $13.50 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat. Simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché. Also two engraving methods costing only $2.50, with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. Also, special, an all-iron foot-power circular saw for $27. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHRS, 240 East Thirty-third street, New York.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful on common sheet zinc. Price of process, $1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Ind.

ATTENTION — Linotype machine motors, secondhand, attached; also other electric motors. C. A. BORNE, 53 Rose street, New York city. Repair shops.

DO YOU USE ANY CARBONS? Will exchange same for advertising. HERBST OFFICE SUPPLY CO., 146 Monroe street, Chicago.

LINOTYPE OPERATING AND MECHANISM TAUGHT—The only Linotype school giving practical instruction in both operating and mechanism; students can enter any time; references, Mergenthaler Linotype Company, New York city; write for terms. WASHINGTON LINOTYPE SCHOOL, 610 G street, Washington, D. C.

PERFECTION PAD CASES for statements, note-heads, letter-heads, bill-heads; no more padding necessary; write for price-list. ROSENTHAL BROS., 140 Monroe street, Chicago.

PRINTERS — Buy your imposing stones direct from manufacturer; it will pay you; for circulars and prices address NESHOBE MILLING COMPANY, Lock Box 131, Hoosick Falls, N. Y.

STEREOTYPE PAPER, ready for use, saves time and type. Drying blankets, space packing, stereotype backing powder, beating brushes, metal refining powder for cleaning Linotype and stereotype metal, matrix paper and stereotype paste powder for brush or machine, useful for half-tones, at reasonable prices. FRIEDRICH SCHREINER, Plainfield, N. J.

STOCK CUTS for advertising any business. If you are interested send for catalogues. BARNES-CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

THE NORTHWESTERN NOVELTY COMPANY, of Janesville, Wis., make a specialty of manufacturing advertising yardsticks and rulers; salesmen will do well to take this line.

JOB PRINTING WANTED

IN EXCHANGE for high-grade piano, well-known make; postal card will bring you full information. A 331.

WE MANUFACTURE and carry a complete line, embracing every machine and requisite used in the equipment of a modern paper-box factory, including Folding-Box Gluing Machines. Catalogues free.

147 S. Clinton Street, CHICAGO — WILSON PAPER BOX MACHINERY CO.

McDERMUT'S TYPOGRAPHIC STYLE-BOOK

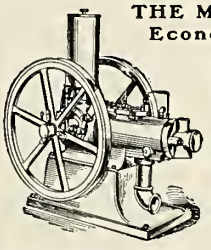
A standard of uniformity for Spelling, Punctuating, Capitalizing, Abbreviating, Compounding, Divisions, Tabular Work, Use of Figures, and kindred things. Leather, vest-pocket size; 6-point, 76 pages, indexed, **50** cents. Specimen pages free. University Ptg. Co., Bellevue, Neb.

Peerless Padding Glue The Best and Cheapest

Is pure white, forms a tough, elastic skin, dries quickly, and is not affected by the weather. Packages 5, 10 and 25 lb. cans. Price, 12 cts. per. lb. Samples on application. CLELAND CHEMICAL CO., 115-117 Nassau Street, New York.

Want Printers to save money, time and trouble by using the **McGinty Patent Adjustable Feed Guide** for job presses (no quads or stick pins) and the **McGinty Newspaper File and Binder.** Save their price every month. Satisfaction guaranteed. Write for descriptive booklet.
McGINTY FILE AND GAUGE CO., DOYLESTOWN, PA.

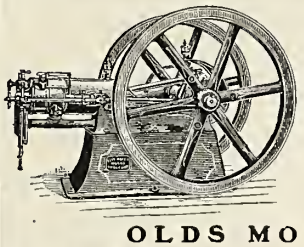
GUMSTICKUM settles the paste problem for newspaper and job offices. No smell, flies, waste, air-tight receptacles or swear-words. "Best thing on the market for a professional man." "I am stuck on it." Quart size package, 25 cents in silver; liberal discount on quantities.
ED. MADIGAN, CLARKSVILLE, IOWA.



THE MIETZ & WEISS—The only Automatic, Economical and Safe Power for Printers.
Our 3 H.-P. KEROSENE ENGINE will run one large newspaper press, six jobbers, one paper cutter, one stitching machine, and typesetting machine, with three gallons of common kerosene oil per day.
Highest Award at Paris Exposition, 1900, for Direct-Connected Generator Set, and Gold Medal at Buffalo Exposition, 1901.
Made in sizes from 1 to 60 H.-P. Send for catalogue.
A. MIETZ
128-138 Mott St., NEW YORK CITY.

Sharpen or Whet your Paper Cutter Knife quickly and perfectly right in the machine, without danger of cutting yourself, with **Hoerner's Little Wonder Sharpener. Reduced Price, $2.50;** cash with order, $2.35. Get it now, it's so convenient and quickly pays for itself. Circular on application. For sale by dealers or by the inventor, **J. S. HOERNER, HIGHLAND, ILL.**





Repairs

Are rarely necessary, but when they are needed we don't take advantage of your necessity and charge exorbitant prices for parts. If you'll get our catalogue and read it you'll understand why
OLDS ENGINES
so seldom need repairs.
OLDS MOTOR WORKS,
230 River Street, Lansing, Michigan

SENT FREE

Ask for a copy of The Inland Printer List of Books, sent free

The INLAND PRINTER CO., 212 Monroe Street, Chicago.



BAUSCH & LOMB
Plastigmat f-6.8
The Perfect Photo Lens, the latest lens invention, the most perfectly adapted to all modern requirements, composed of 8 lenses giving perfect optical correction, great speed and superior pictorial results. Either system can be used separately for long distance or portrait work. It is small, compact and will take any shutter, fit any camera. It is perfectly under control giving anything from the sharpest definition to the broadest effect. Reproduction of 5 difficult pictures free.
Bausch & Lomb Optical Co., Rochester, N. Y.
NEW YORK. CHICAGO.



Schlegel's Patent Aluminum-Imitation Gold Leaf

In Shades: Like Genuine Gold. XX Deep, Usual and Medium.

DIRECTIONS:

HOT PROCESS—Apply on cloth, leather, leatherette, paper, wood or pasteboard, Schlegel's Eureka Stamping Size with a sponge; allow to dry, lay the leaf over it, impress the hot die and brush the remaining leaf off. Then give one coat of Schlegel's Waterproof Patent Leaf Protector.

COLD PROCESS—Print with Schlegel's Elastic Leaf Cold Printing-Embossing Size; press the leaf against the tacky size, then feed the sheet the second time so that the clean die strikes on top of the first impression and wait three hours. Then coat with Schlegel's Patent Leaf Protector.

A PERFECT SUBSTITUTE FOR REAL GOLD LEAF.

IMPORTANT—For bookbinders, embossers, tip and badge printers, paper-box, photo and sample-card manufacturers, lithographers and printers.

OSCAR SCHLEGEL, New York, San Francisco, Montreal, Toronto.



Japanese & Chinese PAPERS

Japanese Grass Cloth and Leather for Fine Bindings

Lionel Moses, Importer

66-68 DUANE ST., NEW YORK

Branch, 149-151 Fifth Ave. Telephone connections



Writing Papers

A very select line for Printers, Publishers and Bookbinders, including the following well-known brands:

LEDGER PAPERS—Scotch, Defendum, Chicago, Commerce. *BOND PAPERS*—Parson's, Old Hampden, London, Hickory, English, Chicago. *LINEN PAPERS*—Hornet, Kenmore, Lotus. Extra Superfines, Fines, Etc. Parson's White and Colored, Elmo Colored, Acorn, Somerset, Lulu, Noble, Pasco. *Send for Samples.*

Chicago Paper Comp'y

273-275-277 Monroe Street, CHICAGO

THE ROBERT DICK MAILER



The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

For information concerning mailer, address

Rev. Robert Dick Estate

139 W. TUPPER ST. BUFFALO, N. Y.

PRICE, $20.25, WITHOUT ROYALTY

HIGGINS' VEGETABLE GLUE



A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

CHAS. M. HIGGINS & CO., Mfrs.

NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. | BROOKLYN, N.Y.
Factory, 240-244 Eighth St. | U. S. A.

THE JAPAN PAPER COMPANY

Has moved to much more commodious quarters at **36 EAST 21ST STREET, NEW YORK,** where they will be glad to show their friends and customers their lines of

HIGH-GRADE IMPORTED PAPERS

In addition to a complete stock of Japanese Vellum, Tissues and Copying Papers, Genuine and Imitation Parchment, French Japan Printing paper, and French India paper, pasted, attention is called particularly to our **exclusive** line of Imperial Japan Vellum, the product of the Insetsu Kioku, or Paper Mill of the Japanese Government, at Tokio, and to the French hand-made, deckle-edge papers in numerous tints.

Special sizes and weights can be had on import orders.

SUMMER ROLLERS



CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

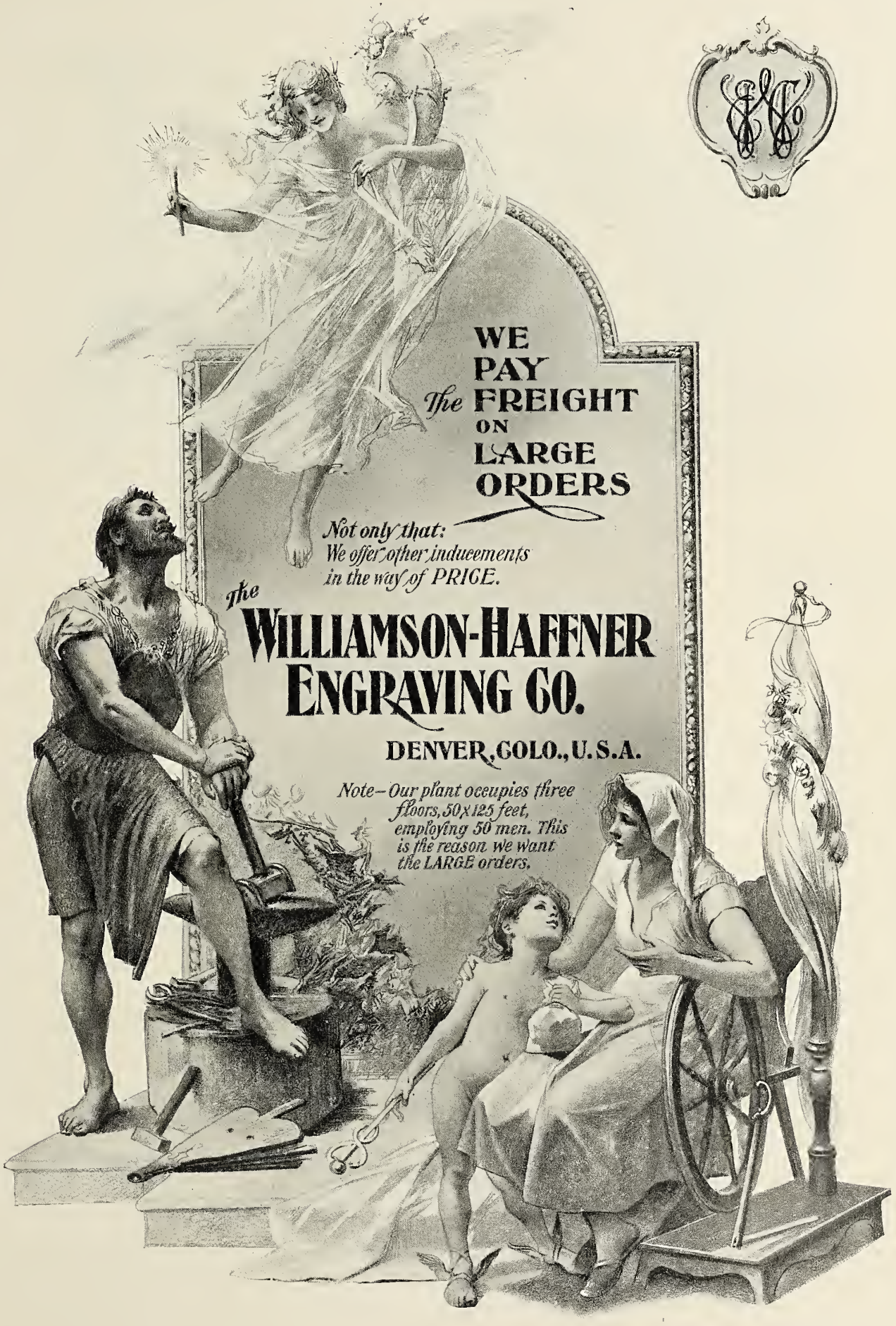
Established 1868. Cincinnati is sufficient address in writing or shipping.

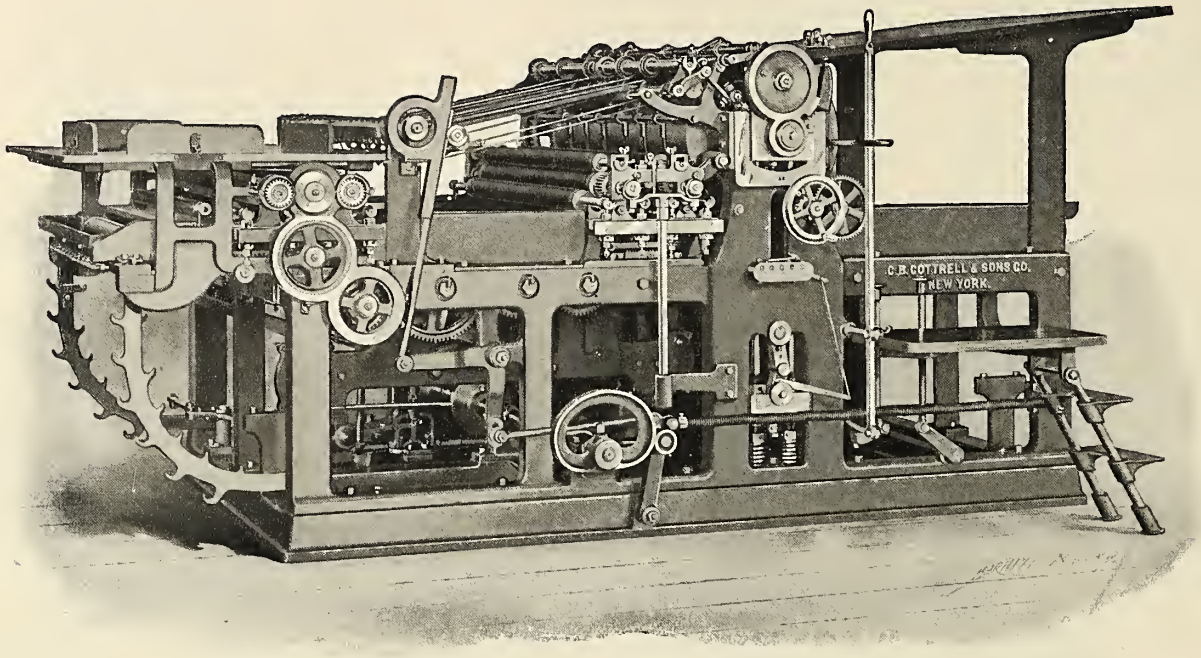
GRAPHITE *for* LINOTYPE MACHINES

It beats anything you ever saw

SAMPLE FREE

Joseph Dixon Crucible Co. JERSEY CITY, N. J.


WE PAY The FREIGHT ON LARGE ORDERS
Not only that:
We offer other inducements in the way of PRICE.
The WILLIAMSON-HAFFNER ENGRAVING CO.
DENVER, COLO., U.S.A.
Note—Our plant occupies three floors, 50x125 feet, employing 50 men. This is the reason we want the LARGE orders.



A Fable.

You recall the story of the old man and his sons, and how he showed them that so long as they kept together, like a bundle of fagots, they could not be broken, although each one separately could endure but little strain.

The Cottrell Press illustrates this fable.

A single good quality in this Press would count for little. The doubtful buyer might easily overleap a single argument.

But when quality of work, the pressman's convenience, producing power, durability and speed together seize him by the hand, he is led to purchase not only by inclination but by the stern logic of facts.

It isn't *one* advantage only that it secures; it is a *dozen*. Taken together they designate that money-making piece of machinery which men call the "COTTRELL PRESS."

C. B. Cottrell & Sons Co.

41 Park Row, New York.
279 Dearborn Street, Chicago, Ill.

you know the people of your list; one does not like to destroy such evident value, and the keeping of the thing haunts one till he has made use of it.

MATTER is better than style in recent work of The Rice Press, Flint, Michigan.

VEDDER A. PETERS, Albany, New York, announces on a blotter "A Beautiful Series." This one is attractive, and ought to keep people looking for the rest.

FOR sheer force, the kind that stuns, I believe the blotter lately produced by Huntley S. Turner, Ayer, Massachusetts, will make its mark. It is "New Art" in a violent degree.

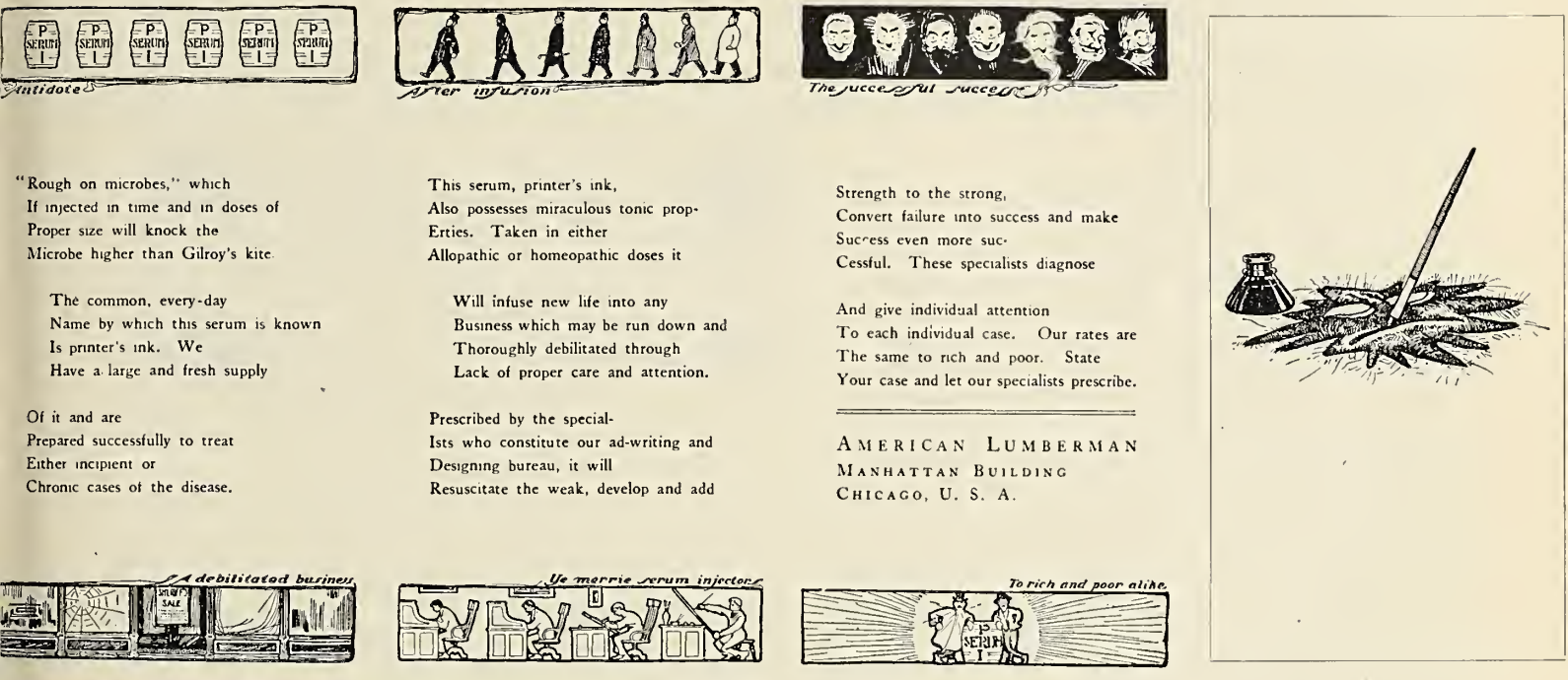
A TASTEFUL little circular on "Printing that People Talk About," a handsome green blotter, a striking specimen of light colors on dark stock, and an excellent imitation typewritten letter, are recent efforts of Barels & Matthews, Des Moines.

A BLOTTER headed, "Button, Button, Who's (sic) Got the Button?" makes its point in the fact that "Jones' Press" has own belief in advertising. The colors, yellow, green and black, on gray stock, are well used in the nicely balanced designs, but in only one instance is the cut of any possible reference to the text.

THE West Company, Ltd., Regina, N. W. T., submits a blotter of one printing which has an appropriate though simple illustration for its heading—"The First Step"—a child attempting to walk. In business the first step toward success is to have neat printed matter; that is the argument.

"THE WAY PEOPLE SIZE YOU UP" is the subject of an appropriate February advertisement in the form of a blotter, the illustration being of a man who has received a "comic valentine," and the matter upon the influence of the style of one's printing. This is from Betz & Orr, East Liverpool, Ohio.

LEWIS W. DYER, Philadelphia, presents a blotter that is very confusing in its arrangement, not so much because type matter is run over the cuts as on account of there being no definite



LEAFLET BY THE AMERICAN LUMBERMAN, CHICAGO.

not the button but has everything else needed to do good job printing. I would say there is at least one thing lacking besides the button.

A HANDSOME calendar from Smith Bros. & Co., St. Louis, was received rather late, but it deserves mention for its excellent decorative design and display of colors. A rich, conventional design such as this is more attractive than a picture to some men.

A VERY practical advertisement is the little book of receipt blanks, perforated, and bound in a strong cover, which bears the name of the Wiegner Printery, Philadelphia. On each leaf is an embossed imprint, and the inside back cover has a little "talk."

A STRIKING but not unpleasant effect is produced by a triangle of white on a brilliant purple blotter, advertising Woodruff, Ravena, Ohio. Within the triangle black and yellow inks are used with cut-outs for purple, the brief matter being displayed without any elaborate decoration.

THREE or four neat cards of varied display, bearing the name J. C. & W. E. Powers, New York, are all illustrated with the cut of a lighted candle and a bushel basket. As the light is not hid under the bushel I take this to be an assertion of their heading or beginning. A man is likely to use it without ever taking the trouble to see what it is about, since there is nothing to compel attention except the name. Of course this latter fact gives it some value.

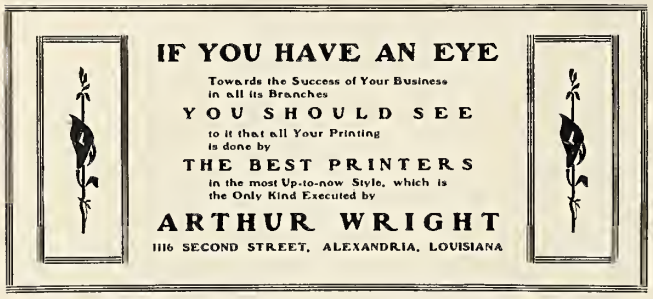
I CAN not say I like a certain pink and black blotter of E. W. Stutes, done for Winship & Ogden, Spokane, for the reason that the heavy gothic, inside of thick rules, masses so solidly that the sense has to be quarried out. Theoretically, the plan is well laid out; with some space to give the matter breath, it would speak out forcibly. The points are well made and nicely subordinated and balanced.

THE Record Printing Company, Bangor, Maine, is very conservative. The form of blotter issued by this office has not varied materially for at least two years, each month having the same heading, a calendar, a half-tone, and a few paragraphs called "Recordettes," in exactly the same relative positions. I should think this form would become ineffective through monotony, and that a new series would help business.

VERSES of Scripture, with sensational headings, make up the matter presented by J. W. Little & Co., Pawtucket, Rhode Island, on recent blotters, with a little advertising of the firm on the side. I am sure the firm will not "print for all," since

many people look upon violent wresting of Biblical quotations as sacrilege. The advertising will appeal to a limited number, who will view it as a religious work rather than a business effort.

Arthur Wright, Alexandria, Louisiana, has frequently of late been found punning upon his own name in the text of his



A BLOTTER.

Ink, red and green; stock, yellow.

blotters. Added to this he has lapsed into verse. The simple display specimens are more attractive in appearance, but undoubtedly it may be well to tickle people's ears occasionally with such as this:

WRIGHT we know is written right,
When we see it written WRIGHT;
But when we see it written WRITE,
We know it is not written right;
For WRIGHT, to have it written right,
Must not be written right or write,
Nor yet should it be written rite,
But WRIGHT, for so 'tis written RIGHT.

The above reminds me that W. H. Wright, Jr., of Buffalo, last year had an advertisement announcing, even before the assassination, that he "would rather be Wright than be President."

It is noticeable in many recently submitted advertisements, especially in booklets and brochures, that a very reserved style of display is used. The typography of these, as seen in a number reproduced, is quite classic according to the consideration of distinct type faces in plentiful relief of white. The ornamentation is very restrained, the designs used being simple, but



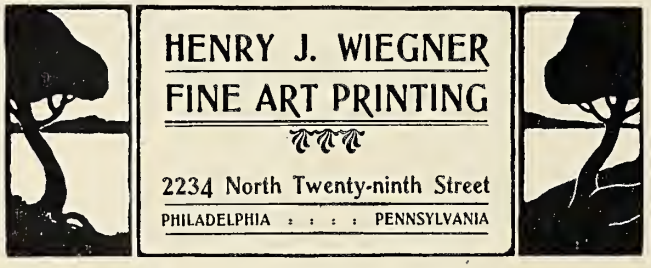
A BLOTTER.

Rules, ornament and middle line in small panel in orange; balance in brown.

well worked out. This evidence of taste is sure to appeal to the men of business who buy printing in large quantities, and therefore give much attention to the quality of it. Business men have a habit of learning a good deal about what they are likely to purchase. An example at hand is the small blotter of F. H. Gerlock & Co., Scranton, Pennsylvania, and the matter upon it would indicate that the writer of the advertisement appreciates this point. Yet the firm, in printing a larger but less refined blotter, have endeavored to give dignity to themselves while using a cut of a man entering a pawnshop, making their "talk" on "What is the Value?" Indeed, what is the value of an advertisement that is forced to adopt a crude "service" cut to a feeling for artistic work? It would have been better to put the cut on a blotter intended for back-street tradesmen, and the rest of the matter, without illustration, on a blotter for distribution in the office blocks.

In an envelope with a corner panel containing an ornament and the words, "What Others Say," I received a 6 by 9 circular on dark blue-gray stock, having within red rule panels a decorative figure of a man reading, and the title, "Opinion." The second leaf continued the title, adding, "Of the daily press as to Danville's most popular printer," then the third leaf (the middle of the circular) was headed, "Lincoln Payne, Job Printer and Bookbinder." The reprint of a press notice of some length followed, set in a clear, old-style roman, with an initial design in gold and red, all within a three-rule border of blue, leaving still a fair margin to the page. The harmony of color was very refined, bespeaking much taste; the press notice assured one as to facilities; so, then, I call this a good advertisement.

I fancy that the design here reproduced will suggest the possibility of effective things for other printers to devise, and



DESIGN FOR ENVELOPE CORNER.

The rules under lines, the center ornaments, and the initials in two upper lines in red; balance in black.

perhaps draw for themselves, putting into practical use some of the instruction that The Inland Printer has been giving.

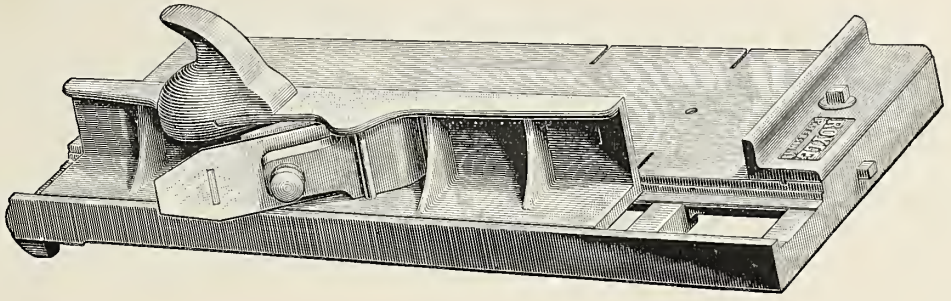
Two mailing cards used by the Thomson Printing Company, Philadelphia, are submitted by Mr. R. H. Dippy. One is a display of type matter in panelings of tint and rulework, which accomplishes a very agreeable result with all its six printings. The other makes a cabinet-sized half-tone photograph of a young lady its claim of attractiveness, subordinating to a very small type, in a light-colored ink, the argument of the card, which is well written but practically lost. The ability of the company seems far better demonstrated by the former.

The Art Printery, San Francisco, makes an interesting folder from matter taken from an advertising magazine, the subject being the shaving of the printer's price and what is really cut off. The leaflet is worthy better stock than the yellow paper it was printed on, and the "border," arranged like a chandelier in the midst of the pages, did not increase its effectiveness. The "Good Luck" blotter was an attractive idea for the first of the year. We reproduce a cut from the envelope.



ENVELOPE CORNER CARD

A circular by C. Eugene Wells, Artistic Printer, Reading, Pennsylvania, is, to my mind, particularly lacking in artistic qualities. Its heading exhibits curved rules, while its one inner page uses a fine old-style initial and a heading of Tudor over slanting Monotone, with both a decorative cornerpiece of line work and a silhouette "speaker" for ornament and illustration. While I know this is not the department of job composition it is obvious that no advertisement can succeed in getting



We Offer a line of shoot-boards of great merit. We build several styles and sizes, also square and beveling planes. All these are very strong, reliable tools, perfectly accurate and of great value to the engraver.

JOHN ROYLE & SONS
PATERSON, N. J., U. S. A.

Crane's Ladies' Stationery

Sold by all Stationers and Booksellers

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's," containing our goods.

THESE goods are suited to the tastes of the most select trade. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing ¼ ream of Note Paper each, and in separate boxes ⅛ thousand Envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing ¼ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

All this Stationery can be relied on as represented

MANUFACTURED BY
Z. & W. M. CRANE
DALTON, MASS.

CROWN PLATES



PICTURES TALK

MORE THAN WOMEN.

DO YOU EVER MAKE THEM TALK FOR YOU?

Every progressive newspaper and job printer should use the Hoke Crown Engraving Plate Process of making cuts. It is simple, quick and inexpensive; used by the largest dailies, also by the smaller weeklies.

Tell us about yourself and we will explain the adaptability of our method to your needs. You make the cuts in your own office. We furnish you with the tools, materials and instruction, and we *guarantee* your *success*. No expensive plant is required. Cost of maintenance is nominal.

We place publishers in correspondence with competent artists when desired. We instruct local artists when requested. All letters answered promptly. Write us. Our many years of experience will help you.

HOKE ENGRAVING PLATE CO.
Patentees and Sole Manufacturers,
St. Louis, Mo., U. S. A. *and* **111 Fleet St., E. C., London, Eng.**

Engravers of ADVERTISING IDEAS

Letterheads, Cards, Checks
Bonds, Cover Designs
in Photo Silho Style
Pen & Ink, Wash Drawings
Half Tones & Line Etchings

CLAY MODELING
WOOD ENGRAVING
ELECTROTYPING

SEND FOR PERFECTION BOOKLET

C. P. FACHER & CO.

221 5TH AVENUE COR. QUINCY ST. CHICAGO.

PHONE MAIN 3859.

ROLLERS

Bingham Brothers Co.

Founded 1849.

Manufacturers of "MACHINE-CAST"
PRINTERS' ROLLERS,
COMPOSITION,
ETC.

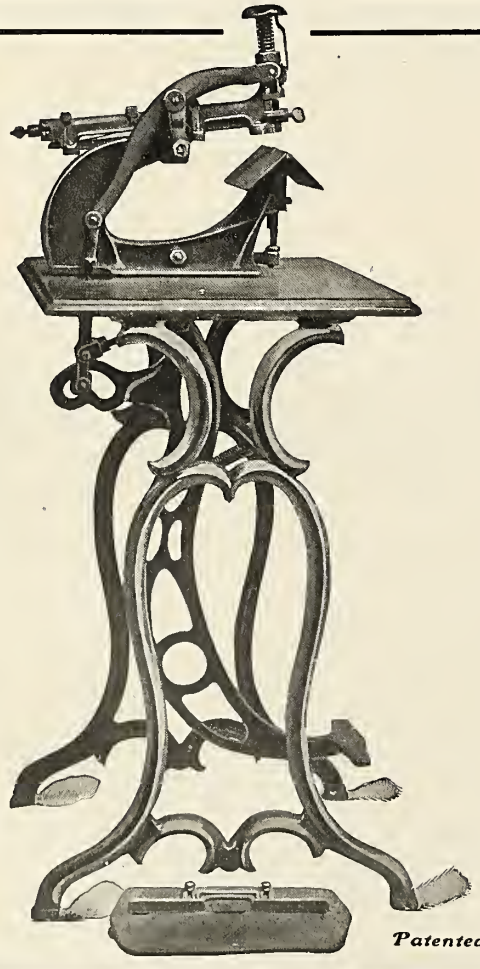
406 Pearl Street, NEW YORK. and 413 Commerce St., PHILADELPHIA.

James White & Co.

PAPER DEALERS

COVER And BOOK PAPERS

210 Monroe Street, CHICAGO



Patented Europe and America.

Write to Us

for information about our

ACME BINDERS

We will gladly answer all questions and send samples of work

Acme Staple Co. Ltd.

500 North Twelfth Street
PHILADELPHIA, Pa., U.S.A.

Gold Medal

Pan-American Exposition, Buffalo, 1901, awarded to

BROWN & CARVER CUTTERS

Hand, Automatic *and* Foot Clamping Machines

Designed to CUT ACCURATELY the GREATEST OUTPUT PER DAY POSSIBLE

OSWEGO MACHINE WORKS

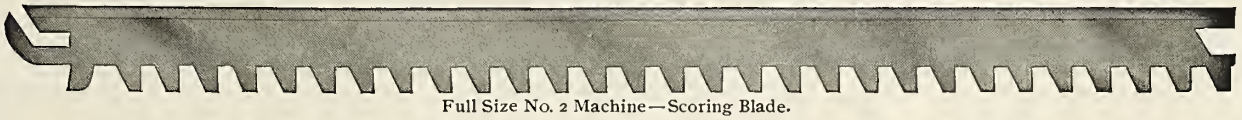
OSWEGO, NEW YORK

STORES { CHICAGO, ILL., 321 Dearborn Street—J. M. IVES, Manager.
LONDON, ENGLAND, 23 Goswell Road—ANDREW & SUTER.

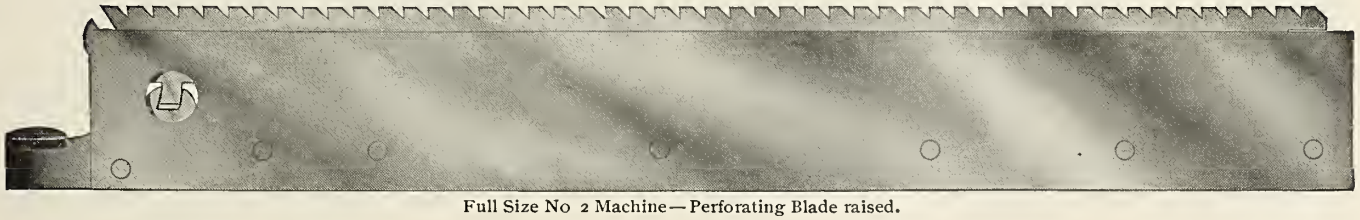
VAN ALLENS & BOUGHTON, . 17 to 23 Rose Street, New York.
THOS. E. KENNEDY & CO., . 414 E. Pearl St., Cincinnati, Ohio.
AMERICAN TYPE FOUNDERS CO., 405 Sansome St., San Francisco, Cal.
MILLER & RICHARD, ... 7 Jordan Street, Toronto, Ont.
AMERICAN TYPE FOUNDERS CO., 606-614 Sansom Street, Philadelphia, Pa.

The Damon Perforating and Scoring Machine

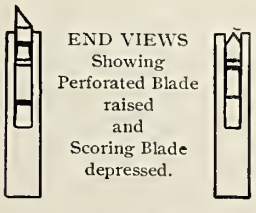
Will SCORE or CREASE as well as Perforate.



Full Size No. 2 Machine—Scoring Blade.



Full Size No 2 Machine—Perforating Blade raised.



END VIEWS Showing Perforated Blade raised and Scoring Blade depressed.

If you are not using it you have not investigated it, for its cost, which is very small, can be saved many times over in any job office. Write to your nearest supply house or to us for descriptive circular.

Locks into form for perforating or scoring the work without inking it at the same time it is printed, saving 100 per cent. Two blades, a perforating and a scoring blade, are fitted to each machine and are easily interchangeable. The blade, which rises and falls at each impression, is operated by a lever coming in contact with a rubber presser quod attached to the tympan.

Made in Four Sizes:

No. 1 —	Perforates or Scores	4⅛	inches
No. 2 —	" "	6⅛	"
No. 3 —	" "	9	"
No. 4 —	" "	11	"

Special Sizes made to order up to seventeen (17) inches length of blades.

In stock and for sale by all typefounders and dealers in printers' materials.

MANUFACTURED BY

Damon Perforator Co.

142 MAIN STREET OLD TOWN, MAINE.

Do You Imitate Typewriting?

If you do, you should use **Little's Printing Ink and Typewriter Ribbons** to match. The Blue Record Ink is recommended for general circular work, perfect match being obtained with Blue Record Ribbons. Send for sample of regular work.

Ink, Trial Pound $3.00
Ribbons Each, 1.00
" Per dozen, 9.00

New York, Chicago, Philadelphia, Pittsburg, London, Toronto

A. P. LITTLE
MANUFACTURER
ROCHESTER, N. Y.

DENNISON'S TAGS
UNIVERSALLY USED.

These Tags have the best printing and writing surface of any tags made. They are uniform throughout in cut and quality. Every tag is exactly alike. Every eyelet and eyelet patch perfectly placed. Every tag perfectly made. They are the strongest — the best grades being reinforced with brass eyelets, and all tag patches being attached with our special waterproof glue.

Furnished in all sizes and qualities.

N. B. — Dennison's Tags save trouble and expense in printing and please customers because of above facts.

QUALITIES UNIFORMLY PERFECT

ASK YOUR DEALER FOR Dennison's, OR WRITE TO OUR NEAREST STORE.

Illustrated price list on application.

TAGS, GUMMED PAPER, LABELS CLASP ENVELOPES, TAG ENVELOPES, WIRE STAPLES, GUMMED SUSPENSION RINGS.

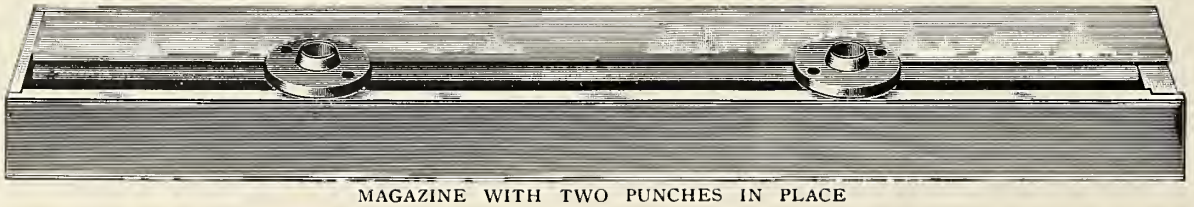
Dennison Manufacturing Co.
THE PIONEER TAG MAKERS.
BOSTON NEW YORK PHILADELPHIA CHICAGO CINCINNATI ST LOUIS.

MULTIPLEX PRESS PUNCH

THE ONLY PUNCH WHICH CAN BE WORKED SUCCESSFULLY ON A CYLINDER PRESS AS WELL AS A JOB PRESS

With magazine for catching the waste disks which prevents the bits of paper from getting on inking rollers or in the type

Locks in the form in any position, taking the place of a piece of furniture 8x50 ems or 8x30 ems, punching the work at the same time it is printed, saving 100 per cent. Write to us or nearest supply house for descriptive circular.



MAGAZINE WITH TWO PUNCHES IN PLACE

PRICE—One 8x30 ems magazine, with 2 dies - - - - - - - - $4.50
One 8x50 ems " with 4 dies - - - - - - - - 6.00
Two 8x30 ems " with 4 dies - - - - - - - - 7.50
One 8x50 ems and one 8x30 ems magazine, with 6 dies - - - 9.75

Size dies: 1/8, 3/16, 1/4, 5/16; per set, 50 cents; all interchangeable.

For sale and in stock by all supply houses **MULTIPLEX PRESS PUNCH CO., 1426 Wabash Ave., Chicago, Ill.**

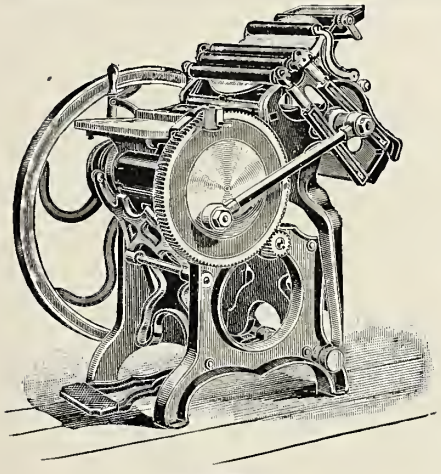
LARGEST LINE *of* Rebuilt Cylinder Presses actually in stock offered *by* Bronson's House

48 and 50 North Clinton Street, CHICAGO.

No. 527—Clause Web Perfecting Press.
No. 305—36 x 57 Hoe Double Cylinder Press.
No. 614—46 x 60 Two-Revolution, 4 roller Cottrell Press.
No. 486—44 x 60 Two-Revolution, 4 roller Potter Press.
No. 617—44 x 60 Two-Revolution, 4 roller Huber Press.
No. 374—41 x 60 Two-Revolution, 4 roller Campbell Press.
No. 609—43 x 56 Two-Revolution, 4 roller Cottrell Press.
No. 293—41 x 56 Two-Revolution, 4 roller Campbell Press.
No. 543—37 x 52 Two-Revolution, 4 roller Campbell Press.
No. 578—36 x 52 Two-Revolution, 4 roller Potter Press.
No. 558—34 x 50 Two-Revolution, 2 roller Campbell Press.
No. 587—33 x 48 Two-Revolution, 2 roller Campbell Press.
No. 589—38 x 54 Cottrell Stop, 6 roller Press.
No. 261—34 x 48 Hoe Stop, 6 roller Press.
No. 604—33 x 48 Potter Stop, 6 roller Press.
No. 427—33 x 47 Three-Revolution Taylor Press.
No. 721—39 x 53 Campbell Oscillator.
No. 279—37 x 52 Hoe Drum Press.
No. 590—33 x 48 Cranston Drum Press.
No. 595—32 x 46 Potter Drum Press.
No. 533—29 x 43 Cranston Drum Press.
No. 621—29 x 42 Potter Drum Press.
No. 616—25 x 40 Cottrell & Babcock Drum Press.
No. 607—21 x 24 Hoe Drum Press.
No. 597—18 x 22 Cottrell Drum Press.
No. 613—17 x 21 Hoe Drum Press.

Rebuilt presses to "beat the band," all in fine shape, first-class condition, and actually in the house. Buyers always satisfied with our machines. Over six hundred sold in six years. Come in and be convinced.

BRONSON'S PRINTERS' MACHINERY HOUSE,
48=50 North Clinton Street, CHICAGO.
Telephone, Main 224. H. BRONSON, *Manager.*


Jones Press

The Jones Press

Is the Strongest Job Press Made

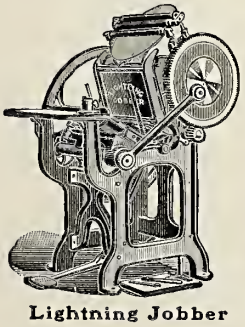
It has Time and Labor Saving Devices found on no other Disc Press.

A Testimonial.....

I purchased one 12 x 18 and one 8 x 12 Jones Press and would not exchange them for any job press in the world. I printed 1,000 books of 280 pages each, containing blank forms and half-tones, and the Duplex Ink Fountain did its work so nicely that there isn't a noticeable difference in the ink distribution on a single page of the books. The Brake, Form-starter, Throw-off, and numerous improvements must be tried to be appreciated. The presses run noiseless and are very fast, and are money-makers.—G. H. SLOCUM, Caro, Mich.

.....We Have Hundreds of Others.

Write for Circulars and Descriptive Matter and Our New Catalogue.


Lightning Jobber

The Lightning Jobber

Simple, Durable, Strong, Fast.

The Best Low-Priced Press in the World

FOR SALE BY ALL DEALERS

The Ideal

Has no Equal

Heavy Brace under Cutting Surface.

Quick-moving Back Gauge.

Stick has sixteen Cutting Surfaces.



Ideal Cutter

MANUFACTURED BY

The Jones Gordon Press Works

(Successors to THE JOHN M. JONES CO.)
PALMYRA, N. Y.

SAMPLE SETS OF

Copperplate Engraving Steel Die Embossing

CONTENTS. INVITATIONS—Wedding, Anniversary, Banquet, At Home, Dinner, Reception and Club, in Shaded Old English and other late styles. CARDS—Calling, Business, Representative. EMBOSSING—Monograms, Shield Dies, Addresses, Coats-of-Arms, etc.

A COMPLETE LINE OF SAMPLES comprising seven three-leaf folders, 7½ x 14 inches, displaying specimens of our engraving and embossing, with price-list accompanying same, quoting a separate itemized price on each sample. Many orders are lost simply because you can not estimate the price and talk with intelligence regarding this class of work.

Write for information

Our Latest Specimens

SPRING WEDDING INVITATIONS
COMMENCEMENT INVITATIONS
COMMENCEMENT PROGRAMS

WRITE FOR SAMPLES

WM. FREUND & SONS
ESTABLISHED 1865
174-176 State Street - - CHICAGO

BUSINESS OPPORTUNITIES

Printing and Allied Trades

Splendid opportunities for bright and intelligent young men and conservative investors.

$35,000—Good terms, to responsible parties, at 6 per cent; big plant; big business; big opportunity for development. (Mich.)

$17,000, with competent service, buys one-half interest in a printing office doing $75,000 worth of high-class business per year; equipment alone is worth over $30,000; capital needed to enlarge. (Near New York.)

WANTED—A bright printer of intelligence, familiar with the technical side of printing, who has money to put into a business that is susceptible of large development; must be young and ambitious. (Philadelphia.)

$1,000 and Services—A good advertising man and also an editor with same amount can each get a one-third interest; seventeen local papers published. (New Jersey.)

$1,500—Half interest in a small office in Fulton Street, New York City.

Printing Office in Beekman street will take a working partner, or sell one-third interest for $2,000.

$4,500 will buy a plant doing $20,000 worth of business; $2,000 cash, balance in trade (New York City.)

Wanted—An active, hustling man who can get business and is a good salesman. He should be familiar with the office end of the printing business so as to be able to make estimates. With or without capital. Large edition printer, special facilities for pamphlet and almanac work. (New York State.)

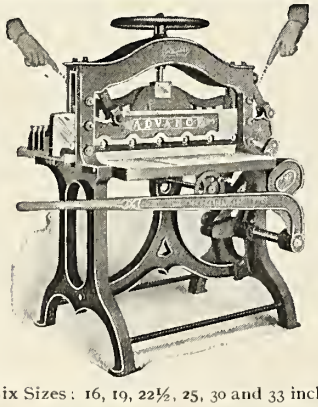
Other attractive offers for large and small investments. Send for printed list.

I enjoy the acquaintance and confidence of many of the best and largest printers in almost every State in the Union, and my advantages for securing favorable inducements in these special lines are unquestionable.

PAUL NATHAN, PRINTERS' BROKER
Metropolitan Life Building
Corner Madison Avenue and 23d Street
NEW YORK CITY



Two Sizes: 30 and 33 inch



Six Sizes: 16, 19, 22½, 25, 30 and 33 inch

The ADVANCE POWER CUTTER

A strong, convenient, substantial Cutter—Steel Clutch—Steel Clutch Pinion—Steel Intermediate Gear—Steel Intermediate Pinion—All Shafts, Studs and Screws made of Steel. Good from start to finish—Send for complete illustrated circular.

SOLD BY DEALERS EVERYWHERE

Manufactured by THE CHALLENGE MACHINERY CO., 2553 Leo St., CHICAGO

The ADVANCE LEVER CUTTER

Artistic design—Accurate construction—Easy to handle—Knife-bar adjustment to take up wear. The "EASY LEVER"—many other good points. Ask for illustrated circular, giving complete description and prices.

When You Are Ready to Purchase

Electrotype, Stereotype, Engraving Machinery

of the quickest and most durable type, and which meets the requirements of the trade in every respect,

Write to Us. We Have It

—FOR—

Quick Delivery at Reasonable Prices.

Our Curved, Flat and Combination Routing Machines

are *absolutely* the *FASTEST* in the world. Ease of operation, high speed without vibration, are features of excellence of these machines.

GEO. E. LLOYD & CO.

194-204 South Clinton Street, CHICAGO, ILL.



—the Standard Visible Writer.

Solidity apparent.
Durability unquestioned.
Record unequaled.
It writes in sight.
Investigation invited.
Art catalogue free.

THE OLIVER TYPEWRITER CO.
135 Lake St., Chicago, U. S. A.
Foreign Office, 42 Poultry, London, England.

Number while you Print!

SAVING 100%

Investment Returned in Two Weeks



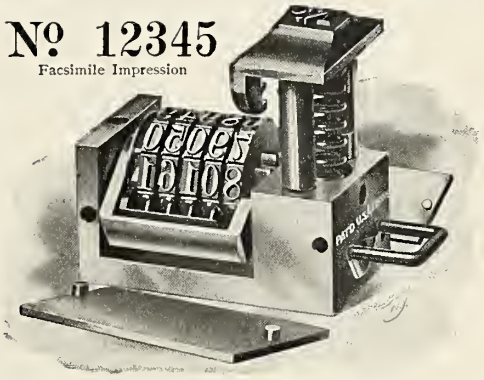
Absolutely Accurate . .

Fully Guaranteed

$12.60 Net

Bates Model No. 27

No. 12345
Facsimile Impression



View, showing parts detached for cleansing.

ADOPTED AND *NOW* USED
—BY—

United States, French and Russian Governments,
Canadian Bank Note Co.
Hamilton Bank Note Co.
Autographic Register Co. (N. Y.)
Rand, McNally & Co.
Poole Bros.
A. R. Barnes & Co.
Hall Lithograph Co.
Webb Stationery & Ptg. Co.
Woodward-Tiernan Co.
Levey Bros. & Co.
Dennison Mfg. Co.
Rand-Avery Supply Co.
Carter-Crume Co.

Our Model No. 27 is the *only* Type-High Machine *carried in stock* and recommended by all Branches of . .

American Type Founders Co.
Barnhart Bros. & Spindler.
Golding & Co.
Toronto Type Foundry.
The J. L. Morrison Co.
The Inland Type Foundry.

Features of vital importance in design and construction which make the best Type-High Numbering Machine in the world

1st—A *forged* steel plunger *geared direct* to the actuating pawl swing—no intervening pins, levers or screws.

2d—Steel *side plates* which are instantly removable—held in position without screws, strengthening case and preventing interference of type matter with the movement.

3d—A non-breaking main spring located *centrally* under plunger—not at one side with a tendency to upset the plunger.

4th—A steel stroke-limiting staple instantly removable—no screws.

5th—A non-breaking unit retaining pawl spring, wound on *both* sides of pawl—providing uniform pressure—not attached to pin in pawl with a tendency to upset the pawl.

6th—A steel drop cipher of superior strength—no pins or screws.

7th—A non-breaking bronze-brass case—not a cheap, forced casting of brittle composition, subject to fracture under pressure in the form.

Special Numbering Heads for Harris Presses

Model No. 29—For Numbering Cash Sale Books.

No. 35 1 to 50 repeating automatically. Same advantages of construction as our Model No. 27 **$9.00 Net**

Immediate Deliveries. No Delays

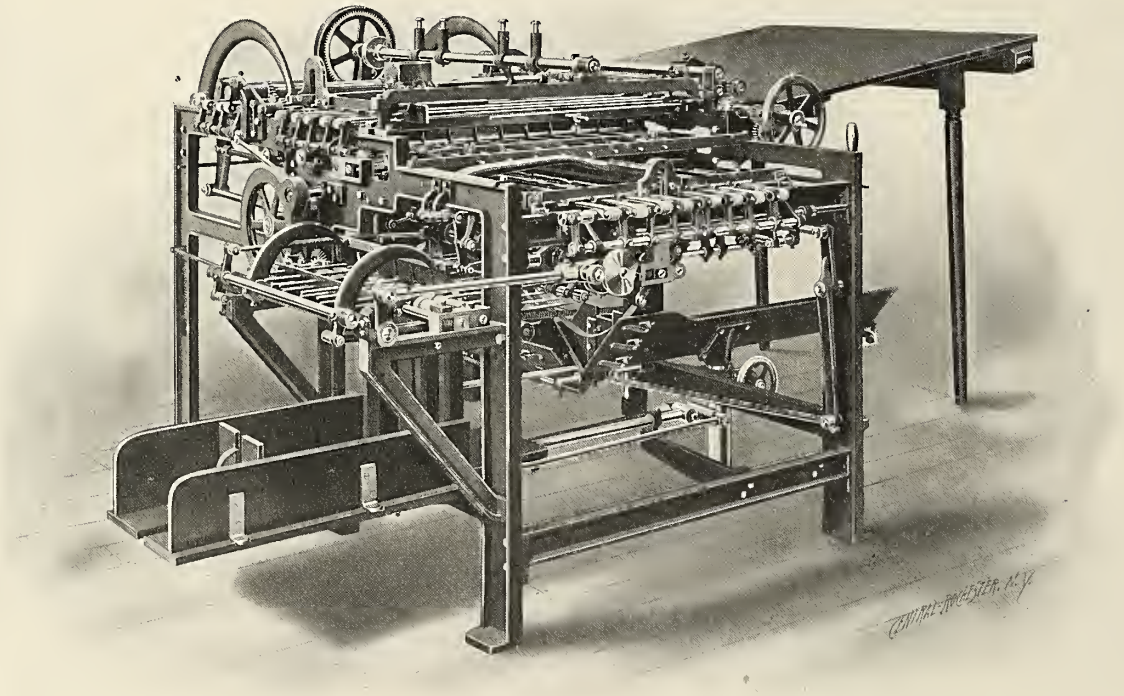
THE BATES MACHINE COMPANY
General Office—346 BROADWAY, NEW YORK, U.S.A.

Branch:
2 Cooper St., Manchester, Eng.

Agencies:
London, Paris, Frankfurt, Sydney.

ALWAYS SOMETHING NEW
ALWAYS THE LATEST

New All-around Catalogue Folder



DESCRIPTION

Has seven sets of folding rolls. Has Automatic Sheet Retarder. Has Automatic Side Registers at all folds. Has Automatic Head Perforators that prevent "buckling" on all work. Has Adjustable Packers that are movable up and down to suit various sizes of work. Automatic Points can be added when required.

RANGE

It folds eights, twelves, sixteens, twenty-fours and thirty-twos either regular or the long way. It folds double eights, twelves, sixteens, twenty-fours and thirty-twos two-on.

MADE BY

BROWN FOLDING MACHINE CO.

ERIE, PENNSYLVANIA

This is a fac-simile of Niagara Paper Mills Nonsense Calendar for April, being the fourth effort of their 1902 series, which is yours, mail fetched free, just for the asking. You know their address is Lockport, N. Y., U. S. A.



Cover Papers

May be had of the following Wholesale Paper Dealers:

Henry Lindenmeyr & Sons,		New York, N. Y.
Bradner Smith & Co.,		Chicago, Ill.
Garrett-Buchanan Co.,		Philadelphia, Pa.
Graham Paper Co.,		St. Louis, Mo.
A. Storrs & Bement Co.,		Boston, Mass.
The Chatfield & Woods Co.,		Cincinnati, O.
A. Zellerbach & Sons,		San Francisco and Los Angeles, Cal.
Dobler & Mudge,		Baltimore, Md.
E. C. Palmer & Co.		New Orleans, La.
Standard Paper Co.,		Milwaukee, Wis.
McClellan Paper Co.,		Minneapolis, Minn.
Kansas City Paper House,		Kansas City, Mo.
Carpenter Paper Co.,		Omaha, Neb.
C. M. Rice Paper Co.,		Portland, Me.
Plymouth Paper Co.,		Holyoke, Mass.
Alling & Cory,		Rochester, N. Y.
The Courier Co.,		Buffalo, N. Y.
J. & F. B. Garrett,		Syracuse, N. Y.
Hudson Valley Paper Co.		Albany, N. Y.
Troy Paper Co.		Troy, N. Y.
W. W. McBride & Co.,		Pittsburg, Pa.
Johnston & Co.,		Harrisburg, Pa.
Megargee Bros.,		Scranton, Pa.
M. J. Earl,		Reading, Pa.
E. Morrison Paper Co.		Washington, D. C.
Kingsley Paper Co.,		Cleveland, O.
Central Ohio Paper Co.,		Columbus, O.
The Blade Printing and Paper Co.,		Toledo, O.
Beecher, Peck & Lewis,		Detroit, Mich.
W. A. Stowe,		Grand Rapids, Mich.
Crescent Paper Co.,		Indianapolis, Ind.
J. C. Parker Paper Co.,		Louisville, Ky.
Morgan & Hamilton Co.		Nashville, Tenn.
St. Paul Paper Co.,		St. Paul, Minn.
Schleuder Paper Co.,		Austin, Minn.
Duluth Paper & Stationery Co.		Duluth, Minn.
Old Dominion Paper Co.,		Norfolk, Va.
Antietam Paper Co.,		Hagerstown, Md.
The S. P. Richards Co.,		Atlanta, Ga.
Scarff & O'Connor Co.,		Dallas and Houston, Tex.
Scarff & O'Connor Co.,		Oklahoma, Ind. Ter.
Peters Paper Co.,		Denver, Col.
New York & Utah Paper Co.,		Salt Lake City, Utah.
Pacific Paper Co.,		Portland, Ore.
H. N. Richmond Paper Co.,		Seattle and Tacoma, Wash.
Gray, Ewing & Co.,		Spokane, Wash.
Passmore Paper Co.,		Butte, Mon.
W. V. Dawson,	(Exclusive Agent for Canada)	Montreal, Que.

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISING NOVELTIES OF WOOD.

American Manufacturing Concern, Jamestown, N. Y.

ADVERTISING SPECIALTIES.

Marshall Mfg. Co., 190-192 Fifth ave., Chicago.

AIR BRUSH.

Thayer & Chandler, fountain air brush. 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMMES AND INVITATIONS.

Bahrenburg & Co., ball programmes, tassels and bevels. 29 Beekman street, New York.

Butler, J. W., Paper Co., 212-218 Monroe st., Chicago. Ball Programmes, Folders, Announcements, Invitations, Tickets, Society Folders.

BINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

Isaacs, Henry C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER.

Thomas Garnar & Co., manufacturers. 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, Incpd., 139 Lake street, Chicago. Also, paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also, mounting woods.

BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under "Type Founders."

Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

CARBON BLACK.

Cabot, Godfrey L., Boston, Mass.

CARDS AND CARDBOARD.

Bahrenburg & Co., 29 Beekman st., New York. Formerly with Hastings Card and Paper Co.

CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE-MAKING AND EMBOSSING.

Shepard, The H. O., Co., 212-214 Monroe street, Chicago. Write for estimates.

CHALK ENGRAVING PLATES.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

Atlantic Carbon Works. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel and Copper Plate Co., 150 Nassau st., New York. Celebrated satin-finish plates.

DIE SINKERS.

Wagenfohr, Charles, 140 West Broadway, New York City. High-grade work.

ELECTROTYPERS AND PHOTO-ENGRAVERS.

Ringler, F. A., Co., 26 Park Place, New York city. Electrotyping and photoengraving.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Drach, Chas. A., Electrotype Co., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York city. "Good work quickly done."

Hurst Electrotype Co., 82 Fulton street, New York. Electrotyping and stereotyping.

Juergens Bros. Co., 140 to 146 Monroe street, Chicago. Also, engravers and electrotypers.

McCafferty, H., 34-36 Cooper sq., NewYork. Half-tone and fine-art electrotyping a specialty.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

Rowell, Robert, Louisville, Ky. Oldest electrotype foundry in the South.

Scott, Geo. C., & Sons, electrotypers. 208 Summer street, Boston, Mass.

Whitcomb, H. C., & Co., 42 Arch street, Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Caps Bros., Kansas City, Mo., U. S. A.

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago; 15 Tudor street, London, E.C. Complete line of most advanced machines, all our own make.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

The Murray Machinery Co., Kansas City, Mo. Electrotype, stereotype and etching machinery.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

ELECTROTYPING AND STEREOTYPING.

Kellogg, A. N., Newspaper Co., 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety miscellaneous cuts.

EMBOSSERS AND STAMPERS.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

EMBOSSING DIES AND COMPOSITION.

Peters, C. J., & Son, Boston, Mass. Embossing dies, embossing compound, stock cuts.

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United States Envelope Company, Springfield, Mass. Every description of envelope in stock or made to order. Famous for high-grade papeteries. Seventy-five distinct lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass.; Holyoke, Mass.; Rockville, Conn.; Worcester, Mass.; Hartford, Conn.; Milwaukee, Wis.

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American Steel & Copper Plate Co., 150 Nassau street, New York.

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Globe-Wernicke Company, The, Cincinnati. Broadway and White street, New York; 224-228 Wabash avenue, Chicago; 91-93 Federal street, Boston; 7 Bunhill Row, London, E. C.

FOIL.

Crooke, John J., Co., 149 Fulton street, Chicago.

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Dexter Folder Co., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn street; Boston, 12 Pearl street.

Preston, Richard, 45 Pearl street, Boston, Mass. Folding and wire-stitching machines.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

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Star Printing Ink Works. F. A. Barnard & Son, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City, Omaha, Des Moines. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89-95 Merwin street, Cleveland, Ohio.

JOB PRINTING PRESSES.

Boston Printing Press Co., 176 Federal street, Boston, Mass.

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Languages Printing Company, 114 Fifth avenue, New York. Books; magazines. Slugs; plates.

Rooney & Otten Printing Co., 114-120 W. 30th st., New York. Publishers' work a specialty.

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Kellogg, A. N., Newspaper Co., 73 West Adams street, Chicago.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

The Eagle Smelting & Refining Works, B. Lissberger & Co., props., 738-740 E. 14th st., N. Y.

LITHOGRAPHERS TO THE TRADE.

Goes Lithographing Co., 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

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Champion Coated Paper Co., Hamilton, Ohio.

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MERCANTILE AGENCY.

The Typo Mercantile Agency, general offices, 87 Nassau street, New York city. The special agency of the trade made up of the paper, book, stationery, printing, publishing and kindred lines.

MONOTYPE METAL.

Blatchford, E. W., & Co., metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

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Bates Manufacturing Co., 83 Chambers st., N.Y. Sole manufacturers of Bates *and Edison* Automatic Hand Numbering Machines. No connection with any other firm of similar name. Remember, our address is 83 Chambers street, New York; Chicago, 144 Wabash avenue; London, Eng., 34 Queen st., Cheapside, E. C. Factory, Orange, N. J., U. S. A.

Wetter Typographic Numbering machines print and number at one impression. 521 Kent ave., Brooklyn, N. Y. Sold by all dealers.

PAPER BOX MACHINERY.

American Type Founders Co. See list of branches under "Type Founders."

PAPER CUTTERS.

American Type Founders Co. See list of branches under "Type Founders"

Eardley & Winterbottom, 125-127 Worth street, New York.

Morgans & Wilcox Mfg. Co., Middletown, N. Y.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 184 and 186 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

PAPER DEALERS—GENERAL.

Dobler & Mudge, Baltimore, Md.

Elliott, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

Japan Paper Co., 36 East Twenty-first street, New York city. See ad. in this paper.

PAPER JOGGERS AND COUNTERS.

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Crane Bros., Westfield, Mass. Makers of ledger and linen papers.

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Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone line, wood engravers, electrotypers.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son, Boston, Mass. Half-tone, line and wax engravers.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photo-engravers.

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Williamson-Haffner Engraving Co., 1633 Arapahoe street, Denver, Colo.

PHOTOENGRAVERS' MACHINERY AND APPLIANCES.

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago. Complete outfits a specialty.

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Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago. Mfrs. Reliance Special.

PHOTOENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.

Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOENGRAVING.

Kellogg, A. N., Newspaper Co., 73 West Adams street, Chicago. Half-tone and line engravers.

PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, sole publishers of Photochrom and Phostint, Detroit, Mich.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

PRESSES—CYLINDER.

American Type Founders Co. See list of branches under "Type Founders."

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.

PRESSES—HAND OR FOOT.

Kelsey Press Co., Meriden, Conn.

PRESSES—ROLL-PAPER.

Caps Bros., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

PRESSES—JOB PRINTING.

American Type Founders Co. See list of branches under "Type Founders."

Eardley & Winterbottom, 125-127 Worth st., N.Y.

Isaacs, Henry C., 10 and 12 Bleecker street, N. Y.

PRINTERS' MATERIALS.

American Type Founders Co. See list of branches under "Type Founders."

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago. Specialties: brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

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Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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Kennedy, T. E., & Co., 414 East Pearl street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

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Chicago Roller Co.; also, tablet composition. 84 Market street, Chicago.

Dietz, Bernhard, Grant and Mercer streets, Baltimore, Md.

Godfrey & Co., printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First avenue, Pittsburg, Pa. Established 1871. Try our padding glue.

Hart & Zugelder, Rochester, N. Y. Also, bookbinders' flexible glue.

Maigne, O. J., 324-328 Pearl street, New York city. Also, pressroom paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

American Type Founders Co. See list of branches under "Type Founders."

Preston, Richard, 45 Pearl street, Boston, Mass. Printing, folding and wire-stitchers.

RUBBER STAMP MACHINERY.

Dorman, J. F. W., Co., Baltimore Md. All rubber stamp supplies, type, small presses, etc.

SECONDHAND MACHINERY.

Campbell, Neil, Co., 23 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

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Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

TARCOLIN.

Chicago Solvent Supply Co., 153 S. Jefferson st., Chicago.

TIN-FOIL.

Crooke, John J., Co., 149 Fulton street, Chicago.

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U. S. Envelope Co., Springfield, Mass. Seventy-five distinct lines of toilet papers.

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Bruce's New York Type Foundry, 13 Chambers street, New York.

Crescent Type Foundry, 346-348 Dearborn street, Chicago.

Hansen, H. C., type founder and printers' supplies. 190-192 Congress street, Boston Mass.

Inland Type Foundry, S. E. cor. 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago. Inventors of Standard Line Unit Set Type.

Newton Copper-Facing Type Co., 18-20 Rose st., New York. Established 1851.

WOOD TYPE.

American Type Founders Co. See list of branches under "Type Founders."

Empire Wood Type Co., 79 Centre st., New York. Manufacturers enameled and plain-faced wood type and general wood goods for printers' use. Write for catalogue.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

"FITTING ROUND PEGS INTO ROUND HOLES"

THE STATEMENT is frequently made that there never were better chances of success than there are to-day. To the average workingman this seems a gross misstatement of actual facts. The reason is that although willing to avail himself of such opportunities he can not find them, and consequently he concludes that they do not exist, and he is compelled to plod along as an employe, working at journeyman's wages, although he has all the necessary qualifications for greater success.

I have been surprised at the great number of really splendid opportunities there are for ambitious and capable young printers to get into a growing business where energy and ability will count for more than money and influence, and where the possibilities of success are almost unquestionable.

My acquaintance among the printers of the United States brings to me information of these splendid chances, because my business is to "fit round pegs into round holes"—to tell the man of ability, whose means are too small to start in business on his own account, where there is a business opening that will not only be a safe investment for his hard-earned savings, but where his personality and his energy will enable him to develop that investment and share in the benefits as an owner instead of merely working for wages.

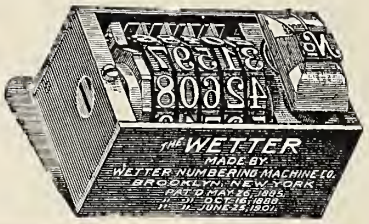
As a Printer's Broker, one of the branches of my business is to help business men to surround themselves with people who are capable of assuming some of the responsibilities of a growing business and assist in its development. Some of the greatest successes the commercial world has known have been developed only by having a corps of interested men of ability who knew that they would be sharers in the fruits of their own labors.

Business men in the printing and allied trades engage me to find the right men for their especial needs, and I have a variety of exceptional opportunities for those qualified to fill them. This is not an employment bureau, and there is no charge to those who take up the opportunities. If the reader of this announcement is capable and ambitious, and can fill the requirements, and is looking to better his condition in life, it is probable that I can help him. Send me particulars.

PAUL NATHAN : : Printer's Broker

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It is the only perfect machine made—that's putting it strong, but we can back up this claim. Have thousands of letters of commendation from printers all over the world, lauding the WETTER away above any device used in a printing office.

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Recommended and For Sale by every Type-founder and Dealer in Printers' Supplies.

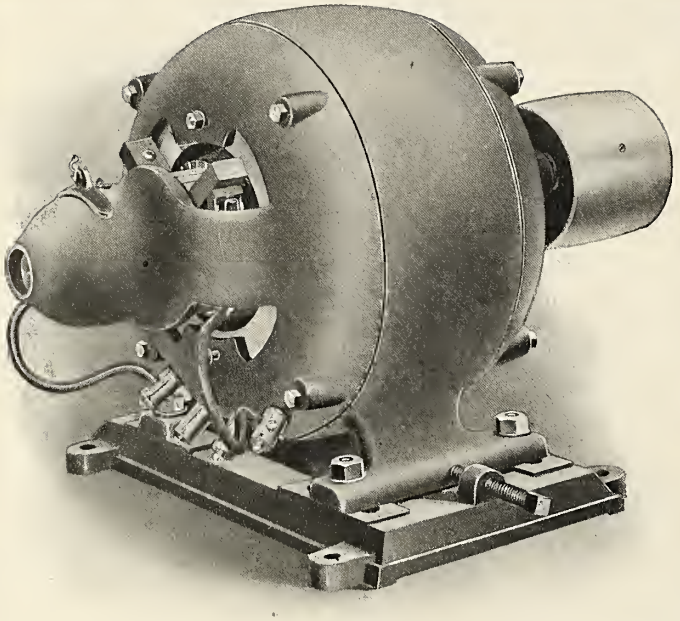
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We consider its use essential in the preparation of the various Half-tone Inks now so much used. We are, Very truly yours,

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The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

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We shall continue to use "Peerless" in our Half-tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

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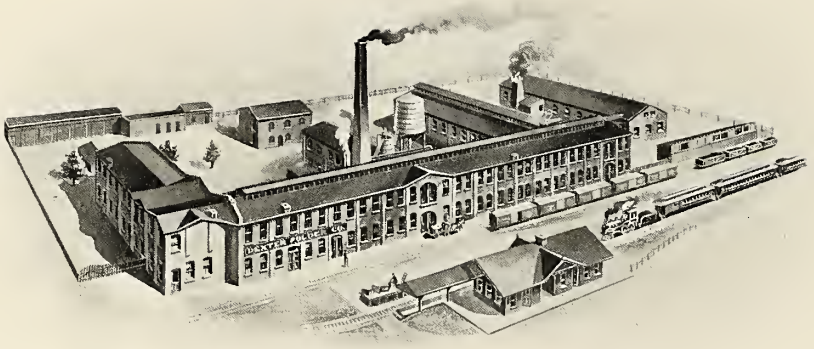
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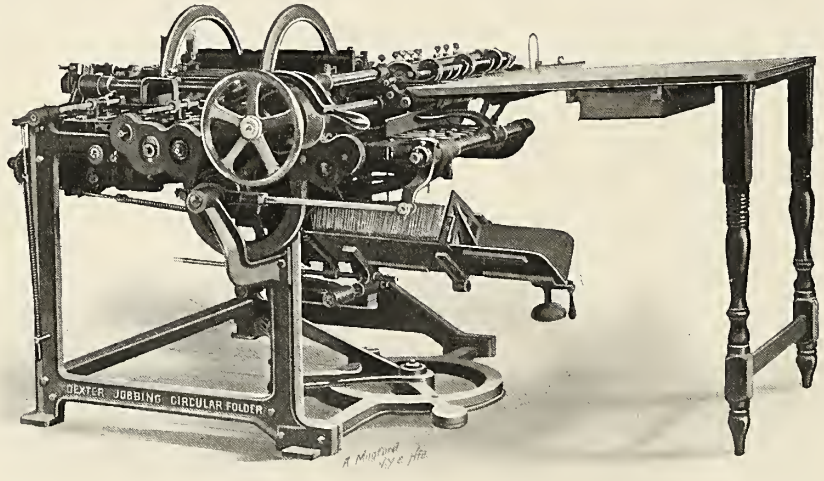
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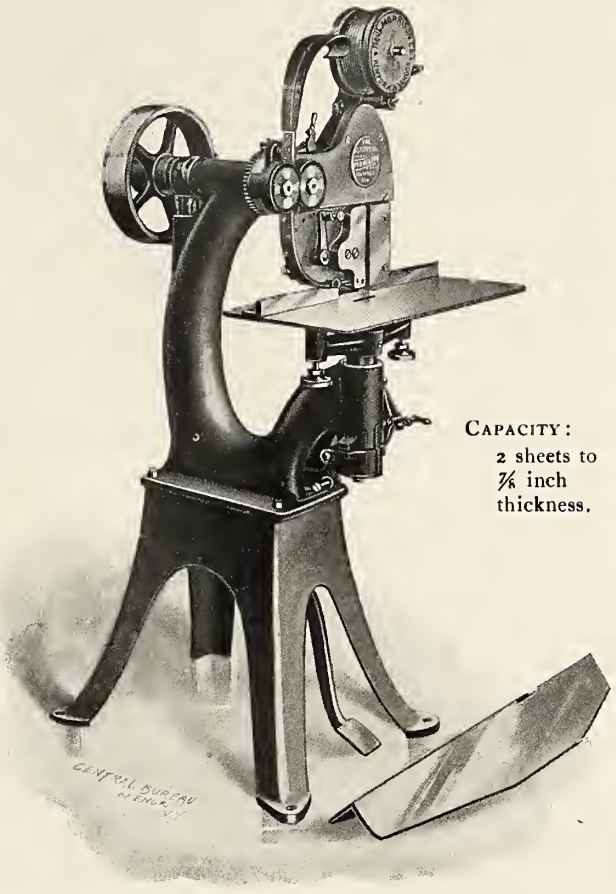
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BOSTON
12 Pearl Street

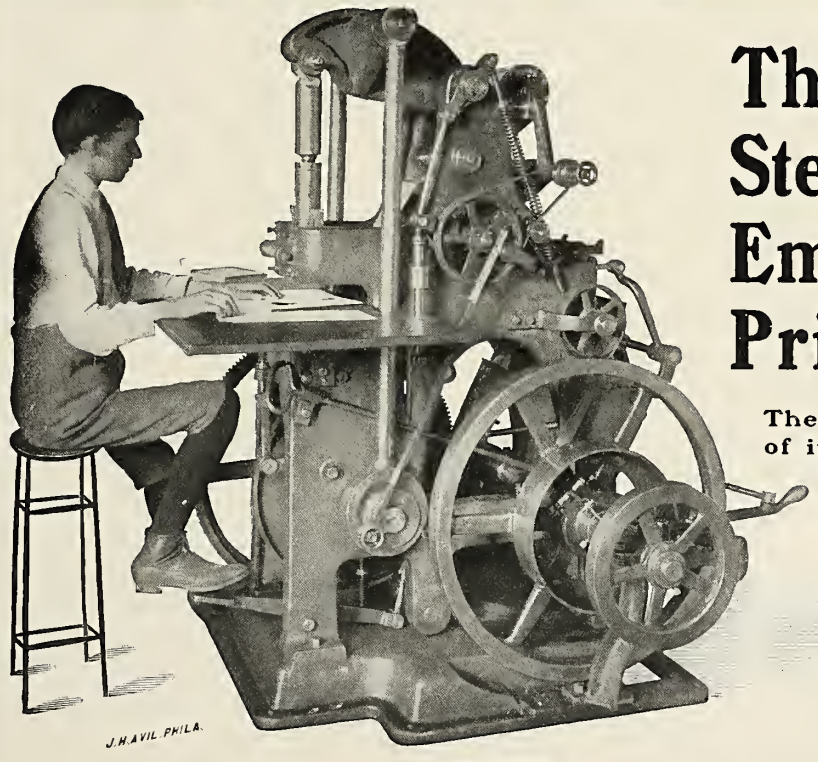
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2 sheets to
7/8 inch
thickness.



THE VICTOR

The "VICTOR" Steel Die Power Embossing and Printing Press

The only entirely satisfactory press of its kind in the market to-day.

POINTS

Only three adjustments to press.
The only press that trips the impression at any point while running.
Saves ink, saves wiping paper, saves time.
Will stamp any die to limit as fast as feeder can handle the paper.
The only press that absolutely locks die chuck when impression is taken.

Presses Built in Two Sizes

No. 1 — Size of Die, . 3 x 5 inches
No. 2 — Size of Die, . 3½ x 8½ inches

WRITE FOR SAMPLES AND FULL INFORMATION

The Fullard Manufacturing Co., Inc.
624 and 626 Filbert St., PHILADELPHIA, PA.

DOUBLE-TONE

BLACK AND COLORED INKS FOR HALF-TONE WORK OF EVERY KIND

THE LATEST ACHIEVEMENT IN THE MANUFACTURE OF PRINTING INKS

BETTER, STRONGER, SAFER INKS

THAN WERE EVER MADE BY US OR ANY ONE ELSE
EFFECTS HERETOFORE UNKNOWN NOW EASILY PRODUCED

TWO OR THREE COLORS PRINTED WITH ONE IMPRESSION

WE CLAIM VERY MUCH, BUT WE ARE READY TO PROVE IT ALL

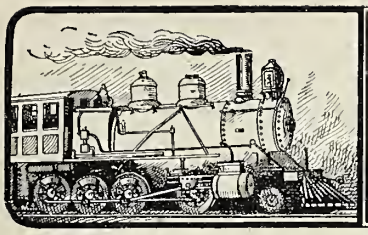
PRINTERS, HALF-TONE PLATEMAKERS, PUBLISHERS, YOU ARE ALL INTERESTED IN THIS MORE THAN YOU MAY THINK

IT IS A MORE RADICAL IMPROVEMENT THAN THE HALF-TONE ITSELF, WHICH WITH THESE INKS CAN BE PRINTED AS IT SHOULD BE

SIGMUND ULLMAN CO.

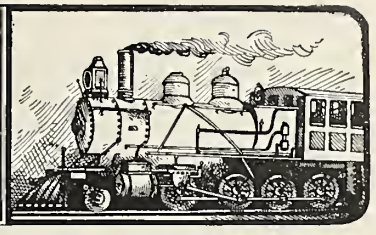
INKMAKERS

NEW YORK, UNITED STATES OF AMERICA



LAKE SHORE BLACK

FOR CATALOGUE WORK.



"It doesn't Skin or Offset — Has got 'em all Skinned and Upset."

50 Cents per Pound (Net)

THE HIGHEST DEGREE OF PERFECTION IN A PRINTING INK.

Made only by THE GLIDDEN & WHITE CO., Printing Ink Makers, Cleveland, Ohio.

OUR COMPLETE TINT FORMULÆ SENT FREE with every order for Lake Shore Black.

Frank McLees & Bros.

Engravers and Printers of Cerotypes.

216 William Street,

New York.

THIS letter-heading is familiar to the printing trade generally; it has been printed on numerous circular letters that we have sent out and is the heading that we use on our own stationery. This particular plate has been printed more than 50,000 times.

We are the only makers of CEROTYPES. There are other engravers who pretend to make Cerotypes, and some of our friends who have patronized them have been victimized. The following letter from Buenos Aires, South America, is a sample of many that we have received.

GENTLEMEN,—In August last we sent to a New York agent an order for Cerotypes and electros of same, and wrote as follows: "We hear that F. McLees & Bros., of 216 William Street, are the very best for Cerotype work, but you are at liberty to place our order elsewhere if you know of any one better." We have received the Cerotypes (?), but are in total ignorance of the name of the makers, as the agent does not so enlighten us either in his letter or invoice. We can not credit for a second that the work has been done by you, as most of the blocks are execrably executed. We enclose proofs (struck off in New York), from which you can see the class of engraving done; too heavy head strokes; irregular, uneven and shaky letters. None of the letters are at all like, in character, the specimens (lithographed) that we sent, nor like your specimen sheets sent us. Will you please let us know if the work was done by you or not, and oblige, Yours truly, J. H. KIDD & CO.

Enough said. FRANK McLEES & BROS., 216 WILLIAM ST., NEW YORK.

Automatic Register on the Job Press

WHATEVER comes along, remember Megill is the first in this class of Automatics as in Gauge Pins, and has reached a construction containing advantages that no other can.

Beware of Infringements.

"SIMPLY INCREDIBLE AT SUCH A PRICE."



Pioneer of Gauge Pins to the world and up-to-date.

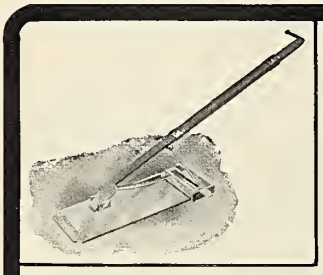
Write for Catalogue.

Edward L. Megill

Inventor and Manufacturer

60 Duane Street, NEW YORK

1-11



$100 Prize Contest

$100 Owners or Operators of Platen Presses are invited to send for full particulars $100

BOOTON'S AUTOMATIC REGISTER GAUGE MAKES PERFECT REGISTER EASY
Used and endorsed by the Roycroft Shop and other good printers

The C. H. BOOTON COMPANY, Gallipolis, Ohio, U.S.A.

Open Methods

"THE politicians can beat me burrowing, but they can not beat me flying, and if I can keep them in the air folk can see as much of them, and so can I, as they can of me."

The above remarks, made by the Hon. Seth Low, carried more weight than a long-drawn-out speech, and considerably helped his election as Mayor of Greater New York.

I am taking the liberty of applying them to my own case, as I have yet to meet defeat in a fair, open race for business. I can not do any burrowing. I employ no agents. I have no branch houses. By business is transacted solely by mail, and when I receive an order from the boss I can't slide around to the rear door and blow the boys who use the stuff. My goods stand on their merits, and when they fall down I cheerfully refund the money and pay the transportation charges.

Out of 10,832 orders filled last year I had to return the cash in only a half a dozen cases. Send for a copy of my price-list, and compare it with what you have been paying for inks on credit. If the saving doesn't warrant sending me an order, I won't expect to hear from you. Don't forget my terms are cash with order, otherwise I won't ship the goods.

Address

Printers Ink Jonson

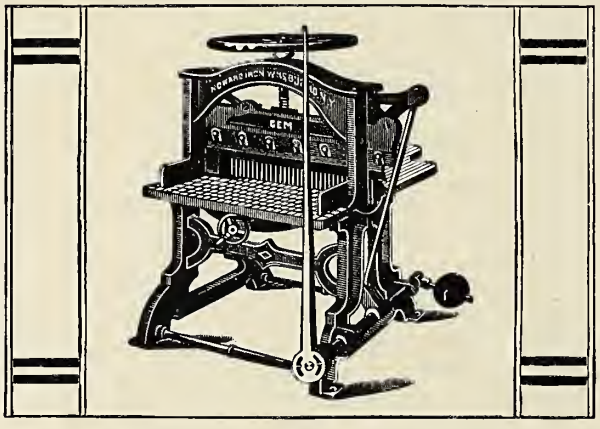
17 SPRUCE STREET, NEW YORK

"GEM" PAPER CUTTER

Manufactured by

HOWARD IRON WORKS, Buffalo, N.Y.

Established 1847

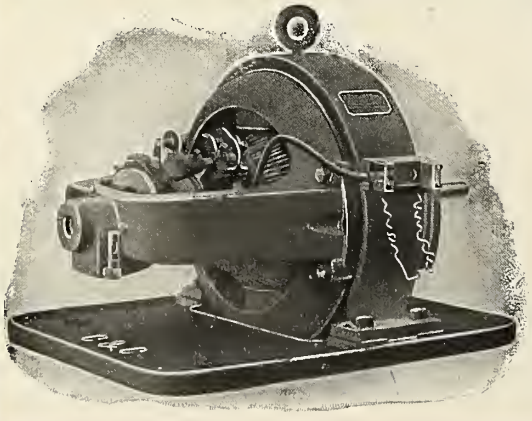


The "GEM" has all improvements and is well known to the trade. Twenty-five years on the market.

ALSO

Victor and Diamond Hand and Power Cutters.

SEND FOR CATALOGUE. Mention Inland Printer.



No "Up-to-Date" Printing House

is properly equipped for the Prompt, Clean and Economical Execution of its orders unless its machinery is driven by the

Celebrated

"C & C" Electric Motors

Manufactured by

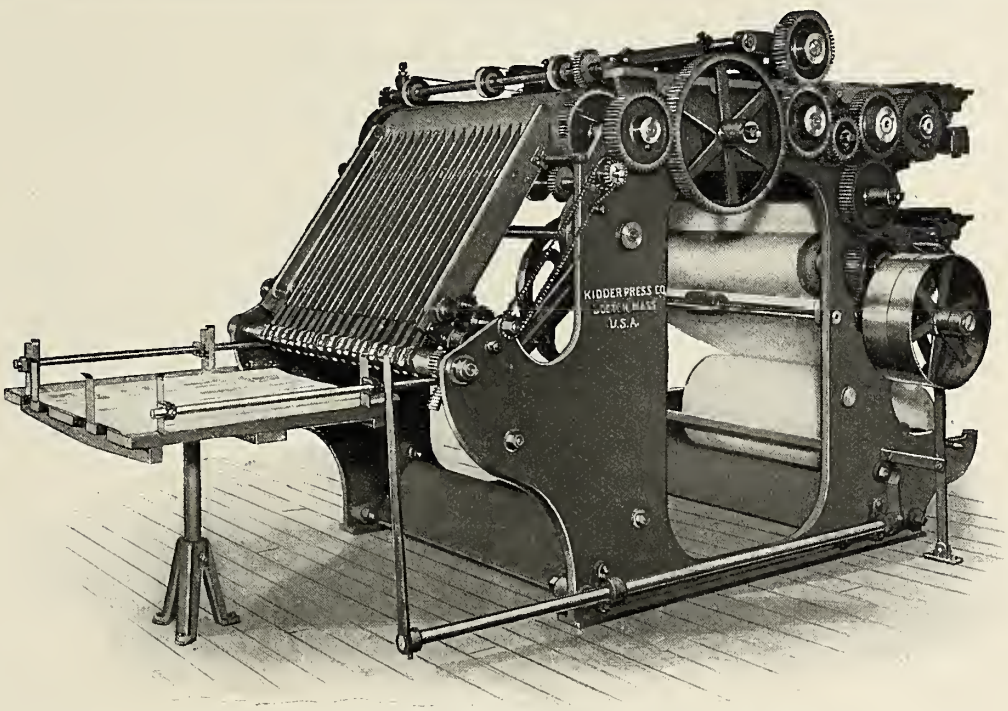
The C & C Electric Company

JERSEY CENTRAL BLDG. NEW YORK, N. Y.

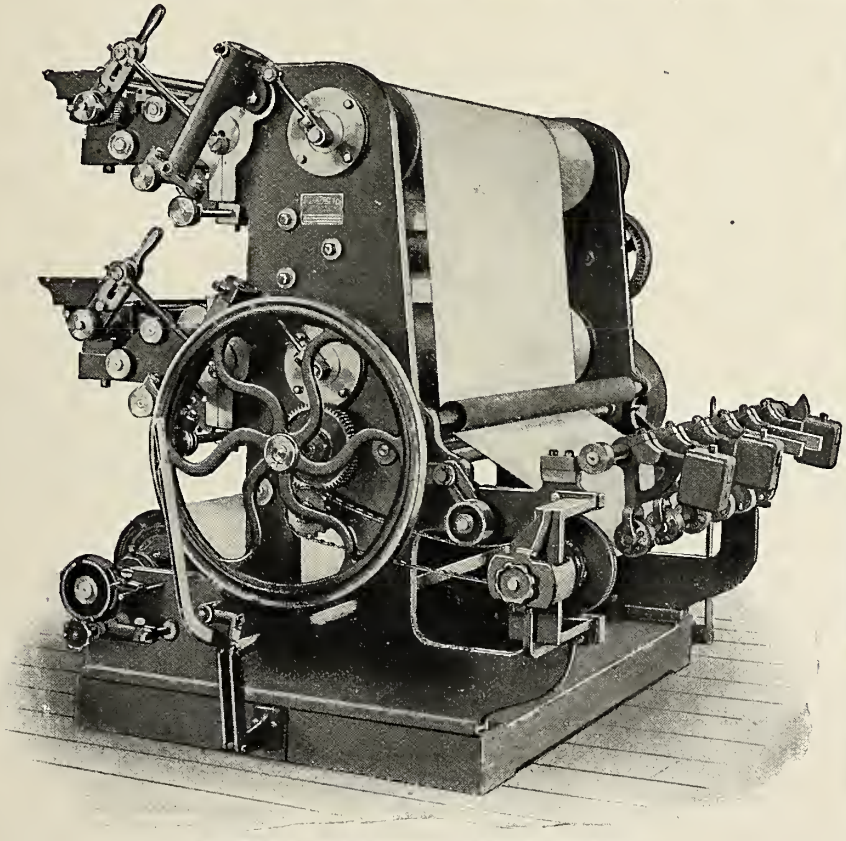
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KIDDER PRESS CO.

NEW YORK OFFICE, 150 NASSAU STREET — FACTORY—DOVER, NEW HAMPSHIRE



COMBINATION ROTARY WRAPPING-PAPER PRESS.
Delivers product in sheets or rolls, or both. Prints in one, or two, or three colors.



ROTARY WRAPPING-PAPER PRESS.
Roll product only. One, or two, or three colors.

IF you are thinking of putting in a plant for any kind of rotary printing in one or more colors, write us and let us tell you what you want and what we have to supply that want. We build better Rotary Presses, and sell them for less money, than any other concern in the world.

Gibbs-Brower Co.

Agents

No. 150 Nassau Street

New York

The Condensed Corbitt

CONDENSED CORBITT

Original

6-Point	44a	25A	$ 2.00
8-Point	40a	24A	2.25
10-Point	30a	18A	2.50
12-Point	28a	16A	2.80
14-Point	22a	14A	3.00
18-Point	16a	10A	3.20
24-Point	10a	7A	3.50
30-Point	9a	6A	4.30
36-Point	7a	5A	5.00
48-Point	5a	4A	7.25
60-Point	4a	3A	10.00
72-Point	4a	3A	13.00

THE CONDENSED CORBITT SERIES

Is the latest addition to the STANDARD LINE Half-Point Set family. It is just right for display where a good strong line is wanted in a limited space. It can be used to excellent advantage with its companion,

The Corbitt

Of course, being on Standard Line, like ALL our faces, the Condensed Corbitt will LINE accurately with any other job or body letter of OUR make, on the same or any other size body, without cardboard or paper justification. It is made complete in twelve sizes, from 6-point to 72-point, inclusive

INLAND TYPE FOUNDRY

SAINT LOUIS and CHICAGO

BUFFALO INKS ALWAYS WORK

You say
"There are others"
but—
ARE THEY
AS GOOD
?



Right
in the
Can

Right
on the
Press

BUFFALO INKS ALWAYS WORK

MADE BY

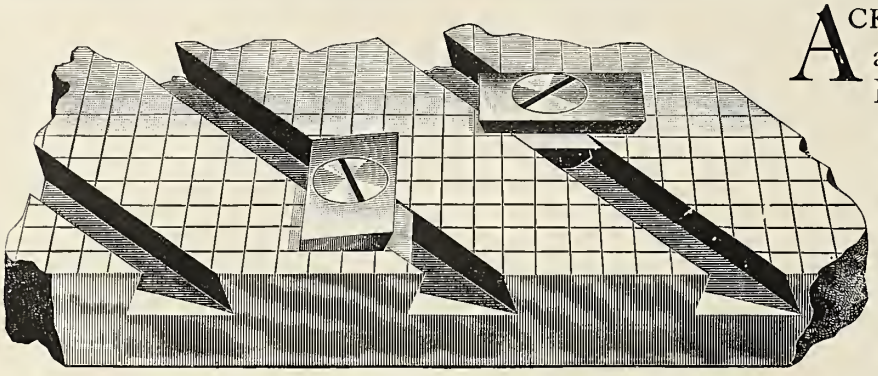
BUFFALO
PRINTING INK
WORKS

E. F. RYCHEN, PROPRIETOR

BUFFALO, N. Y.


A SAMPLE DESIGN FOR MONTH OF MAY BY
FRANKLIN
ENGRAVING AND ELECTROTYPING
COMPANY
341-351 DEARBORN STREET, CHICAGO
F.J.M.
FRANKLIN CO.

Wesel's Perfect Block



Sectional View of Wesel Patent Iron Grooved Block

ACKNOWLEDGED to be of superior adaptability for all kinds of work. It successfully and economically meets every requirement of those who print from plates. Certain printers have invested in this block amounts ranging from $6,000, $4,500, $3,500 to $50, abandoning the use of other blocks, of which they owned thousands. It pays them, and will pay you.

You can not afford to use any other block. Blocks are made to fit the press; larger sizes are made in two sections, and an extra charge is made if more are required. Blocks also made to fit all job presses, embossing presses, etc. Send name of press, size of bed, and state style of work, and quotations will follow immediately. **Descriptive circulars and list of 250 users on application.**

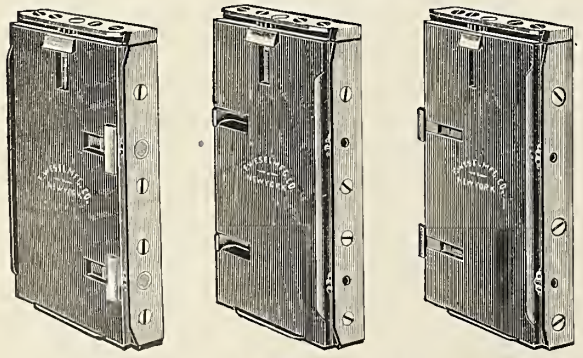
CLAIMS GUARANTEED

Takes any size and shape of plate in any position (oval, round, ragged or single line (see 12); affords narrower margins; register obtained easily, infallibly, quickly—indispensable on three-color work; cuts off all future expense for blocks, chases and locking-up materials; will outlast your press; curtails electrotyping charges, because it is unnecessary to have plates uniform in size (see 7), and plates may be cut into several sections, all held securely by long catches (see 13). Plates held on solid, unyielding, unwarpable iron surface, are made ready very much quicker, and make-ready lasts longer. The best mahogany brass-bound blocks will twist and warp in varying temperatures, and every change affects make-ready. Few realize the large sums eaten up in make-ready that this iron block will save absolutely. The rigidity of this block adds greatly to life of plates, which are always affected by warping and twisting on ordinary blocks.

Users Say:

TROW CO., New York (5): "Since purchasing first block have not purchased one old-style block (formerly expended hundreds of dollars each year for such blocks). Time saved in make-ready and 'touching up' pays for block in one year. Unequaled for register." S. S. MCCLURE CO., New York (18): "Saves two-thirds in imposition and 25 per cent in make-ready." POWERS & STEIN, New York: "For close register invaluable, and once in register, permanently so." ISAAC H. BLANCHARD CO., New York (5): "Preserves plates on long run because of unyielding character of impression." CHARLES FRANCIS PRESS, New York (2): "No other block compares with it—it is indispensable." EDGELL CO., Philadelphia (5): "Saves 25 per cent in make-ready. Best block we have seen for registering. Will equip our entire plant with them." GEO. F. LASHER, Philadelphia: "Absolutely reliable for registering, and once set good to end of longest run." PROCTER & COLLIER CO., Cincinnati: "Get solider impression with less wear of plates; great saving in make-ready and registering; entirely satisfactory." ERIE LITHO. CO., Erie, Pa. (2): "Fasten plates on block very quickly, and much time is saved in making ready." SPARRELL PRINT, Boston (4): "Absolutely indispensable, and we have discarded a large stock of iron and wood blocks in favor of your block. Will equip all our presses. Our men like the blocks much better than the old style blocks." BAKER-VAWTER CO., Chicago (4): "Our superintendent states that we save one-third time of make-ready on our work. We shall order additional blocks shortly." THOS. D. MURPHY CO., Red Oak, Iowa (4): "Greatest block ever invented for three-color work." YOUTHS' COMPANION, Boston (10): "So far we see nothing that could be improved." Many more to like effect.

WESEL MAKES ALL STYLES OF STEREO. BLOCKS



New Style. Old Style. Boston Style.
All Sizes in Mahogany or Iron.

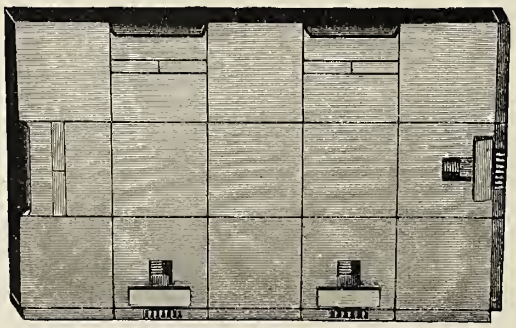
F. WESEL MFG. CO.

82 Fulton Street
New York

310 Dearborn St.
CHICAGO

Agents in Great Britain,
PRINTING MACHINERY CO.
15 Tudor St., London, E. C.

"Wesel Quality"



WESEL Metal SECTIONAL Blocks with latest Registering Hooks



DESIGNERS—Covers and Show Cards in Colors—elaborate and simple.

ELECTROTYPERS—Specially low rates for out-of-town work, and very quick service. Nickeltypes a specialty. Largest plant in Chicago.

HALF-TONES—We solicit country trade and have a special express service which gives you prompt returns. First-class work at low rates.

WOOD-CUTS, Zinc Etchings, Map Plates (plain and in colors), Three-color Process and all other varieties of Color Plates; also Colored Photographs. WRITE US.

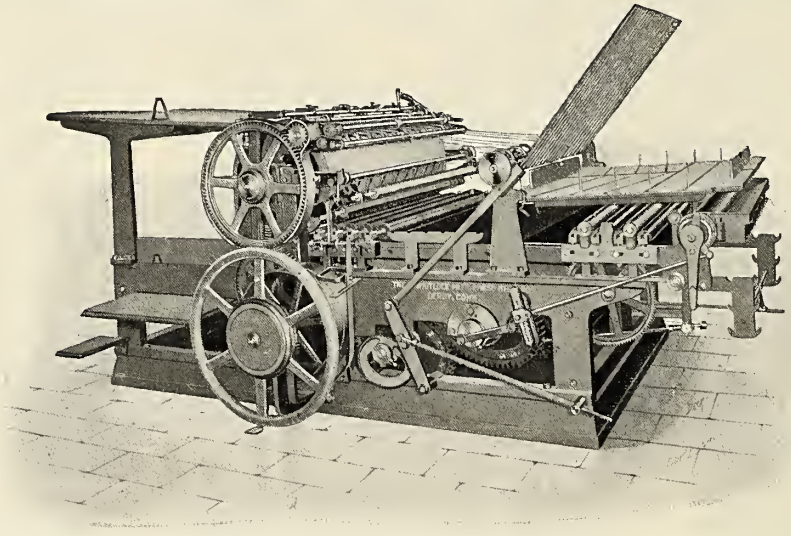
Before you put in that new machine, do not fail to investigate the merits of

The WHITLOCK

If you are trying to decide on which press is

THE SIMPLEST THE MOST PRODUCTIVE
THE SWIFTEST THE EASIEST MADE READY
THE MOST DURABLE THE MOST POWERFUL

You will certainly choose the WHITLOCK.



IN these days when so many makes of machines are being put on the market, when every maker claims his machine to be the best, when it is puzzling to know just what to do, when the right choice means money in your pocket and the wrong selection only annoyance and trouble—in these days, we say, it is important that you take some other word than that of the man who is trying to sell a machine. Get the names of the *users* and ask them how the machine works. That is the test. We are ready to furnish our list.

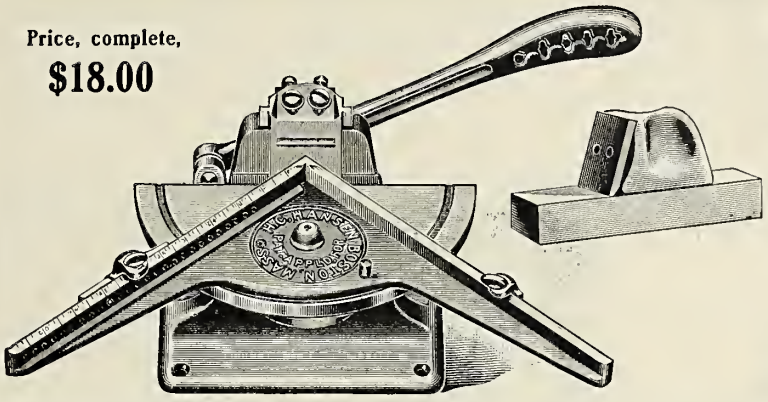
ADDRESS EITHER OF THE OFFICES BELOW FOR CATALOGUES OR INFORMATION

The Whitlock Printing Press Mfg. Co., *of* Derby, Conn.

SOUTHERN AGENTS
J. H. SCHROETER & BRO., 44-46 Viaduct Block, ATLANTA, GA.
EUROPEAN AGENTS
T. W. & C. B. SHERIDAN, 46 Farringdon Street, LONDON, ENG.

NEW YORK, 121 TIMES BUILDING
BOSTON, 309 WELD BUILDING
CHICAGO, 706 FISHER BUILDING

Price, complete,
$18.00



HANSEN'S COMPLETE MITERING MACHINE

Can be set to miter any angle.
Rule Holder held in position by pin.
Knife held firmly by two screws, and has two adjusting screws.
Jointer for sharpening knife to proper bevel furnished with each machine.
For simplicity, accuracy and ease of operation, this machine excels all others.

Write for full particulars.

H. C. HANSEN
190-192 Congress Street, BOSTON

The Durant Counters



have been on the market for twenty-two years and never equaled

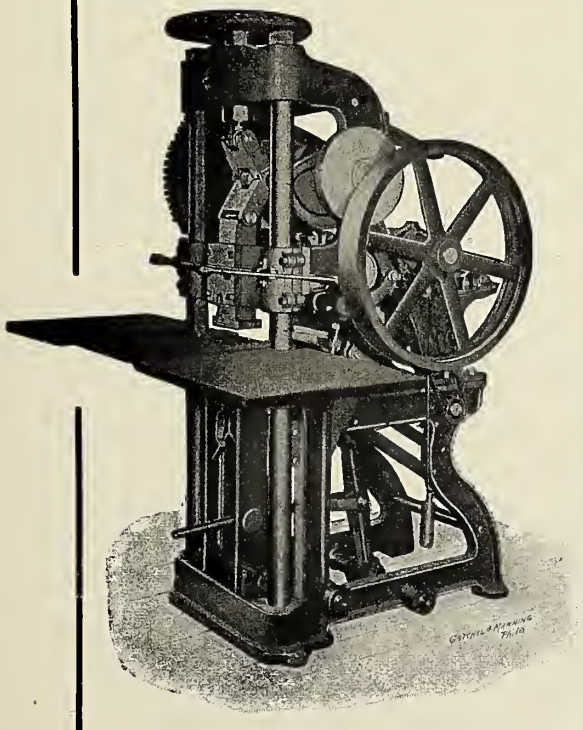
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ARABOL MFG. CO.

Manufacturers of
Prepared Gums, Glues, Sizes and Finishes, Pastes, Cements, Mucilages,
155 WILLIAM STREET, NEW YORK.

MACHINE GUM — For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.
FLEXIBLE GLUE — For heaviest bookbinding. Much more elastic than ordinary glue.
SPHINX LIQUID GLUE No. 2 — Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.
EMBOSSING LIQUID — For leather, cloth and silk.
ARABOL MUCILAGE, XX — The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.
MATRIX PASTE — Ready mixed. Needs only reducing by cold water.

WRITE FOR BOOKLET



Mention this Advertisement

The CARVER & SWIFT STAMPING PRESS

Is the
ORIGINAL MACHINE

To SUCCESSFULLY INK and WIPE a Die AUTOMATICALLY,

To insure PERFECT REGISTER by LOCKING the DIE-CHUCK-BED when the impression is taken,

To embody all the essential features for DURABILITY and the SUCCESSFUL OPERATION of a press for HIGH GRADE Stamped and Embossed work.

Those who have used the CARVER & SWIFT PRESS for several years have ordered duplicate presses — because our press has stood the TEST, and they KNOW ITS VALUE.

PROFIT by the Experience of others, and acquaint yourself with this MONEY-MAKER.

THE CARVER & SWIFT STAMPING PRESS & MFG. CO.
N. E. Cor. 15th Street and Lehigh Avenue
PHILADELPHIA ⌀ ⌀ ⌀ PENNSYLVANIA

Printers' Proofing Inks

HOW often are you asked to "Show me a proof in colors?" How often do you have all the exact colors wanted? How much does it cost to buy them in ordinary cans? What becomes of the ink not used? How long does the customer have to wait while you send for the inks wanted? And when all is done, what profit (or loss) does that particular job return?



Loyd & Campbell's Printers' Proofing Inks Case



Here is where our **NEW PROOFING INKS CASE** is a "Friend in need and a friend indeed." It contains sixteen different printing inks, viz.:

Job Half-tone -	J	Persian Orange -	U	Purple - - -	V	Ultramarine Blue	S
Job Black - -	F	Cover Red - -	O	Dark Brown - -	Y	Medium Green -	W
Lemon Yellow -	N	English Lake -	L	Bronze Blue -	Q	Tint White - -	M
Orange Yellow -	T	Geranium Lake -	P	Steel Blue - -	R	Cover White - -	X

These inks are put up in **Glass Jars** with **Nickel Screw Covers** indelibly labeled in three colors, keeping contents absolutely air-tight for an indefinite time. The jars are contained in a handsome cherry-colored varnished wood case with cover, nickel hinges and clasp. The sixteen Glass Jars hold about **three pounds** of solid color, enough to **prove** hundreds of jobs and to **actually print** dozens of ordinary orders.

You can order later by long-distance 'phone, wire or mail, giving simply letter No. on Proofing Ink Jar, and the inks wanted will be in express office within an hour.

PRICE AND TERMS

To printers within a radius of 300 miles of Chicago, $2.50. Cash with order, or to responsible parties, C. O. D. with privilege of examination. Return at our expense if not satisfactory.

To printers more than 300 miles from Chicago, $5.00. Cash with order, or C. O. D. with privilege of examination on receipt of $1.00 to cover cost of expressage both ways if refused. We make this distinction as each case actually costs us about $5.00, hence we can not afford to send at $2.50 except to those so neighborly in distance that their trade naturally comes to Chicago. It would pay the printer in New Zealand to order our Proofing Inks Case, but it would not pay us to have him do so.

This Proofing Inks Case Costs Nothing Finally

Whether you are near by and pay $2.50, or farther away and pay $5.00, at the start, the result is the same in the end—you get the case for nothing. You have only to order inks to the amount of $25.00 within 90 days after receipt of case and we will refund you the amount paid for it. Or you can include that payment as so much cash in remitting for the last portion of your $25.00 order. The entire order need not be sent at one time, but "any old time," as wanted, within the 90 days.

Our New Style Glass and Varnished Tin Package

All our inks, black and colored, are put up in an entirely new style of package that will commend itself on sight.

Small quantities, viz., Quarter, Half and Pound lots, are put into **Glass Jars** with air-tight **Nickel Screw Covers** indelibly labeled in three colors, preserving contents indefinitely.

Larger quantities, as Five, Ten and Twenty-five Pound lots, are put into **Colored and Varnished Tin Cans,** the color of the can indicating its contents, as yellow ink in *yellow cans*, red ink in *red cans*, etc. This new style of can is what is known as enameled tin—not merely painted, but the color is baked on in an oven and then carefully varnished.

Our new style of packages must be seen to be appreciated. The *Transparent Glass* or *Colored Tin* shows the pressman at a glance the ink wanted, and the appearance of an ink room, stocked with our goods, is exceedingly attractive. Glance into our show window as you pass and compare effect with ordinary tin cans.

The *quality of our inks* is guaranted. Our firm name is new to you, for our manufacturing plant has just been established, but the members of our firm are old in the Printing and Ink-making business in Chicago. Our formulas were used exclusively for the past three years by one of the largest printing houses in the United States. We would refer to *The Inland Printer*, or to any of the larger printers or printers' supply houses of Chicago.

We manufacture from the dry colors every pound of ink we sell, not merely handling the product of others. So we can vouch for the quality of everything we send out. Nor do we make up and store for months a stock of goods. All our inks are ground as called for, and they go "Fresh from the Mill to the Press."

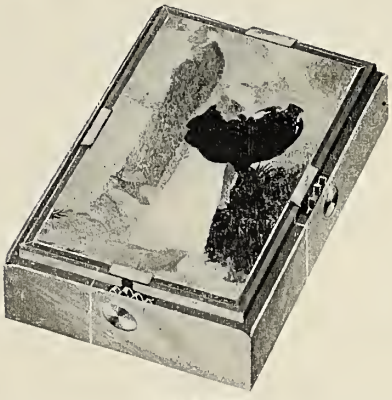
Alex. T. Sam'l A. Manufacturers of

LOYD & CAMPBELL, PRINTING INKS

Long-Distance Telephone Harrison 3870 **377 Dearborn Street, CHICAGO**

WEATHERLY IRON EXTENSION BLOCKS

For Three-Color Plates, admit of closest margins



YELLOW

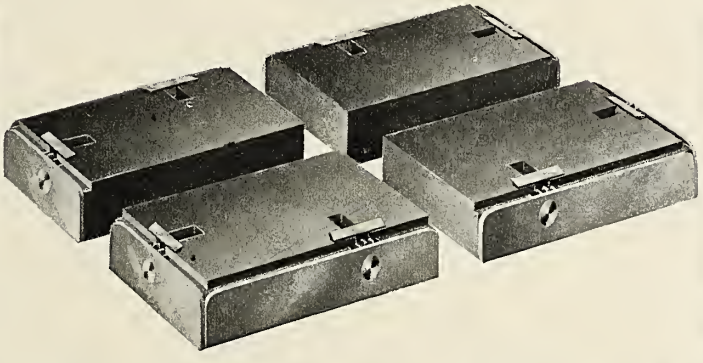


RED



BLUE

BLOCKS ARE EXTENDED TO TAKE PLATES OF ANY SIZE BY INSERTING BETWEEN THE SECTIONS PARALLEL STRIPS OF VARIOUS WIDTHS



PLATES AS SMALL AS 1½ x 2 INCHES CAN BE PRINTED FROM THESE BLOCKS WITH VERY NARROW MARGINS

Meet Every Requirement for Three-Color Printing.

These Blocks can be made up into forms in much less time than any other style, whether plates are square, uniform in size or irregular shapes. They are *accurately made of iron* and fitted with hard brass hooks which hold the plates rigidly in place, and they are *adjustable* in any direction; *they allow of registering to a hair.* : : : : : : : : : : : : :

WEATHERLY IRON EXTENSION BLOCKS

For Three-Color Process, or any other classes of Printing demanding *close register*, are now ready and carried in stock for immediate shipment.

A. D. FARMER & SON TYPE FOUNDING COMPANY

General Selling Agents, : : : : : : 63-65 Beekman Street, NEW YORK

CHICAGO — 163-165 FIFTH AVENUE

Write for illustrated booklet of Weatherly Iron and Mahogany Extension Block for bookplate and general printing.

THE RUSSELL SCHOOL OF TYPOGRAPHY



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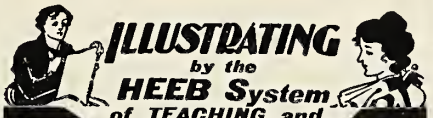
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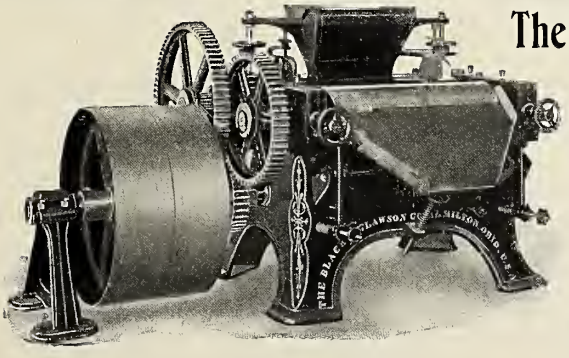
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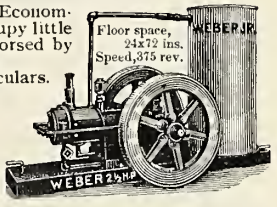
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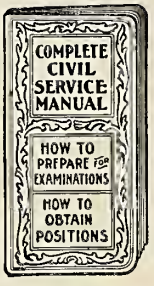
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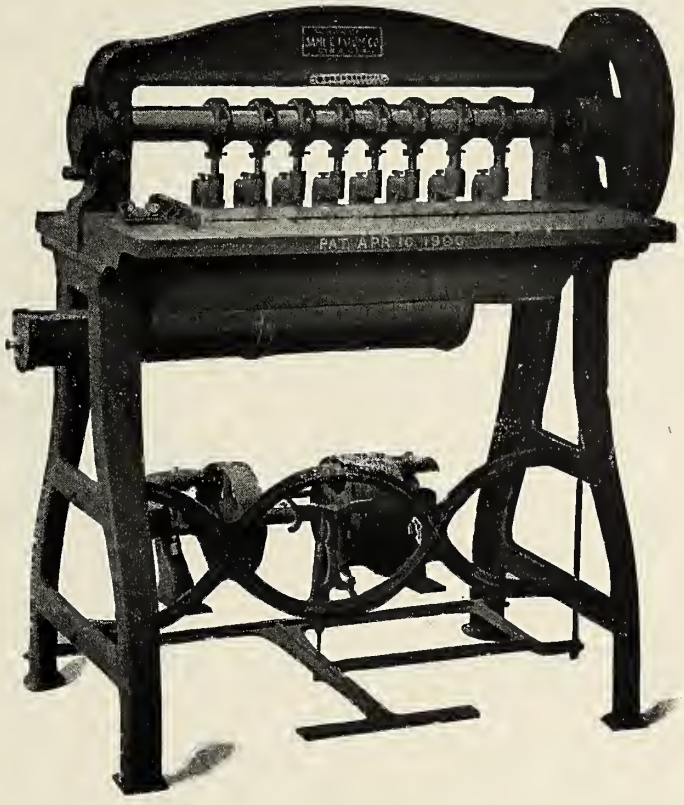
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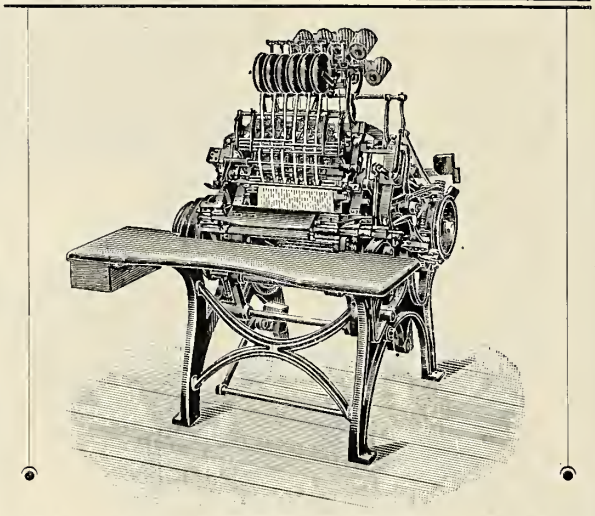
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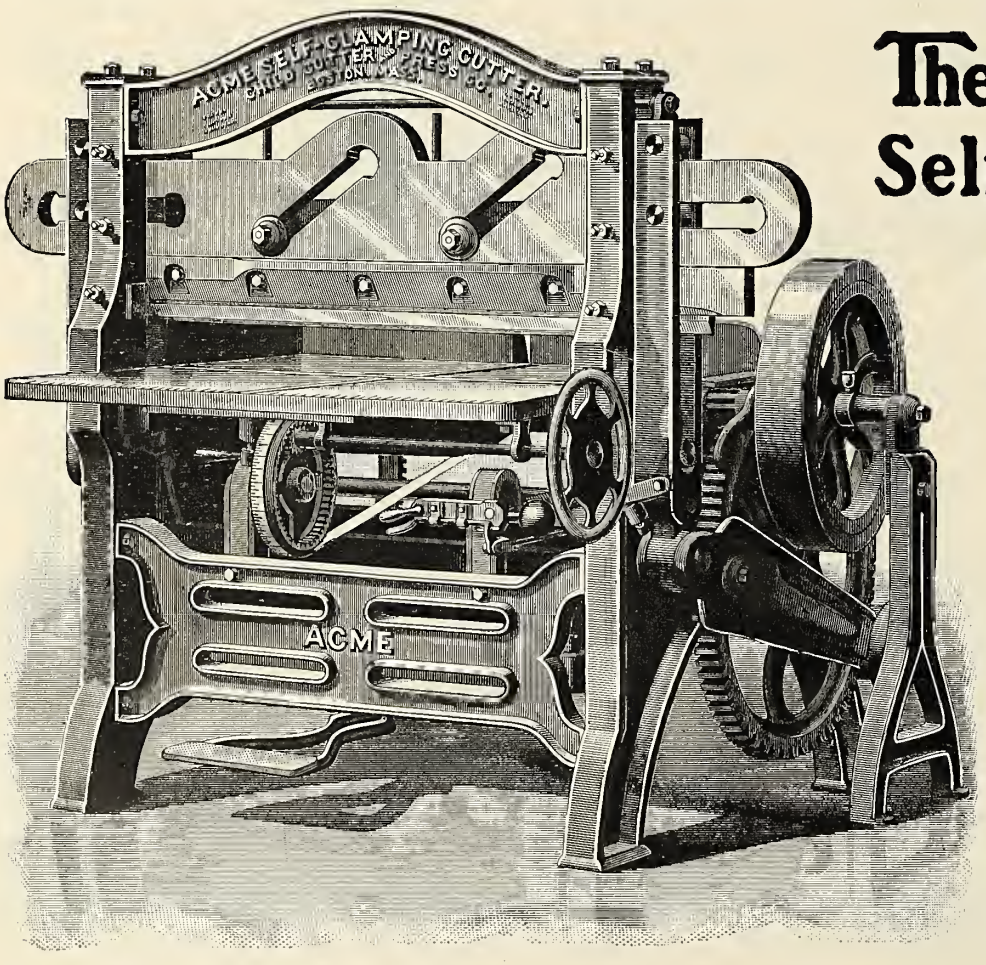
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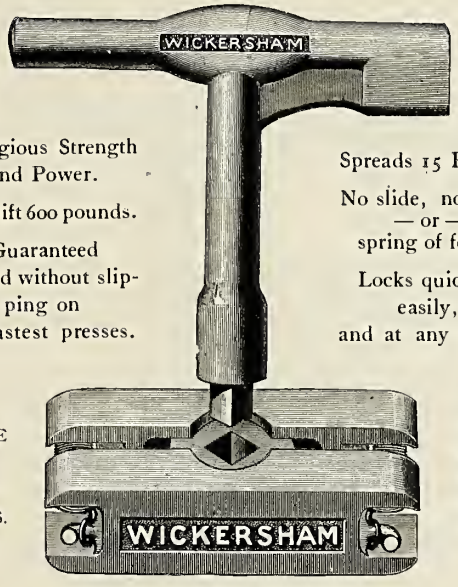
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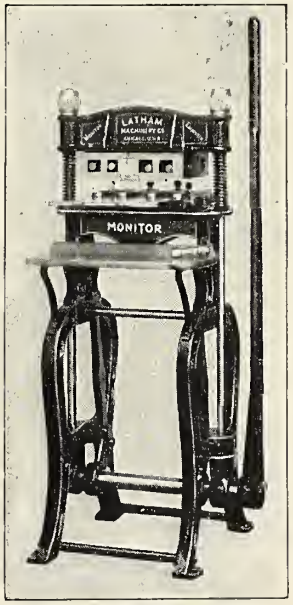
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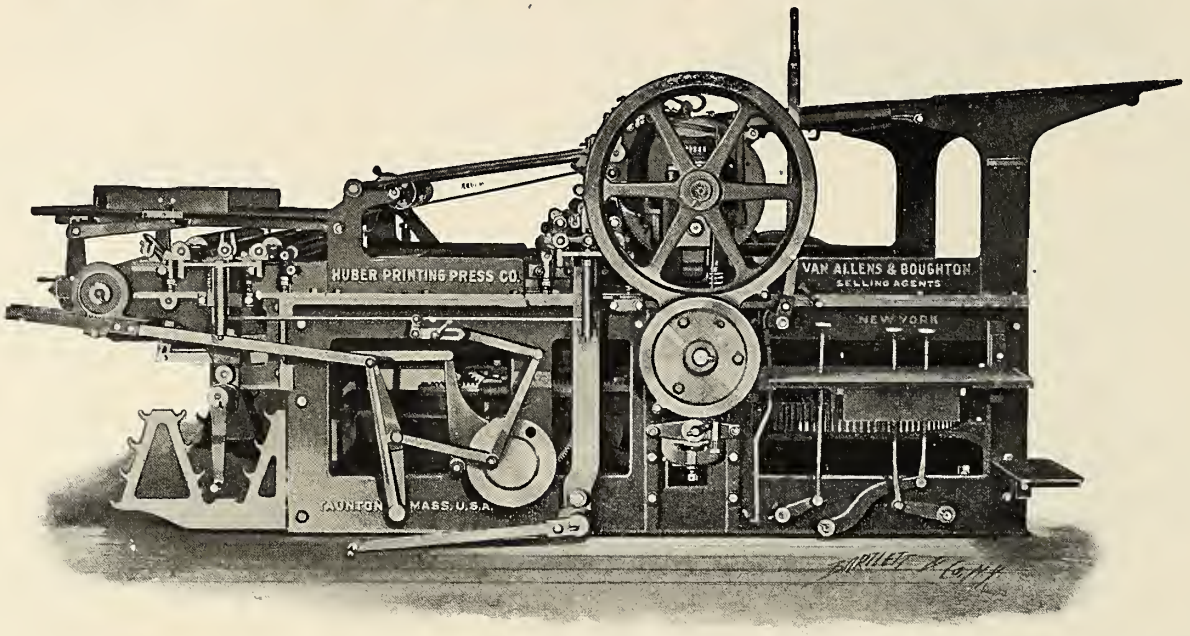
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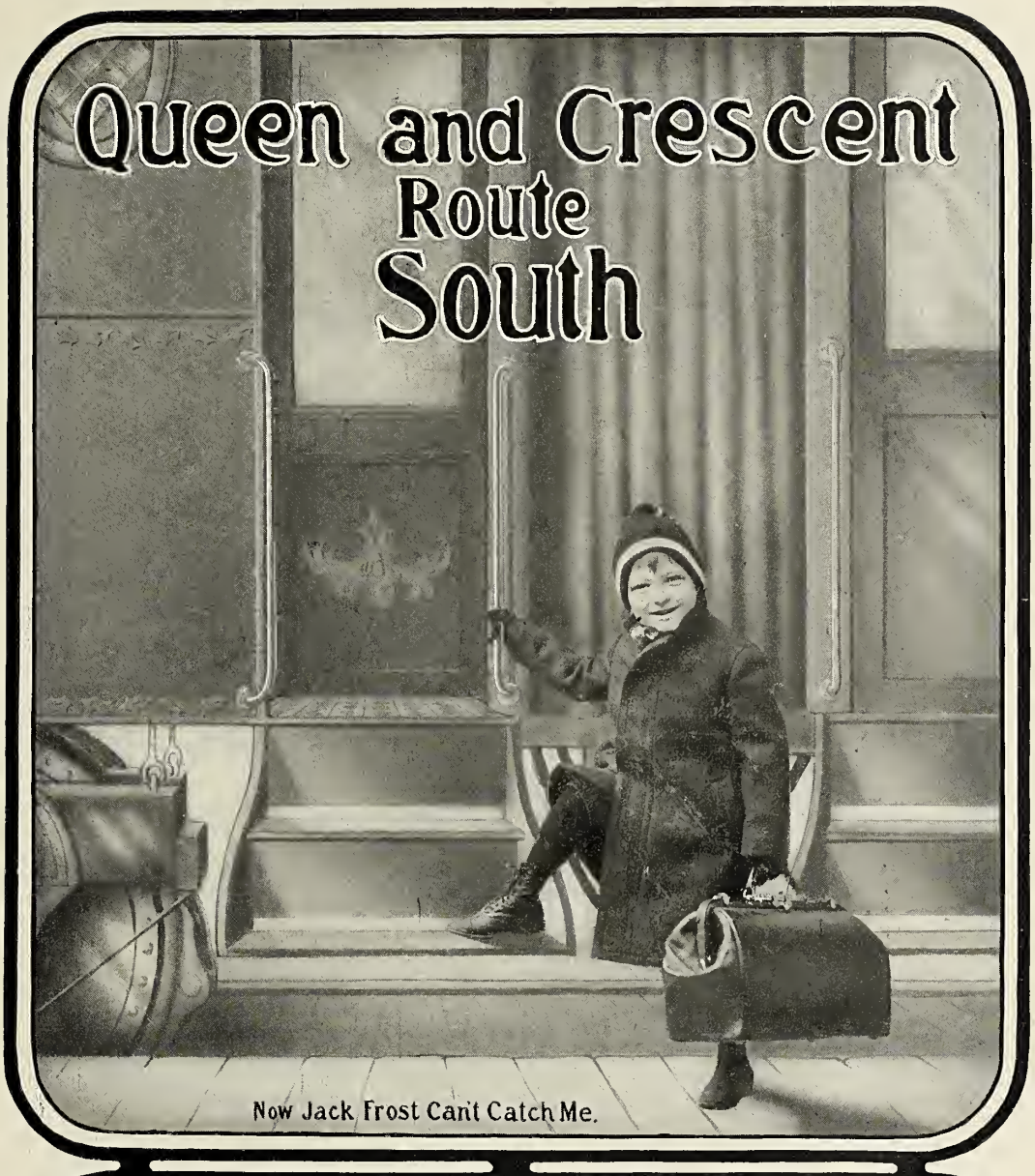
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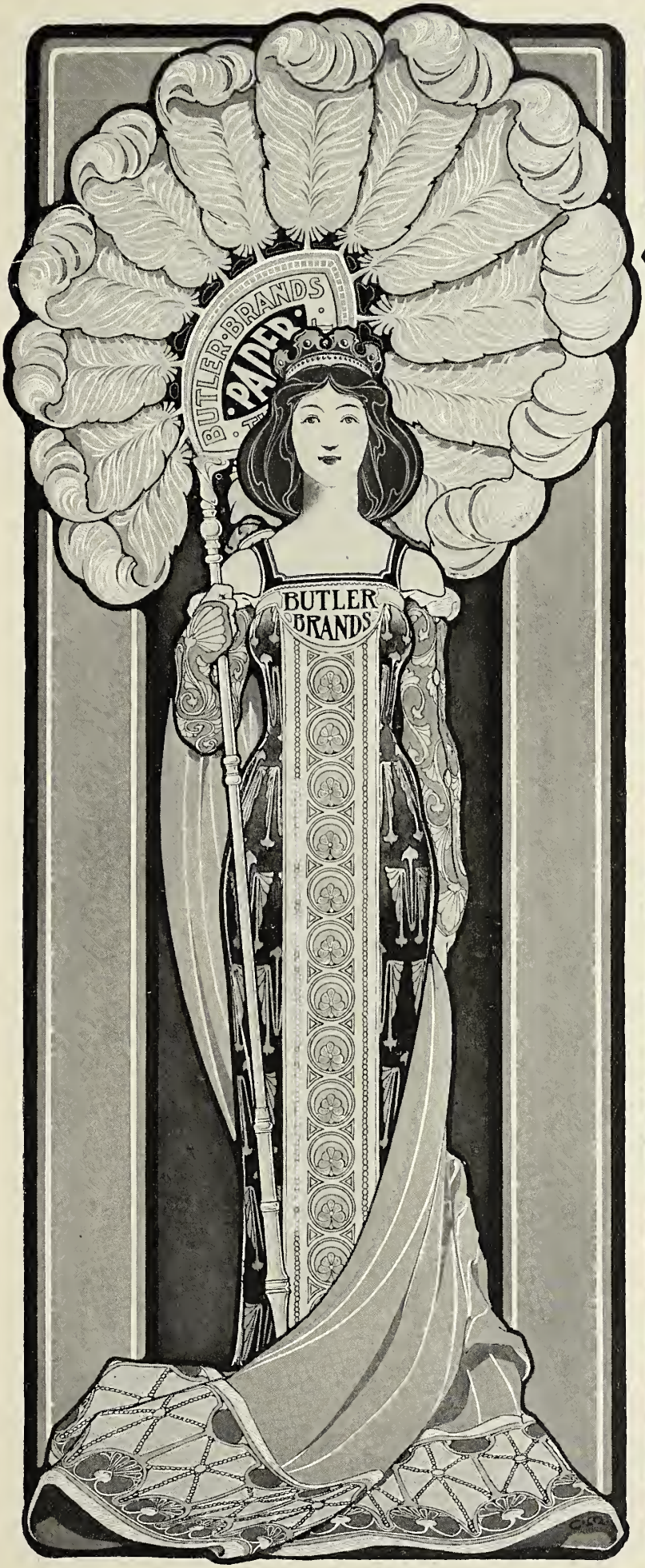
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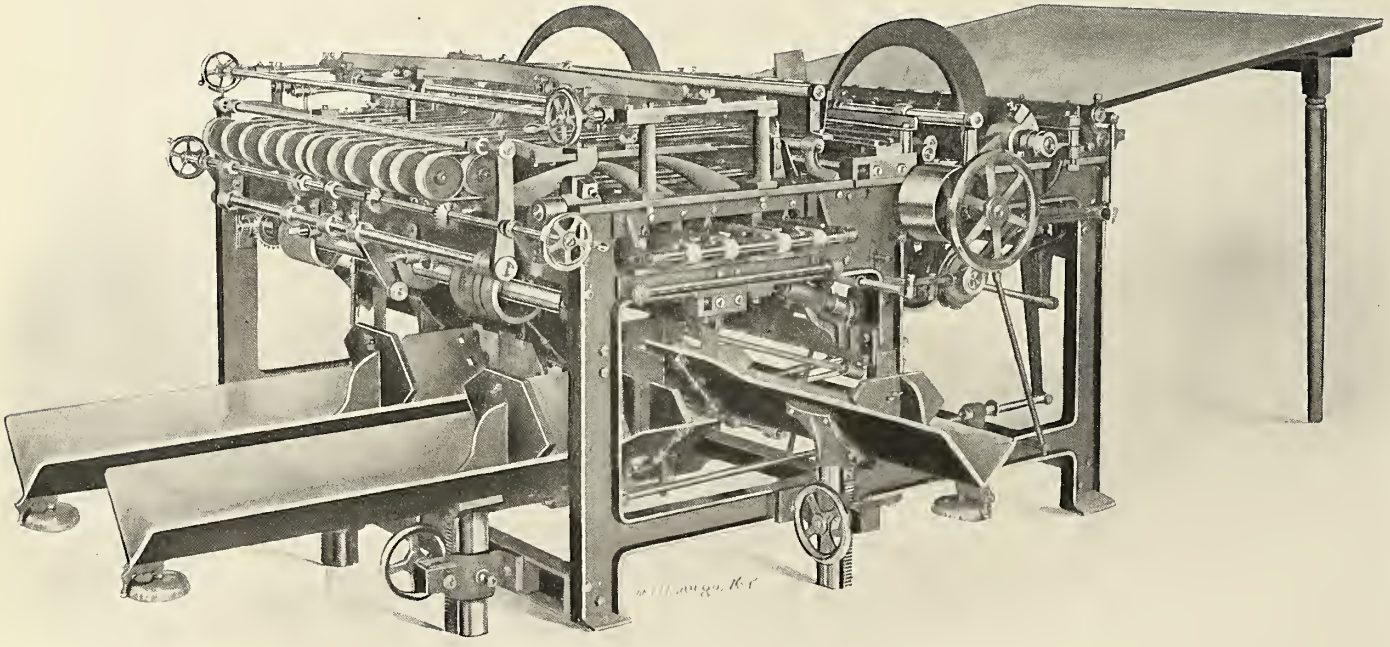
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THE NEW CITY EDITOR.

BY A. R. WEBB.



THOSE who were intimately acquainted with the late Eugene Field, the famous "Children's Poet," will agree that he was one of the most generous and ingenuous fellows in the world, especially during the earlier years of his journalistic career. He was an open-hearted, open-handed friend to every impecunious reporter, ambitious rural editor and improvident "jour." printer who came his way, and would sometimes transcend the limits of ordinary discretion in order to aid a friend in need.

In 1874 Field was associate editor of the St. Joseph (Mo.) *Gazette* and represented his paper at the State Editorial convention at Lexington. As usual he was the life and soul of the gathering and won many friends and admirers among the rural journalists. One of these was a young man named Boggs, who was running a weekly in a small town in the northern part of the State. Boggs had been an editor about eighteen months, but in this brief experience with the pencil and paste brush he had developed a marked aptitude for the calling, and had met with considerable success. He had purchased the well-worn plant, good-will, etc., of a paper which had been allowed to run down until it was considered hopelessly in the mud, and, within a year, had doubled its circulation and made it pay a fair profit. He accomplished this by making the paper bright and newsy and working steadily and persistently for business. He seemed to recognize a news item instinctively, pursued it relentlessly, and wrote it up attractively after he had captured it. He was possessed of original ideas, wrote graphically and grammatically, and, having acquired a superficial knowledge of the mechanical end of the business, developed into a good, all-round newspaper man.

But Boggs' appearance was against him. He looked less like a rural journalist than any editor at the Lexington convention. He was dressed in the latest style, was breezy and dudish in manner and seemed to be positively averse to exertion of any kind. A casual look at him suggested that he was incapable of evolving anything more brilliant than a three-line local item or a commonplace personal.

But Eugene Field seemed to take a sincere fancy to Boggs at Lexington, and when they met, a year later, at the Macon convention, the acquaintance was cordially renewed. They were together constantly, drinking, smoking, singing, telling stories and having a good time generally, and were kindred spirits socially, although Field was as much Boggs' superior as a journalist as could well be imagined. It was looked upon as one of those erratic, incongruous companionships that the unconventional Field was in the habit of forming when the inclination seized him.

Two or three months afterward Boggs sold his paper and started out to seek a wider field for the exercise of his journalistic talent, with St. Louis as his objective point. He believed that he could break into metropolitan journalism, but before making the attempt he decided to stop at St. Joseph and have a talk on the subject with his old friend Field. He strolled into the *Gazette* office one afternoon and was boisterously welcomed by the future poet. After five or ten minutes of jovial chat, they went around to George Bedee's saloon, which was at that time the popular resort for St. Joseph politicians and newspaper men, and renewed their acquaintance in a convivial way.

When Boggs informed Field that he was on his way to St. Louis to seek fame and money, the latter burst out effusively:

"You'll do nothing of the sort, Boggsy, old boy; you'll stay right here in St. Joe. You came just in time.

Our city editor fell by the wayside yesterday for the 'steenth time and the Judge fired him. I tried to save him, but it was a hopeless case. You must take his place. Come along; I'll introduce you to the Judge and you can go right to work."

Field seized him by the arm and they started for the *Gazette* office, Boggs protesting at the undue haste and declaring that he must have time to think over the proposition to make him city editor of a daily paper, a position he had never dreamed of filling until after he had served an apprenticeship as an ordinary reporter.

"Don't let that trouble you in the least, Boggs," said Field, laughing. "A city editor on a St. Louis paper and the city editor of a St. Joe daily are quite different. You'll have the title here, but you will have no reporters to hustle for you. You will be expected to cover the whole town, except the hotel arrivals, write all local matter, read and revise your own proofs and be held responsible for the local end of the paper."

"Is that all?" returned Boggs, solemnly.

"Yes," replied Field, laughing heartily. "But, seriously, Boggs, you'll have no trouble; if you do, I'll help you out. It'll be easy after you get the run of the town. You've got to stay here; that's all there is about it."

When they arrived at the *Gazette* office, they found the managing editor, Judge Sam Gilbert, seated at his desk. In his jovial, confident way Field introduced Boggs, remarking that he was just the kind of city editor the paper had needed for years and assured the Judge that Boggs' arrival in St. Joseph was nothing short of a stroke of good fortune for the establishment. Inasmuch as Field was merely associate editor and had no authority to engage any help, his assumption that Boggs would be hired at once seemed premature. But Judge Gilbert had unlimited confidence in Field's judgment and ability, and, besides, he was a lawyer, not a journalist. He confessed this latter fact to himself almost every day. Therefore he accepted the situation without comment, although it was perfectly apparent to Field that he was not favorably impressed by Boggs' manner and appearance. The latter did not seem to notice it, however, but rather diffidently declared his willingness to accept the place. Field took him in hand at once, supplied him with a pad of paper and started him out to gather local matter.



Photo by A. M. Smith, Crawfordsville, Ind.

EEL RIVER FALLS, NEAR CRAWFORDSVILLE, INDIANA.

"I say, 'Gene," remarked the Judge, with a suggestion of scorn in his tone as Boggs disappeared, "That fellow'll never do."

"Why not?" asked Field, pretending surprise.

"Because he's not bright. I'll bet he can't write up a false alarm."

"See here, Judge," returned Field, laughing, "I'll bet you the drinks for you an' me an' Tufts that he'll make the best city editor this paper has ever had."

"Shoo!" exclaimed the Judge, contemptuously.

" I'll take the bet and I'll win it. Why, he's a Missouri dude, and he hasn't life enough in him to keep from being run over by a dray. He'll follow the first band that comes along and that's the last we'll see of him."

Just then the door of the editorial-room opened, and Colonel Tufts, the corpulent and complacent business manager of the paper, came slowly in.

" 'Gene," he said, walking leisurely over to the Judge's desk on which Field sat swinging his elongated limbs, " Who was that dude that just came down through the office?"

" Why, that's the new city editor," interposed the Judge, ironically.

" What! That?" exclaimed the Colonel. " Where did you get it?"

" 'Gene found him up at Macon," replied the Judge with a sigh, taking up an exchange and opening it with an impatient jerk.

Field burst into a hearty laugh, and threw an arm about Colonel Tufts' neck, taunting him jocosely concerning his disposition to find fault under trivial provocations. Then he withdrew his arm and ejected a stream of tobacco juice toward the center of the room.

This room was covered with a tapestry carpet which, tradition said, was once a dazzling fabric of brilliant colors. But no traces of the pattern were visible except around the sides of the room and, even there, they were hardly distinguishable. The center of the floor resembled an asphalt pavement, the carpet being coated with half an inch or more of tobacco-soaked mud which had hardened into a solid mass. For several years the occupants of the desks on three sides of the room had sat and expectorated toward the middle of the floor from early afternoon until between three and four in the morning. Then, while the carpet was still damp, the porter came in and swept it over, brushing the dust into the moist warp and woof, where it formed a kind of mahogany-colored cement. Stratum upon stratum accumulated until the carpet disappeared and the smooth pavement, undulating in places, took its place. At that time Field was an inveterate tobacco-chewer and was the most liberal contributor to the construction of the pavement, which, he informed his friends, was a Parisian novelty discovered by him when he and Ed Comstock, his brother-in-law, were in Europe.

" Well," remarked Field, presently, " I am a prophet, Tufts, in a humble way, and I've just bet the Judge the drinks for you and him an' me that Boggs will turn out to be the best city editor this paper has ever had."

" It's name is Boggs, is it?" said Colonel Tufts, with a grunt. " Well, I'll bet another round that he'll not stay here a month. How much do we give him, Judge?"

" Give him ten dollars," replied the Judge, with a sneer. " It's probably more than he's worth, but perhaps he'll earn it."

" Oh, thunder!" exclaimed Field, indignantly, " Give him fifteen, and if he isn't worth it, take five off my princely stipend."

And so it was arranged that Boggs was to receive fifteen per week as long as he could be tolerated about the establishment. Judge Gilbert was satisfied that he would be a dismal failure and that his career on the *Gazette* would terminate in a few days.

When Boggs came in that evening, he wrote up five or six police items, half a column of local brevities, a brief interview with a Hannibal & St. Joe Railroad brakeman, and a short story of a sensational courtship, with names, dates and localities omitted, which he had evidently evolved from the depths of his fertile imagination. Shortly before midnight, Field slipped into the composing-room, inspected the local galley-proofs, found them satisfactory and so reported to Judge Gilbert, who smiled incredulously and went home.

A week passed, and Boggs had made a creditable showing, had attended closely to his duties, in which, however, he seemed to take only a mild interest, and had acquitted himself " fair to middlin'," as Colonel Tufts expressed it. When he applied at the office for his envelope on Monday, the cashier handed it to him with the air of one who feels that he is squandering money, and Boggs accepted it without comment. But everybody about the office seemed to feel a little more kindly toward him than at first, although he was still looked upon rather coldly as a very ordinary reporter.

He had been at work nearly three weeks when the Republican county convention was held. There had been much dissension among the Republicans, and it was confidently expected that the convention would be remarkably lively. As the *Gazette* was a Democratic paper, Judge Gilbert wanted a full report of the proceedings and especially those portions which might reflect discredit upon his political opponents. He expected to take an active part in the campaign, was deeply interested in the political situation, and intended to leave the editorial department of the paper in charge of Field. The day before the convention he called Field's attention to the necessity of arranging for a full report of the proceedings, and suggested that an extra reporter be engaged, as he was confident there would be trouble, and that the gathering would break up in a free fight. Field assured him that he would look after the matter, and the Judge thought no more about it.

The convention was held in the courthouse, and when Judge Gilbert entered the large Circuit Court room, a temporary organization had been effected and a motion to adjourn for two hours was being put. As the gathering arose, he met two or three friends and the matter of reporting the proceedings escaped his mind until he met Field on his way to luncheon, half an hour later.

" How does it look, 'Gene?" he asked.

"All right," returned Field, taking his arm familiarly and strolling along with him toward the office. " They're going to have the devil's own time when the

committee on resolutions reports. It'll be the hottest thing in politics St. Joe has had in many years."

"Who's going to take it for us?" asked the Judge.

"Boggs," replied Field, nonchalantly.

"Shoo!" exclaimed the Judge, impatiently, "He'll never be able to handle it."

"Yes, he will," replied Field, positively. "Let him alone, Judge, and he'll come out all right."

"'Gene, there's no use in fooling away this opportunity in a foolish experiment," persisted the Judge. "I'll tell you what to do. Get that shorthand man, Johnson, and have him there to take the debate verbatim, if it gets hot. We may want three or four columns of it, and Boggs never can do it in the world."

"The *Herald's* got Johnson," replied Field, indifferently.

"Well, isn't there another shorthand man in town," asked the Judge, frowning.

"Nope; none that's worth a cuss. We had a girl on the Walker case, and she did fairly well, but she's sick."

The Judge was evidently disappointed. After a pause, he said: "We're going to get left on this thing, 'Gene. Who's going to do it for the *Herald*, besides Johnson?"

"They've got Chapman and another man."

"I thought so; and they'll scoop the life out of us."

Field laughed heartily; the Judge looked serious.

"Look here, Judge," said Field, half seriously, "We've nothing to worry about. If there's a row, the *Herald* will not want much of it, and if there isn't any trouble, we'll not want much. They can't scoop us any way you can fix it. If Boggs can't handle it, he'll say so and I'll help him out. I'll get up some convention notes, anyhow, besides the editorial paragraphs, and we'll cover it somehow. Don't you worry; I'll see that it's covered."

At the afternoon session, the storm broke almost immediately after the permanent organization had been effected, and for two hours, at frequent intervals, the wrangling of rival factions was fierce and disgraceful. Epithets and accusation of sculduggery were hurled across the assemblage, and several times a general hand-to-hand fight seemed unavoidable. Nothing in the history of the Republican party in Buchanan county had been so plainly calculated to bring discredit upon the organization, and the Democrats present as spectators felt that a full report of the proceedings would badly damage the opposition ticket at the polls.

When the trouble was at its height, Judge Gilbert arose from his seat and paced nervously up and down the back part of the room in the rear of the seats. He had looked over the room in vain for Field, and was plainly excited. Presently, Field sauntered leisurely in and the Judge quickly caught him by the arm and dragged him out into the hall.

"Why, what's the matter, Judge?" Field asked, seeing that the former was choking with suppressed rage.

"Matter!" gasped the Judge, as the door closed behind them. "Matter! Why in —— didn't you engage some one to report this convention? Here's something that would elect our county ticket as sure as —— if we could get it in the paper, and here we are — left! Left, by —— ! Scooped out of sight!"

"Why, Boggs is there, isn't he?" asked Field, with aggravating calmness.

"Boggs!" exclaimed the Judge, pale with rage; "Boggs be d——d! Yes, he's there, but the —— —— leather-headed dude sits there like a stoughton-bottle, staring around him as if the thing was of no account at all. When he isn't chewing his pencil, he's gawping out of the window. I watched the —— —— —— for ten straight minutes, and he never took a —— note. I suppose he thinks a couple of stickfuls will cover the thing. Confound his worthless hide! If I could get at him, I'd like to throw him out of the window. Go in there, 'Gene, and see if you can't get enough to make a decent showing. The *Herald* will never get done laughing at us."

"Oh, that'll be all right, Judge," said Field, in a conciliatory tone, "I'll go in and see what he's doing. Don't you worry; we'll have a good report of it."

They entered the courtroom as three or four delegates were on their feet, gesticulating wildly and trying to talk while the chairman vigorously hammered the desk in a vain effort to preserve order. Boggs sat at the reporters' table evidently enjoying the scene and occasionally making a scratch or two on a paper pad in front of him. Field left the Judge just inside the door and worked his way forward to the reporters' table.

"How are you getting on, Boggs?" he asked, somewhat anxiously, as he glanced at the sheet of paper in front of the city editor and saw that it was nearly covered with irregular lines of hieroglyphics, while several other similar sheets were lying face down near it.

"All right," replied Boggs, indifferently. "This thing's a daisy, ain't it? Best I ever saw. If somebody'd only shoot or pull a knife and cut, we'd have something worth having."

Field smiled affably and laid his hand on Boggs' shoulder, just as one of the delegates leaped to his feet and denounced as a liar one who was speaking. The latter yelled an oath at his accuser and started wrathfully toward him, but he was caught by half a dozen others and held back. Nearly all the delegates began to shout, and the chairman howled "Order!" until he lost his voice, and pounded the desk with all his strength. Boggs deliberately jotted down two or three lines of hieroglyphics and, turning to Field, said quietly: "If those —— fools hadn't held him, we might have had some fun."

"Say, Boggs," said Field, ignoring the city editor's sanguinary remark, "You know we want this well covered; it's good campaign stuff for us."

"Yep," returned Boggs, laconically.

"The Judge is worried a little," continued Field,

smiling encouragingly. "He thinks you're not going to be able to handle it."

"Not able to handle it!" repeated Boggs, evidently surprised. "Why, this is pudding for me. It's the easiest thing I ever struck in my life. There's something to it. It beats country newspaper work out of sight."

"Yes, I know," returned Field, smiling at Boggs' enthusiasm, "But he's afraid you can't write enough of it."

"How much does he want?"

"All you can give us; three columns, anyhow."

"Um-m," grunted Boggs, as he scrawled two or three more hieroglyphics. "Well, tell him not to perspire; he'll get all it's worth."

"Well, spread it on, Boggsy," was Field's parting injunction as he retired to the back of the room where he found the Judge still fretting and fuming.

"He's all right, Judge," he said, patting the latter on the back. "He'll cover it properly."

"How in —— can he cover it properly when he takes no notes, and doesn't hear what's going on?" returned the Judge, still worried. "He's a confounded saphead. For heaven's sake, 'Gene, go and sit down at that table and take some notes. Let that chump write what he can, and you can pad it out and make enough of it for a decent scare-head."

Field returned to the reporter's table, drew up a vacant chair and jotted down a few notes perfunctorily, feeling confident that the Judge was worried unnecessarily. In the meantime, the latter paced up and down back of the seats glancing occasionally, with infinite disgust, at Boggs, who was a picture of indolent indifference. He finally made up his mind that Boggs should be discharged at the end of the week, or as soon as a competent city editor could be found. Having reached this decision and feeling that the convention was safe in Field's hands, he left the courtroom and returned to the office to try to forget his wrath.

About seven o'clock that evening Boggs sauntered into the *Gazette* editorial-room, where he found the telegraph editor already at work, threw off his coat, took a fresh chew of tobacco and sharpened his pencil. Then he drew from his trousers pocket his convention hieroglyphics in a crumpled wad and smoothed them out before him. When Field and the Judge came in, half an hour later, they noticed that he was rushing his pencil over his pad and turning out copy at a remarkable rate of speed.

"How are you getting on, Boggsy?" asked Field, leaning over him with an expression of satisfaction as he saw how earnestly he was working.

"Aw-right," replied Boggs, quietly, but without looking up or pausing in his work.

"Have you sent any of the convention in yet?"

"Yep, a little."

Boggs frowned, as if he resented the interruption, and continued to write rapidly.

Field glanced at the Judge, smiled and went into the composing-room. Presently he returned, dropped into his chair, with his right side to his desk, and threw both feet up on it. This was his favorite position when writing, and while it seemed to be exceedingly awkward to the average observer, he declared that it was the perfection of comfort. It was convenient in that it afforded him an opportunity to project his tobacco-juice in a graceful parabolic curve to the center of the room. His left hand hung limply at his side or wandered through his thin hair, while his right



Photo by D. D. Spellman, Detroit, Mich.

STUDY OF A BOY'S HEAD.

was making the copy so universally praised by compositors for its perfect legibility. The letters were rather smaller than those produced by the ordinary modern typewriter and were quite as perfectly formed.

For an hour or more, Judge Gilbert read exchanges and wrote editorial; Field constructed pithy, ironical comments on the convention; the telegraph editor read his "flimsy," and Boggs produced convention copy rapidly and unremittingly.

Just before midnight, the Judge arose, whispered briefly to Field, and the two went out to make their customary midnight call at Bedee's. Field returned alone, half an hour later, looking hopeful and contented. He glanced at Boggs, who was still writing vigorously, and said: "How much more have you got of that convention, Boggsy?"

"Column or so," replied Boggs, indifferently.

"Why, you've got over three columns now," said Field.

The *Gazette* was a four-page blanket sheet, and three columns of single-leaded brevier was considered a first-class night's work.

"Have I?" returned Boggs, still writing rapidly. "Well, you said the Judge wanted it covered."

Field smiled, threw his feet up on his desk, and remarked: "Boggsy, you're a hummer."

The paper went to press at 3 A.M., with four columns and a half of the county convention written in vividly descriptive style, with the exciting scenes graphically portrayed and the sanguinary dialogue given almost verbatim. Never had a St. Joseph paper printed such a complete, accurate and thrilling report of a public meeting. The editors of the *Herald* were aghast at this remarkable feat of the unknown, dudish reporter.

When Judge Gilbert took up the paper the next morning, which he did as soon as he was out of bed, he started in surprise at the unexpected scope and fidelity of the report. Naturally, he supposed that Field had done the major portion of the work, and when the latter entered the editorial-room that afternoon, the Judge's face was wreathed in smiles as he said: "'Gene, that convention report is a first-class piece of work. We'd have been beautifully left if you hadn't taken hold of it. Everybody's praising you to the skies."

"Me!" exclaimed Field, in amazement.

"Why, yes; you wrote the biggest part of it, didn't you?"

"Not a line nor a word of it," replied Field, laughing.

"Who did, then?" asked the Judge, evidently puzzled.

"Boggs," replied Field, laughing heartily at the Judge's confusion. "Boggs, the leather-headed dude; Boggs, the saphead, for whose life-blood you thirsted yesterday; the gawping chump you wanted to throw out of the courthouse window."

"Don't lie, 'Gene. Whatever you do, don't lie," said the Judge, seriously.



Photo by George Stark, St. Louis, Mo.

WRESTLING — AN EXCITING MOMENT.

"I swear to you that Boggs evolved and wrote every word, line and paragraph of it, from the scarehead to the last period," continued Field, dropping into a chair.

"Well, I'll be ——," gasped the Judge. "Why Boggs must be a corker."

"Do you remember what I told you about Boggs the other day?" asked Field, chuckling.

"'Gene, it's my treat," said the Judge, smiling. "And Tufts must set 'em up, too. He'll try to crawfish, and say he knew all the time that Boggs was a wonder, but you heard what he said. Come on."

They arose and started for Bedee's, annexing Colonel Tufts as they passed through the business office. On the way they met Boggs, who was overwhelmed by the Judge's effusive manifestations of friendship and his cordial invitation to join them.

On the following Monday Boggs found an extra $10 bill in his envelope and the information that his salary had been increased $5.

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. XIX.— SECOND ELEVATOR AND DISTRIBUTOR BOX.

"HERE is something I want to show you," said the Machinist. "It isn't very often that the second elevator gets out of adjustment, but you had better know how to fix it when it does. Come around to the back of the machine and I'll show you how.

"You will notice," George continued, "that the second elevator lever is in two parts, with a cushion spring between the two pieces, near the base. If you will back up the machine far enough to allow the second elevator to descend a little way and then loosen or tighten the nuts which affect this spring, you will see that it causes the lever to move a trifle. When properly adjusted, the lever will seat the second elevator firmly back against the guide when in its full upward position. As it descends by its own weight, it will then always seat itself properly in the intermediate channel to receive the matrix line. A spring attached to the lever assists in starting the elevator downward, and also serves to steady it on its return, this spring passing beneath the machine frame between cams 1 and 2. If the spring is not stiff enough, or is broken, the elevator will occasionally fail to seat itself properly in line with the distributor box, and perhaps damage the grooved bar in the box.

"On the opposite end of the second elevator, also beneath the shaft, there is a safety pawl, the object of which is to prevent the elevator from falling and getting damaged or broken should anything catch and hold it momentarily while the cams continue their revolution. The pawl engages with a hook on the machine frame and this hook has to be released before the elevator can be lowered by hand. In this case, the spaceband transfer pawl must always be locked back and unlocked when the elevator has been lowered, meanwhile holding the shifter lever to prevent it transferring the line too swiftly."

"What is that little trigger arrangement on the end of the second elevator bar?" asked the Operator.

"That is a pawl which prevents the matrices from sliding too far to the right when being transferred from the first elevator," replied the Machinist. "Without some arrangement of that sort the matrices might slide over so far as to strike against the distributor-box bar when the elevator rises, and damage it."

"I'd like to see the internal arrangement of the distributor box," ventured the Operator, "if you'll take it down some day."

"I'll do it now," said George; "we have a little time."

After backing the machine until the second elevator descended from its seat, he threw open the magazine entrance and pressed downward on the lever handle which kept the box in position, thus releasing the box, which he then drew downward and placed on the bench.

"First of all," he said, "you must understand how the matrices are lifted one by one to the combination bar for distribution. The matrices are shifted from the second elevator bar to the distributor-box bar, and are pressed toward the distributor by the spring-actuated shifter. The distributor is equipped with three horizontal screws, between which the matrices are urged forward until they reach their proper channels. One of these distributor screws has a cam on its right-hand end which engages the matrix-lift lever (*L*, Fig. 28), causing the lift (*I*) to rise and fall. As the point of this lift lies just beneath the first matrix in the distributor box, it causes that matrix to be lifted high enough to allow the distributor screws to engage the matrix ears, and as they revolve they push the matrix forward. The upper matrix ears now rest upon the inclined rails (1, 2), and as they move forward and upward the teeth on the matrices engage the combination distributor bar, from which they are thereafter suspended."

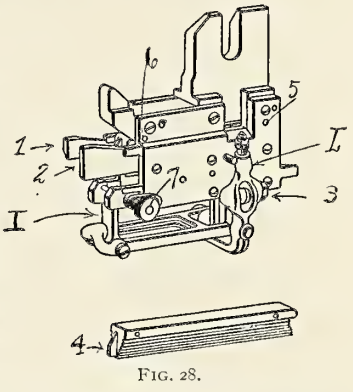


FIG. 28.

"Is the nut (3) an adjustment for the lift?" the Operator asked.

"Yes," answered the Machinist; "that regulates the stroke of the lift. It must be set so that the lift (*I*) will raise the matrices one-thirty-second of an inch higher than the rails (1, 2). The cushion spring beneath the adjusting screw prevents breakage."

"What was that you replaced the other day when the lift kept picking up two matrices at a time and stopping the distributor?" the Operator next asked.

"That was caused by the bar pawl (4) being worn. You have noticed, I presume, that all matrices have a groove down the center on the left-hand side, deep in the thick matrices, shallow or not at all in thin ones. As a space wide enough for the thickest matrix to be lifted to the distributor bar might permit two thin ones sticking together to be raised at one stroke, all matrices are cut to a uniform thickness at this point, and a pawl (4) which stands in their path above the lift (*I*) enters this groove and will allow only one to pass at a time. If the point of the pawl wears off or the upper or lower

rails in the distributor box wear enough to allow two thin matrices to pass, these parts must be renewed."

"You have to take the box apart to do this, don't you?" questioned the Operator.

"Yes, but it's done easily. The grooved bar can be removed by merely pushing out the two pins (5, 6) which hold it. The front side of the box can be removed by taking out the three upper screws.

"While we have the box down you may see how you can, by turning the stud nut (7) as far as it will go to the right, throw the font distinguisher out of action so that it will not stop any wrong-font matrices which you might wish to run in without stopping their distribution. The large groove in the bottom of the matrix is the font mark. The smaller marks distinguish the different faces from each other.

"Be careful," continued the Machinist, "in replacing the distributor box that you seat it as high as it will go and as far to the left as you can before turning the lever to the left, or upward, to fasten the box in place."

(To be continued.)

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XXII.—DETAILS OF NEWSPAPER WORK.

THESE matters of newspaper detail are exacting an amount of our attention that may seem disproportionate, as compared with the other divisions of the study. Let us remember, however, the differences in circumstances between the making of books and that of newspapers, and good reason may appear for the difference in treatment. A book is usually the work of one person — even large reference works pass under close supervision of some one who controls all of the details. Every newspaper is written by many hands, and very much of the manuscript, embodying all possible differences in form, is sent directly to the composing-room without even a reading by an editor, much less careful preparation.

A task almost certainly impossible to perform with absolute result would be that of determining what detail of form, in any printing, but most of all in newspapers, shows the most confusion of treatment. We have seen conclusively that all possible styles of capitalizing are exemplified, and that punctuation runs wild in many instances. Two other matters of frequent uncertainty are the compounding of words and the division of words at the ends of lines.

The New York *Tribune* may furnish an example of confusion as to compounding that will serve the purpose for which it is cited as well as any, although it could easily be paralleled from many another paper. In one short paragraph therein occurred the forms "common-sense," "commonsense," and "common sense." A good explanation of their appearance in the paper, so far as the proofreader is concerned, might be that the type was not corrected, for lack of time; but the fact would remain that even a compositor should know that one or other of the forms is right for use in the paper, and the others are wrong. Ah, yes! but he may not know which the proofreader will choose, and may set them differently so that he shall not have to change all — a foolish proceeding that is quite frequent in its occurrence.

Who cares whether "common sense" is printed as two words, with a hyphen, or as one continuous word? Probably no one except a few faultfinders who would not be satisfied with anything. Yet, paradoxical as it may be, very few persons are entirely free from perplexity over just such questions. Newspaper proofreaders need, as much as any one, some sort of determined practice, and undoubtedly it should be such that the compositors can learn it so well that they may, in general, know how to set type so as to avoid having to reset it from the proof. Yet this is one of their most frequent and most just complaints against proofreaders — that the marking on the proofs varies, not only as between different readers, but often the one reader is not constant.

Every proofreader should, as far as possible, choose, or adopt as some other authoritative person's choice, one form as the correct one for a certain term or category of terms, and never give to it any other form. It will be well to note the exact sense of that expression, "never *give* any other." It does not prescribe unfailing adherence to the one form, to the extent of marking it so every time the term occurs. English terms are often as correct in one form as in another, as to compounding, and in these cases it is not politic, from any point of view, to bother with changing the type because the compositor has used a form other than the chosen one. Ninety-nine times out of a hundred — or even oftener — no one will ever notice the difference if confusion in the same article is avoided; nay, even with some confusion, it is only a chance whether any attention will ever be called to it.



Photo by N. H. Byrum.

PLAYING MARBLES.

Some striking exceptions come to mind just here. A philosophic gentleman once, on seeing a book on principles of compounding, wrote a short treatise on the subject himself, and the first compound form set down in it was "young-man." He was probably try-



From collection of H. W. Fay, De Kalb, Ill.

Photo by Rowley.

BEGGAR GIRL



Photo by H. L. Grant, Oakland, Md.

JERRY'S RUN, CHESAPEAKE & OHIO RAILWAY, IN THE HEART OF THE ALLEGHANIES

(The Highest Railroad Fill in the United States)

ing to be sarcastic. Nothing sarcastic could be attributed to Fitzedward Hall in writing a long letter to the *Nation* of New York, in which he asserted that, "as we write 'black-sheep' with a hyphen, so we should also write 'hired-man.'" On the contrary, we may here assert that such terms are exceptions to the permission of laxity expressed above, and that the sensible proofreader will always have a space substituted for the hyphen in similar instances.

Other instances are these, found in two dictionaries — Nuttall's and the Encyclopedic: good-behavior, penitential-canons, physical-geography, and many others. With these may be placed motive-power, circular-letter, postal-card, and other clear cases of adjective and noun that are sometimes erroneously compounded. It hardly seems as if it should be necessary to say that such use of the hyphen is bad.

Another nonsensical use of the hyphen, that is not anywhere near so uncommon as it should be — and which may well be brought under protest, even here — is seen in these fragments from one of Herbert Spencer's books: "two closely-related peculiarities," "a chemically-compounded molecule," "less-easily decomposed gunpowder," "material for building-up tissue," "definitely-combined changes." In that book also all such words as react, redistribute, etc., appear with an utterly useless hyphen, as re-act, re-distribute, etc. Occasionally an exception is found among the terms like those first cited, as in "decidedly raised temperatures."

Although a book is here taken for examples, the same over-refinement of logic that led to the useless practice is found, to a certain extent, in newspapers. On one paper, where the final decision rested with the writer, one night one of the readers, on coming to "a newly married couple," in a proof, inserted a hyphen. The compositor, knowing that a similar hyphen had been displaced by a space, submitted the matter for adjudication. The proofreader was told not to use a hyphen in such terms, and indignantly retorted that they were not right without it. On being asked whether he would insert one in "a brilliantly illuminated room," he said he would not. If any reason exists for compounding in any such case, the same reason applies in all such cases.

The only time when a proofreader should make such use of the hyphen is when, as it fortunately seldom occurs, some higher authority orders it done. Working under such orders, the proofreader would do well to have the order made definite, if possible, by specification of the terms to which it applies; for very few editors, probably, would desire its application without exception, and only specification can determine how far it is to extend.

It would take a large book even to outline a system of practice in this matter, yet almost every person who has published any opinion has dismissed it with a few words. What is needed by hurried newspaper proofreaders is a guide that will enable them to keep a certain consistency in their work, so as to avoid injustice to compositors through using their time in unnecessary correction, and also to guard themselves against possible, though not probable, censure by editors or foremen.

(To be continued.)

Written for The Inland Printer.

DOES LABOR-SAVING MACHINERY PAY?

BY LOUIS HARRISON RUMRILL.

"DID you ever consider the economy of labor-saving machinery as applied to our business?" asked the manager of a large printing establishment — one in which Linotypes, the latest cylinder presses, and even a perfecting press are used. The person addressed — the owner of a smaller-sized printing plant — was about to reply in the negative, judging from his actions; but before the well-formed "No" could be spoken the questioner continued:

"Take, for instance, the Linotype, conceded to be the greatest labor-saver ever invented for printers. The advertisements for this machine in the trade papers tell us that composition is reduced, on an average, from 40 cents the thousand ems to 20 cents, or less. No one questions the veracity of the statement. It is true, every word of it — and, maybe, 'pity 'tis, 'tis true.' But here is the difficulty: Every printer in the big cities, and the smaller towns as well, uses Linotype composition. If he does not own a machine he gets the work done by one of the newspaper or Linotype composition offices. Just a trifle too fast in our argument. In making his estimate to the customer for the work, instead of figuring on the old-fashioned hand-composition scale, or even half-way between the difference in cost of hand composition and machine work, he brings his figures to bed-rock — the customer getting the benefit of the reduction in cost. Wherefore does the printer profit financially from the use of the machines?

"Another example: Press builders have been passing sleepless nights for years, and even in their dreams imagining fancied improvements. The results accomplished by the tireless energy of these men are truly marvelous: better printing from these up-to-date presses; more rapid presswork; easier make-ready, and a hundred and one other labor and time saving points. Result is a saving of about one-third in the cost of presswork in the past ten years. Has any printer in the country realized that saving of one-third in his profits, or even a portion of it, from the press-room? I rather think not. Possibly the profits in this direction have diminished.

"Now that is only two instances of when the printer has not been benefited in the slightest from modern labor-saving appliances. There are a dozen or so more. It is the customer who reaps the harvest; it is the printer who loses by a wicked competition with fellow craftsmen. I am not saying, though, that the printer should have all the benefit. At least a part of the money saved by these inventions, I claim, should find its way into the printer's till. Don't you think so?"



THE MYSTERY OF LIFE.

From painting by C. Marr, in the Metropolitan Museum of Art, New York.

THE INLAND PRINTER

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C. F. Whitmarsh, Associate Editor.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BAN KSUN LESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

The second prize essay on "What a Printer's Salesman Should Do and How He Should Do It" appears in this issue of The Inland Printer.

It is a common but serious mistake to decry the work of competitors, but it is an error as old as the world. The sage of the East whose name is lost in antiquity admonished: "Endeavor to be first in thy calling, whatever it be; neither let any one go before you in well doing; nevertheless do not envy the merits of another, but improve thine own talents. Scorn also to depress thy competitor by any dishonest or unworthy method; strive to raise thyself above him only by excelling him; so shall thy contest for superiority be crowned with honor."

The principal alteration that the Latin alphabet has undergone in its adaptation to English use is the adoption and establishment of *j* and *u* independent of the letters *i* and *v*. Hence for monumental inscriptions, etc., the *V* form is used in place of the more modern *U*, which brings the following query, among others, from a subscriber: "Over the principal entrance to the fine newspaper building on the southeast corner of Madison and Dearborn streets, Chicago, is cut the word 'Tribvne,' and over another, a few feet north of it, is cut the word 'Tribune.' How is the first-named paper pronounced? Our old friend, the 'Tribune,' is to occupy the corner office; but the other, the 'Tribvne,' appears to own the building. Have you any idea of the Valve of Tribvne stock?"

Replying to the question of a printer's liability for the loss of plates, etc., belonging to a customer and left in the hands of the printer, and also to the request for court decision on these points, Mr. Alfred Perry, of Bridgeport, Connecticut, writes that the question involved is one of bailments; where a party without consideration or previous agreement assumes the duty of storing the articles referred to until relieved of the responsibility (which could be terminated by delivery to the owner) the bailee would be at liberty to charge what the storage was reasonably worth, even if no contract to that effect existed. The bailee must take the same care of the property in custody as a prudent man would take of his own property under like circumstances. The point in view was decided in the case of Coggs versus Bernard, an English case, reported in 2 Ld. Raym., it being well tried and at great length. It was a case where one party, without compensation, attempted to take care of the property of another, and through the negligence of the custodian the property was destroyed. The court held that there being no consideration the bailee need not have undertaken the task, but from the fact that he actually undertook it he was bound to take reasonable care of it, and was liable for any damages caused or occurred from lack of such care.

REORGANIZATION OF THE NEW YORK GRAPHIC DESIGNERS.

WITH the approach of spring the Graphic Arts Designers' Club, of New York, has reorganized. At a recent meeting over twenty representative men pledged themselves to use their influence with their brother artists connected with the various studios, photo process houses, lithographing and other houses, to meet on call for social and instructive intercourse. No conventional bonds or forms are to be established. There will be no president, no treasurer and no treasury.

THE PROBLEM OF COST IN PRINTING.

IN the correspondence columns of this issue of THE INLAND PRINTER will be found an invitation from J. Cliff Dando to printers generally to coöperate in the work of finding a standard of cost. The *Progressive Printer* says truly, that the "paramount issue is the imperious necessity of knowing the cost of production," and also that "we hear of many complaints of price-cutting, while the fact is there can be no cutting of prices unless there first be established a *recognized standard of cost.*" With a view to aiding in finding an acceptable standard Mr. Dando's proposition and argument is published, and it is hoped that the subject will be well ventilated. The editor of THE INLAND PRINTER will appoint a competent judge to pass upon the merits of the arguments submitted, in response to Mr. Dando's invitation.

POST CHECK CURRENCY.

THE American Newspaper Publishers' Association strongly endorses the plan of the Post Check Currency Bureau. In a recent bulletin to members it says: "The movement to secure a postal currency is of prime importance to publishers and their advertising patrons. Such money, in the hands of the people, would, it is believed, aid in securing subscriptions, and largely increase the replies to advertisements. The Post Check Currency Bureau is an organization through which the work before Congress is being conducted. There is no private gain in the movement, and the Bureau expenses are met by the voluntary contribution of the originator and patentee of the Post Check Currency, who presents it free of cost to the Government. This is not a party measure, but one of great public interest, and it is suggested that our members consider it carefully and use their columns from time to time to impress upon Congress the need of a convenient currency that may be mailed."

The plan of the bureau is to reprint all $1, $2 and $5 treasury notes, coin or silver certificates now in circulation and have the faces of the new bills provided with blank lines for name and address. This would be the ordinary money of the day. Then, when one wishes to send money by mail, say $2, he takes such a bill from his pocketbook, writes on its face the name of the person or firm to whom it is to go, the city and State, and affixes a 2-cent stamp in the square indicated (1-cent stamp for fractional bills), canceling the stamp with his initials and date, and signs his name on back. The bill, which was previously negotiable money, is instantly transformed into a personal check on the United States Government for $2, as safe for transmission as any bank check. This is enclosed in a letter to the person or firm desired and can be collected by the receiver upon identification at the postoffice named. The tiresome and time-consuming trip to the postoffice to secure a money order is avoided, and a convenient, safe and instantly available form of money is supplied with which the public can transact mail business, which now aggregates in small sums upward of $2,000,000,000 a year. The small fee charged would probably aggregate a larger revenue to the Government than is received from the present money-order system.

THE INLAND PRINTER favors the plan, believing it would be of great value if properly carried out. Readers are invited to consider the proposition. If found worthy of support, they are asked to write their Senators and Congressmen in Washington, endorsing it.

THE PRINTING TRADE IN SOUTH AUSTRALIA.

IN a recent letter to the editor, a subscriber in Adelaide, Australia, has this to say concerning the printing interests there: "In trade matters in south Australia business is not over brisk. The tariff proposals of the Commonwealth Parliament affect printers in south Australia somewhat severely. Ordinary white printings, previously free, are now charged ten per cent; strawboard, pulp boards, etc., previously free, now have a duty of 2 shillings per hundredweight; printing-ink, previously free, now a duty of twenty-five per cent; printing machinery (including Linotype and Monotype machines), also type and type metal, are free; writing-papers over 16 by 13 inches are free, but all manufactured stationery is charged twenty-five per cent. This added cost to the printers' raw material would not be so serious if we only had a real master printers' association, which, by united action, could secure an equal advantage in obtaining higher prices. But the trade here is a sort of a go-as-you-please business. Prices cut and cut till the profit becomes *nil.* Wealthy firms, knowing this, run around the town for quotations and get their work done in some cases at less than cost. Added to this, a new workmen's compensation act has come into force, and in order to insure ourselves, we now have to pay an increase in premium of about three hundred per cent. All this makes the lot anything but an easy one for a master printer whose desire is to turn out up-to-date work and do it promptly, and also to pay 20 shillings in the pound. This matter has been mooted to the masters here, and the writer lives in hope of seeing a forward step being taken soon. Your publication is always looked forward to and greatly appreciated by all our hands, who look upon it as a valuable means of educating them in making the

best and most attractive use of the type and machinery at their disposal. At times the writer feels despondent when he sees the beautiful specimens of typography emanating from your side of the world, and recognizes the inability to achieve the same results here, but then fresh inspiration comes along and he takes heart and determines to do the best he can with the means at his disposal."

NEW SERIES OF UNITED STATES POSTAGE STAMPS.

CHIEF JOHN R. HILL, of the Government Engraving Division, and his skilled assistants, are now engaged in making fifteen new designs for postage stamps, comprising as many denominations, in different sizes and shades of color. The same familiar faces of our national heroes and statesmen will be used, but the positions will be changed. Ex-President Harrison will be a new addition and will adorn the 13-cent mark. The original designs are executed upon an enlarged scale, then reduced photographically to the scale required, and engraved from the reduction. The portrait, lettering and ornaments are made by separate specialists. Twenty rows of twenty stamps in a row are transferred from a hardened steel roller. Spoilage is allowed for at the rate of two sheets in a hundred; over this amount is charged to the operator. Examination of the sheets for defects is allotted to a special corps of employes; the sheets are then fed into a gumming machine, coming therefrom perfectly dried, but warped out of shape. They are then passed through rollers to straighten them out, and thereafter placed on boards and subjected to a hydraulic press, after which they are perforated, cut into quarters having one hundred stamps on each sheet, and made into packages of one hundred sheets each.

BOOKMAKING IN NORWAY.

IN a letter from Norway to the Swedish "Printing Calendar," Dr. Hans Reusch writes of an interesting movement in that far-off land. "Here in Christiania we have tried to advance artistic bookmaking by forming a union called 'Society for Development of Norwegian Book Art.' It was formed in May, 1900, by two necessary factors in such a cause: Men who will buy and create a demand, and men who can satisfy these demands. To the former class we have invited men of wealth and education, as well as professional and literary men. In the latter class we have artists, printers and bookbinders. An entrance fee of 10 kroner ($2.75), and yearly dues of 5 kroner, enables the members to receive free a copy of the publications thus issued, excess copies to be sold at good prices. At the first meeting an executive committee, consisting of a 'foreman' and six advisers was elected. Of the six advisers two must be decorative artists, and at least two practical printers and binders. The foreman can only serve two years, and the advisers are gradually replaced by others. It is thought possible to maintain a progressive and at the same time not too one-sided movement in this manner. At each meeting which has been well attended members have had the benefit of lectures and specimens. The subjects have been: 'Type and Illustrations of Old,' by Norway's most eminent decorative painter, Gerhard Munthe. 'Decorative and Illustrative Art,' by art historian Aubert. 'Decorative Bookbinding,' 'National Art,' and 'History of Printing' have been other subjects of equal interest. The first book to be published by the society is a historical tradition, relating to Saint Olaf, King of Norway. The pictures for the colored illustrations and decorations have been painted by Gerhard Munthe, and the making of the book has been given to Wilhelm Scheel, in Christiania. The society is not only devoting itself to exclusive art productions, but to cheaper books and periodicals as well."

SOME THOUGHTS ON LABOR UNIONS.

A CORRESPONDENT writing to THE INLAND PRINTER, on the subject of trade-unionism, says that nothing is more difficult than honorable success in business, and no other business success is worth having, and that this is especially true in the printing business. The young man who starts out alone, after due preparation, to open a printing-office and build up a business, has before him a very great undertaking, which will require all his time, energy and tact. Without an unstinted devotion to business he may not reasonably hope for success. Early and late he must be at his place, giving personal attention to the details of the work. As the business increases he must find such help as will supply and supplement the energy, care and attention which he has found necessary.

The boy who opens and sweeps the office in the morning must represent his employer's interest and zeal for success — must simply be another hand to carry on the work of the proprietor's purpose. Similarly of the pressfeeder, the compositor, and every other helper added to the growing industry — till he may have a hundred hands obedient to one will, and all animated by his one purpose. No business can be so large but that the conditions of success are the same; and the success of the largest business may be imperiled by one incompetent or indifferent employe, as the accuracy of a watch may be impaired by one imperfect wheel.

It has been declared that the best established business in the world is always on the verge of ruin — the most successful business man always within a step of a fatal precipice. Good business management is that which daily saves the enterprise from destruction. The only profitable man to employ is the man who realizes the precarious situation and devotes his undivided energies to the successful and profitable conclusion of every part of the business entrusted to him — doing the best work in the least time.

The useful man is the necessary man, and the true wage-earner is the man who makes himself necessary to the business. Such a man does not work with the

spirit of a hireling — a time-killer, but with the zeal and interest of a proprietor, who is interrupted rather than liberated by the stroke of the clock at quitting time. An employe who is afraid of being too useful, too profitable to his employer, who is afraid of doing too much for the wages he receives, is not yet fitted to succeed in business for himself. The incompetent and untrustworthy betrays himself.

"If they give me poor wages they will get poor work." The real wage-earner feels as one expressed it, "The best I can do is none too good for the least wages I ever received," and he usually has little trouble in holding a position, while he is frequently last of all



A MAY BLOSSOM.

to complain of wages. There are many employers who feel with regard to such a "hand" a desire to pay him all the business will warrant.

"The best wages I can pay that man is little enough," as one declared.

Labor unions whose first concern shall be to prepare their members for the most efficient service, to make themselves necessary to the business of their employers, and thus to fit themselves for independent business enterprises, will by and by be able to command unlimited capital and to start competing factories which shall retire from business those robber capitalists who have no regard for humanity or honesty in their business methods.

Business habits should be clearly defined and diligently cultivated by labor unions, and every unbusinesslike practice should be condemned and discountenanced till every member is made to feel that he is on the way to a partnership, or a proprietorship; or, at least, to a competency, to independence. Extravagance and wastefulness in private habits are as unbusinesslike in the least hired man as in the proprietor, and tend to decrease his usefulness in any position in connection with an honest business. Self-denial and economy are as desirable qualities in the least workingman as in the man who hires him. Thrift brings contentment, and with wisdom it may be realized on very small wages. Many a humble man has paid for a home and reared a family on a dollar and a quarter a day.

A surveyor of the port of Boston reported that the statistics of that conservative city showed that in twenty years ninety-seven per cent of its business men failed.

Labor unions of trained, businesslike wage-earners, competent, profitable and trustworthy, may choose their own employers, and dictate the class of men who shall successfully employ their members. And this they may do without violating a just law or infringing the rights of any fellow being who may not be in fellowship with their purposes.

The only successful solution of the labor problem includes the elevation of the laborer to habits of temperance, of self-respect, and of equal respect for the rights of others — to efficiency, reliability and responsibility.

The spoiled child, because he wants more butter on his bread, may throw it into the street, or tip over the table and break the dishes; but such acts are not likely to add butter to his bread, nor to create confidence in his good judgment, nor to convince of the justice of his demands, while they should be followed by some disciplinary experience not soon to be forgotten.

Trained and successful wage-earners who have become partners and employers, and there are many such, may be reasonably expected to form associations to study the problems of duty and interest concerning paid help, how to develop, reward and keep the best hands. Indeed, labor unions which study to build up the interests of employers will exert a powerful influence to excite them to a just emulation. "He who would have friends must show himself friendly." "Like begets like." Stanley declares that to strike a savage with a clenched fist is to invite destruction, while with an open hand you may slap him freely on the back and secure his docile coöperation. Gail Hamilton asserts that, "Man is like an onion, arranged in concentric layers, peel on peel," and that at the core every one is a painted savage, with tomahawk and scalping knife, ready to spring forth to deeds of cruelty and horror. The covering of a worthy man is not the wages for which he works, nor the profits he gets from his business; but that manly self-respect which will not consent to a lawless or ungenerous deed, nor to a destructive habit. "A man's life consists not in the abundance of the things he possesses." Above all priestcraft, all warring, boastful sects, the philosophy of "the man of Nazareth" affords the best basis for the settlement of all difficulties. The disposition to do as one would be done by, and, above all, the ability to consider the other man, so that you can "put yourself in his place," is the best remedy ever offered for the adjustment of differences between capital and labor. When in reality "no man lives to himself," and every man looks with equal kindly concern on the affairs of others, every hired man may study to make himself an

indispensable adjunct of the business, and every employer will study to make his work the choice of his workmen.

These views are no more visionary than any other views of the labor question, and the solution they offer is simpler, nearer to hand, and more practical than any other. Indeed, they seem to the writer to afford the only possible solution — the only path to that rational socialism, in the hope of which, as Daniel Webster declared, "all the prophecies and poets are with us."

Written for The Inland Printer.

PRINTING DESIGNS ON WOOD.

BY AN EXPERT.

THE method of printing designs on wood is interesting. Wood of almost any description is available, and both color and design which it is possible to produce are practically unlimited. The processes are not unlike the printing of textile fabrics. Printing a design of several colors on a smooth wood surface, so that the colors will hold and the effects blend, is quite an art. Each color requires a separate plate or cylinder, and the design must be correctly engraved upon it in such manner that it will conform to the requirements of the design.

In the process for making a three-color print, the designers first produce the pattern upon regular design paper, from whence it is copied upon zinc plates. The first plate contains the figures that are to be printed in green, for instance. The second plate contains the red, and the next plate the dark or other color. The patterns must now be engraved upon the rollers of the press. This is done by covering the rollers with wax, and the design upon the plates are transferred, each to its respective roller, by means of the diamond-pointed instrument of the pantagraph, the figures being reduced to the required size. The rollers are now submitted to the action of nitric acid, which compound has no effect upon the wax covering of the rollers, but eats into the traced lines where the metallic surface of the roller is exposed, and a depression is made corresponding with the requirements of the pattern. To combine the design into one impression is the next process, which is done by the arrangement of the rollers in the frame of the press, each of which roller is supplied with coloring from tanks and distributing rollers.

RECIPES FOR PRINTING PASTES.

The following are recipes for some of the printing pastes which may be used:

Black Print.—The printing paste is made from 4 pounds printing black, 1 pound starch, 8 ounces glycerin, 20 ounces acetic acid, 6 pints water.

Plum Print.—The printing paste is made from 10 pounds giroflee paste, 5 pounds acetic acid, 3 pounds tartaric acid, 4 pints water, 39 pounds tragacanth thickening, 8 pounds tannic acid.

Gray Print.—The printing paste is made from 22 ounces fast-gray M powder, 15 pounds acetic acid, 40 pounds tragacanth liquor, 2¼ pounds tannic acid, 12 ounces tartaric acid.

Bright Blue Print.—The printing paste is made from 2 pounds capri blue, 14 pounds acetic acid, 3 pounds tannic acid, 60 pounds starch dextrin thickening.

Dark Violet.—The printing paste is made from 8 pounds gallocyanine, 4 ounces bisulphite of soda 70° H_2O, 30 pounds tragacanth thickening, 5 pounds acetate of chrome 32° H_2O.

Violet.—The printing paste is made from 8 pounds fast violet, 31 pounds acetic acid, 3 pounds acetate of alumina, 9° H_2O, 12 pounds tannic acid dissolved in 14 pounds acetic acid, 25 pounds starch thickening.

Olive Green.—The printing paste is made from 50 grains alpha naphthol, 140 grains acetine, 50 grains iron sulphate, 50 grains tartaric acid, 710 grains thickening.

Pink or Red Ground.— Color with rhodamine and naphthol-red in an acid bath, dry, and print with the following: 150 grains acetate of tin, 60 grains tin crystals, per liter of thickened color.

Yellow Designs on Olive-green Ground.— Color with thioflarine and diamine blue-black, according to shade required; then print with the following: 30 grains acetate of tin 28° H_2O, 3 grains acetate of soda, 1 grain citric acid, 1 grain tin crystals, per 100 grains of thickened color.

FIXATION OF THE COLORS.

For the fixation of these coloring matters, there is recommended the use of acid ethyl tartrate, a product which is now manufactured on a large scale, and which is used in several large calico-printing works. The printing paste is made up with coloring matter, starch paste and acid ethyl tartrate, to which a solution of tannin is subsequently added. The pieces are printed, dried and steamed, during which latter process the acid ethyl tartrate is saponified, yielding alcohol and tartaric acid. The liberated alcohol acts as a solvent for the coloring matter, which, after steaming for about forty-five minutes, combines with the tannic acid. The general length of time for steaming is about forty-five minutes, but it may be prolonged to one hour. In the latter case darker shades are obtained, but if the steaming be continued beyond that length of time the color loses its brilliancy.

The next process is that of drying, which is done in the usual way, a vacuum being produced in a steam jacket, which makes it impossible for any condensation to take place. Under this steam pressure in the steaming process the pieces are left for about five minutes, till the finish has had plenty of time to thoroughly set. This is the chief aim of this process.

In some cases a further treatment follows, which always adds much to the quality of the finish. The operation takes place in an open machine, and the bath is first a dilute potash bath, then cold water, and finally water at about 100° Fahr. The machine is an arrange-

ment of three rollers, the bottom one being rubber, the middle copper, and the top one rubber again. The pieces are run down into the box containing the bath and under a roller there. From this roller they run up and over a stretcher and through between the lower rubber roller and the copper one. Then down they run again into the bath, and under a roller on the bottom of the box, and up between the copper roller and the top rubber one. Care should be taken in the matter of pressure, also in the matter of steam. A pressure of sixty degrees would give it all the luster desired. The final process consists in varnishing over the surface to get the right gloss.

BLEACHING THE WOOD.

In cases where part of the woodwork is to remain unprinted the pieces are whitened by bleaching. The acetic acid may be employed in various ways. A small quantity of it may be added to a solution of bleaching powder; the wood, after being treated in the ordinary way with a solution of bleaching powder, may be steeped, without previous washing, in water containing a little acetic acid; the wood may be steeped in water containing a little acetic acid and a solution of bleaching powder subsequently run in slowly and gradually, with continuous agitation; or any other suitable means of using it may be employed. In the case of hard water or of impure solutions of bleaching powder, a good deal of acetic acid would be consumed for neutralizing the lime; in this case some hydrochloric or sulphuric acid may be added in order to effect this neutralization. The quantity of mineral acids, however, should never exceed that required for this object, so that never any acid except the hypochlorous or acetic acid exists in the free state.

"WHAT A PRINTER'S SALESMAN SHOULD DO AND HOW HE SHOULD DO IT."*

BY J. WARREN LEWIS.

I LIKE that expression, "A Printer's Salesman," as applied to a man who does the outside hustling for the trade or business of a printing establishment. It has about it an air and tone of fitness and of dignity that does not attach to the term "solicitor," usually, and I think wrongly, applied to this useful and necessary adjunct of a printery that expects in these rapid business times to keep to the front. Soliciting implies the seeking of favors or privileges, and that is in no sense the position occupied by the individual who, as the representative of a printing house, supplies business men with their working materials in the line of stationery and advertising accessories.

Acquainting himself with the fact that an establishment needs printing, he places before it the reputation of his house and its facilities and prices for doing such work, and if what he offers is to the advantage of the party wanting the work done he gets an order to do it, and vice versa. There is no favor granted on either side, and no soliciting involved. It is a simple matter of business in which value is given (or should be) for value received. It is a straightforward sale of a finished product, on the same basis that a clerk passes his employer's goods over the counter of a store, or the traveling representative of any manufactory places its goods on the market.

And just here let me make a few suggestions, in the way of advice, to employing printers. There is room at the top of the hill of business, plenty of it, too, but the knowledge will not prove of benefit to you unless you are prepared to climb. If you hope to get up there you must make some particular effort, not only by exercising your own individual energies, but by securing good salesmen as coöperators. Fortune singles out no special individuals on whom to bestow its favors; successful men are those who are appreciative of circumstances and have the resourceful tact to grasp and utilize opportune occasions for business development. There is too little snap in the make-up of many printing-house managers; too many who, even in this rapidly evolving age, fail to realize and act upon the fact that their business requires the stimulus of good salesmen to present and press the merits of their goods upon the public. They are imbued with a conservatism that warps judgment, and keeps them ever lagging in the face of new conditions. Rivals come into their business field and, without having outside influence or special experience to back them up, gain public favor. Why? Simply because they do not wait for business to come to them, but go after it, either in person or by representatives; they hustle for work or business, and the public has always admired and rewarded men of that stamp, whatever the field in which their energies are exercised.

Industry and economy are indispensable factors in the winning of business prosperity, but they are not the only requisites. Something more is absolutely essential. A market must be found in which the sale of printing must be assured, and that assurance will not come to the man who waits, but to the one who seeks for it, and by the merit of his goods can command the ear and open the purses of prospective buyers. The merchant or the printer who sits in store or office, quietly looking for patronage to come to him voluntarily, is more than likely to have his quietude broken but little, and eventually have the sheriff as an unwelcome though short-lived partner. Both must recognize and utilize the advantages of advertising and the value of a salesman's services outside the office, to present to the public the special advantages they have to offer in their respective lines.

What are the qualifications of a successful printing salesman? An attractive presence, a good address, absolute knowledge of the printing business in its marketing particulars, the ability to judge in general the nature and characteristics of those with whom he comes in contact, and a fair insight into the condition and necessities of their various businesses. Without these last two qualifications he may be as well equipped otherwise as a man can be and yet prove an utter failure or only a mediocre success in the purpose he aims to accomplish.

He must have every particular as to the character, quality and cost of stock firmly fixed in his mind (as well as in his note-book), and know closely just how his office is equipped thereon to meet any demand he may make upon it; must keep posted as to the state of the outside markets, lest some sudden change of prices or stoppage of supplies may "catch him napping" on an order and loss ensue. The technical details and requirements of work, with the cost outlay thereon, should be familiar to him, as also the office facilities and its condition as regards other work in its bearings on the future orders he may be figuring on.

He should make it a special point to be acquainted with the entire business community from which he is to draw trade. I do not mean by this merely the men who conduct the business, but the business itself. Different branches of trade draw their support from varying classes of people, and the line of printing that will appeal to one class with successful force would be passed unnoticed by another; again, the seasons of business activity for these branches of trade and classes of patrons differ

*Second prize article in the competition for prizes offered by Isaac H. Blanchard, New York, for the best essay on this subject, as announced in the February number. The first prize essay was printed on page 92 of the April issue.

also; while the men who manage the first and cater to the second have also their varied ideas, methods and practices.

The salesman must have a fairly accurate knowledge of all these matters; he must by observation and study learn what will best catch the attention and win the consideration of patrons for the men he wishes to supply with printing, so that he can meet the latter on an intelligent plane of thought when discussing the matter of supplies; know when, where and how to call upon business managers with a reasonable prospect of doing business, and by a knowledge of the mental and business make-up of these same managers be duly qualified to make and support his attack on them for business in his line.

Average consumers of printing being unacquainted with the technical details and requirements of work, are unable to specify fully what they wish in a piece of printing, and to arrive at some satisfactory understanding, in advance of submitting proofs, a salesman should be able to supply the deficiency in the customer's equipment in determining the general style and character of the work desired, and be able to figure fairly close as to cost and margin of fair profit. In these days of such fierce competition as almost to approach obliteration of profits in many printeries, salesmen are too prone to yield to a patron's desire for cheap work — no, not cheap work (for no good customer actually wants *cheap* work), but low prices on good work, and close a contract at figures which, under the ever varying circumstances of the trade, may eventuate in loss. The salesman I have in mind will guard against this. He will know to a nicety what the labor on a job is worth as it passes through the various departments of an office; what the stock is likely to cost, making allowances for possible variations in market prices when stock is not carried in quantity; give to each job its equitable percentages of interest on capital invested, wear and tear of material, machinery, etc., as well as profit; and having determined all this he will hold his position on the price quoted, preferring rather to let a job pass than accept it with a contingency of loss, or, by a reduction of price lay himself justly open to an assumption that his first figures were an attempt to overreach the customer.

It is an old truism of the trade, which never suffers by reiteration, that a few jobs executed at fair profits are of more advantage, both to the salesman and the office, than a host of orders which, if they do not end up on the wrong side of the ledger, yield so low a favorable margin as to keep an establishment on the tenterhooks of anxiety. Work executed "for glory" should be as rare in any printing-office as the proverbial angel's visits. A salesman may — in fact, must — be ready and willing to yield to a customer's knowledge, even to his vagaries, as to what will best meet the requirements of his line of trade in kind and style of work, even though it may violate the salesman's own artistic and business ideas; but the question of price is his alone to determine, and on that he should be absolutely rooted once he has named his figures. It has been my experience, both of practice and observation, that but few business men can not be successfully dealt with if a salesman is properly equipped to maintain his position, and has the diplomacy and finesse requisite to meet and confute the opposition arguments without offending. The man who in his own business expects and secures just returns on his invested capital is not often averse to yielding the same to others if he can be convinced that he is being fairly treated.

A salesman should never let a man impress himself with the idea that he is in a superior position; that in discussing an order or making a contract for the same he is in any sense bestowing a favor — for he is not doing so if the salesman proposes and the office has the facilities to deliver to the customer the exact goods contracted for, and if he (the salesman) is not in that position, instead of representing a printing-office he should be "working for the State." On the other hand a salesman may fail to make a success, because of assuming a superior air of manner or of knowledge in dealing with a possible patron. Such an attitude is apt to create repugnance, to have a repellant effect on trade rather than to attract. The man who really has knowledge and is most likely to impress his auditor with the fact is the man who keeps himself reasonably in the background and does not get his big "I" in the way of his knowledge. In any business or vocation of which a man makes a specialty a customer naturally looks for and places reliance on the special knowledge required; so the printing salesman may feel conscious of special ability gained in like manner, but it is unwise for him to make his equipment too obtrusive. If the customer's copy or draft of a job contains defects (as is frequently the case), or calls for impossibilities in type, suggest changes or improvements, but never give to them even a tinge of dictation. Impress your man with the feeling that you are seeking only his actual benefit, and not the gratification of your own fancy or taste, and in only a few cases will he fail to coincide. But I care not how well posted any salesman may be, whenever he tries to "show off," and by his manner attempts to create the impression that he "knows a whole lot," he at once arouses antagonism, and may as well move on.

There is a legal axiom that says, "Time is an essence of the contract." This is a truth that should be of significant force in a salesman's mind when closing a deal for printing. He should not let his desire to secure a contract lead him into rash promises, or agree to a customer's time limit, unless he has full confidence that the work can be delivered at such a time. Too many "rush" jobs are the bane of some printing-offices, and their ultimate end is inferior work and disappointed patrons. A salesman should give himself and the office plenty of time to turn out work in good style; if under such conditions the order is received, it is well to make special yet discreet effort to get the work out at the customer's requested time; succeeding in this last particular special appreciation is certain to be won, while if the work can only be delivered at the contracted time your business methods will be approved and no friction ensue; in either case you cement the customer to your establishment.

When taking an order for printing of any kind, the salesman should be careful to avoid any trusting to his memory as to the details of the work. Jot everything down in the notebook, and have the customer verify and approve the same. Trust to your memory for no details whatever. Instructions in black and white, endorsed by the customer, will prove an antidote for the too frequent spoilage of jobs, sometimes at a serious financial loss to the office, and always an injury to its good repute. The salesman should see that definite and complete instructions go with jobs from the business office and through every department. He will thus find himself relieved of much worry, run less risk of money, and the mechanical departments of the office will, in consequence, run all the smoother and more profitably for the management. To insure reasonable fidelity to the desires of the customer in the character of the work, and absolute faith with him in delivery of the same as per contract, the salesman can not stop with the mere turning in of an order to the business office. He must be able and alert to transmit to the heads of the working departments such minutiæ of instructions and requirements as will enable them to intelligently and conscientiously handle it. He must thus combine their executive powers with his own, and by cordial treatment and courteous recognition of their artistic abilities enlist their sympathetic coöperation, and keep them *en rapport* with himself.

THE INLAND PRINTER IS THE BEST.

The overseers of the McGuardian Printing Works all look forward to every issue of The Inland Printer, and think it is the best magazine devoted to the printing trades issued in England or America.—*V. C. Roberts, Stockport, England.*



Photo by George H. Luther, Chicago.

ON THE FARM.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

GOVERNMENT COMPETITION IN THE PRINTING TRADE.

To the Editor: LANSING, MICH., April 4, 1902.

We have never been directly affected by the abominable practice the Government has of furnishing stamped printed envelopes for almost nothing, until this morning, when one of our best customers flopped over. It immediately had the effect of making us think more seriously about the problem than ever before. If it would have like effect upon the thirty thousand printers of the country, we could wish that every one of them could be hit to-morrow. We imagine that something might drop.

The question arises: What can we do in order to make our Uncle Sam see the unfairness of his position in the matter? If he sells envelopes for the printer, why not shoes for the shoe man or dry goods for the merchant? It is needless to waste time and space setting forth the deficiencies in this practice, for every printer will agree that it should be stopped. The question is, will the printers of the country evince enough interest in something that directly or indirectly affects their bank account, or do they not care? We care. We are sending by this mail a letter to our Congressman. That one little letter will not do any good, unless every printer whose eyes peruse this letter *immediately* takes up his pen and voices the sentiments which we know they must hold in regard to the question. Printers, will you do it? H. H. STALKER & Co.

A PLAN TO SOLVE THE PROBLEM OF COST IN PRINTING. WILL YOU CO-OPERATE?

To the Editor: PHILADELPHIA, PA., April 5, 1902.

A correspondent of the *Progressive Printer* expressed his views in the January, 1902, issue of that journal, as follows:

I have a copy of Dando's book, "Fundamental Principles of Ascertaining Cost of Manufacturing," and have given considerable time to his elucidations. In a general way I have come to the conclusion that if Dando's estimates are too high, as the business is being run, they are none too high for a sure but legitimate profit. That he is absolutely correct, I can not affirm; neither can any one say that, for the purpose intended, his figures are misleading. Of one thing I am sure: That the trade is greatly in need of a standard, and, that being the case, why not accept the Dando standard as the safest and best that has so far been offered?

The question of competition is a powerful deterrent, but it is quite possible that by evolutionary processes the trade may be brought to his standard, just as by the evolution of competition and ignorance it has been brought to its present low estate.

This would seem to warrant the book being taken up by the craft, if not as a standard, at least in the spirit as set forth in the following extracts taken from it, and an effort made, with it as a basis, to develop a correct standard-method of ascertaining cost:

Special pains have been taken in compiling this work to avoid statements which are calculated to mislead. No claim is made that the figures arrived at are correct. It is believed that, if anything, the results are too low rather than too high. Actual manufacturing cost always has been and always will be an unknown quantity. Standard cost can only be established by a consensus of opinion of the craft. The only actual claim made for this book is that it contains some fundamental principles that are essential to ascertaining correct cost. The figures used and results obtained are a secondary consideration to the method used in obtaining them.

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I do not presume that absolutely correct standard or systems are to be found in this book, though I am positive it contains some fundamental principles which will assist any concerted movement to establish the correct system or standard. Therefore, my dear fellow-craftsmen, I trust that in reading it you will remember that I, like you, am groping in the dark, reasoning with you, not dictating to you. Wherever my reasoning appeals favorably to you, investigate it, and, if possible, support it and endeavor to have others support it also. Where my reasoning does not appeal to you, please do not criticize harshly, but rather give to the world, through our trade journals, a substitute for that which you find to be erroneous in my work. Do not condemn it thoughtlessly; rip it to pieces, if you can do so honestly, but remember, to do so honestly, you must furnish something better to take the place of that which you condemn. In other words, this is an earnest effort to assist the craft in that which is of the most vital importance to all, and yet not thoroughly or satisfactorily solved by any of us — the problem of cost. If you can not improve on it, let it stand as it is, or leave it to those who are capable of adding light to it. In no other way will we ever be led to see clearly.

For the sake of inviting argument and criticism, I will supplement the foregoing extracts by taking the position: First, that the book sets forth certain fundamental principles which are absolutely essential to ascertaining the correct cost of manufacturing printing, and that no one is actually competent to determine cost in printing without a thorough knowledge of these fundamental principles; second, that the book sets forth the best known method of ascertaining cost of manufacturing printing and that its principles are applicable also to lithographing, bookbinding, electrotyping, engraving and other manufacturing; third, that no one can successfully refute any principle or argument made in the book.

If the editor of THE INLAND PRINTER will act as judge, or appoint some other competent person as judge, who shall render impartial decision based on the foregoing extracts and supplemental claims, I am willing to subject "Fundamental Princples of Ascertaining Cost of Manufacturing" to the following test, and to defend its precepts against all criticisms:

1. No one shall enter the contest without first having signified his intention to do so by subscribing for a copy of "Fundamental Principles."

2. The subscription ($10) shall be forwarded to the editor of THE INLAND PRINTER and held by him until the decision of the judge is rendered.

3. To any one who successfully refutes the general theme or system set forth in the book, the judge shall direct that his full subscription price, $10, be refunded, and that he retain the book.

4. To any one who successfully refutes any principle, argument or part of the system set forth in the book, the judge shall direct that $1 be refunded to him for each principle, argument or part of system so refuted (but limited to ten) and the book to remain his property.

5. No criticism shall be recognized unless it is specific and offers something better to take the place of that which it condemns.

6. No point that is successfully refuted by one subscriber shall be subsequently used by or credited again to another subscriber.

7. The arguments shall be limited to one on each point for each subscriber and a reply to each from the author, and neither shall exceed two hundred and fifty words on each exception taken.

8. All arguments shall be made within six months of date of subscription, otherwise the judge shall direct that the subscription price be forwarded to the author; the book to remain the property of the subscriber.

9. It shall be the privilege of every subscriber to return the book within thirty days of receipt of same if he should find it does not contain anything of value which he has not already applied in operating his business or that he could not utilize

to his personal advantage, and in such event the judge shall direct that the full subscription price be refunded to him.

If the editor of THE INLAND PRINTER is willing to coöperate in this plan, it would seem that three purposes might be served: First, if the general theme or system set forth in "Fundamental Principles of Ascertaining Cost of Manufacturing" can not be successfully refuted, it would establish an indisputable method for ascertaining the cost of manufacturing printing, lithographing, bookbinding, electrotyping and engraving, and those trades should appreciate the service; second, if any principle, argument or part of the method set forth in said book can be successfully refuted and yet not destroy its general principles, the result should be a development of an indisputable standard method of incalculable value; third, the plan would offer an exceptional opportunity to these trades to thresh out and solve the problem of "cost," and should not only elicit the coöperation of all who deem its solution of importance to the welfare of their business, but the discussion and arguments would certainly be of great value to the majority of the readers of THE INLAND PRINTER.

THE NECESSITY FOR SOME SUCH PLAN.

Among the various expressions of opinion as to "cost" in the printing business which have appeared in the trade press from time to time, we especially note those of the two very able contributors who respectively assert that the cost of job composition is 72 and 77 cents per hour.

"Fundamental Principles of Ascertaining Cost of Manufacturing" shows in detail the finished product cost of job composition to be $1.15 per hour, as follows:

Items.	Finished product cost per hour job composition.
Composing	$.3356
Distributing	.1258
Proofreading	.0419
Stonework	.0419
Copyholder	.0105
Room boy	0105
Foreman	0679
Room errand boy	.0108
Interest on type and fixtures	.0285
Depreciation on type and fixtures	.0712
Insurance on type and fixtures	0071
Proof paper	.0015
Stationery	.0003
Proof ink	.0001
Benzine	.0004
Brushes, brayers, etc	.0003
Sorts, brass rule, etc	.0148
Wood furniture, etc	.0007
Tools, etc	.0003
Room incidentals	.0015
Interest on labor (unfinished work)	.0021
Interest on working capital	.0123
Insurance on labor (unfinished work)	.0005
Rent and heat	.0401
Light	.0053
General manager (or partner's) salary	.0712
Assistant manager (or partner's) salary	.0356
Chief clerk's salary	.0267
Estimating	.0267
Bookkeeping salary	.0148
Soliciting	.0623
Stenographer	.0074
Office boy	.0037
Office errand boy	.0033
Postage	.0018
Cartage	.0018
Telephone	.0028
Stationery	.0027
Charity	.0018
Advertising	.0267
Telegraphing	.0005
Spoiled work and claims	.0045
Bad debts	.0178
Office incidentals	.0045
Total cost per hour	$1.1485

Several times since October, 1901, through the courtesy of the trade press, I have earnestly requested the two gentlemen, or any one else who considers the cost of job composition to be from 72 to 77 cents per hour, to kindly place figures opposite the figures in the above table, showing in detail how they arrived at their results, so that we might demonstrate for the satisfaction of ourselves and others why and how such differences of opinion arise. It seems to be impossible, however, to persuade any one to furnish the desired information. Yet it is incredible that no one can furnish this detail, for it is evident that some consider the cost to be 72 cents, 77 cents, or some other definite amount, per hour, and their conclusions could scarcely be arrived at correctly without knowledge of these items.

If it can be proven that job composition costs anywhere near $1.15 per hour, it would readily explain why there is such general complaint as to there being "no money in the printing business," and it would seem that the subject warranted the consideration of every printing manufacturer and should elicit response. To me it would seem that "cost of manufacturing" is the rock that wrecks more printing manufacturers than any other.

"Fundamental Principles of Ascertaining Cost of Manufacturing" sets forth the cost of the various operations in manufacturing printing, in minute detail, as illustrated in the foregoing table, with the following results:

FINISHED PRODUCT OR NET COST.

Book composition — hand	$1.23 per hour
Job composition	1.15 " "
Cylinder press — 22 by 30 or under	1.31 " "
Cylinder press — 26 by 40 or under	1.58 " "
Cylinder press — 38 by 50 or under	1.82 " "
Cylinder press — 43 by 60 or under	2.07 " "

While there is no more sense in operating on an average cost per hour for book and job composition or for different size cylinder presses than there would be in charging customers an average of 9 cents per pound for papers that cost you 3, 5, 10, 12 and 15 cents per pound respectively, we will grant for sake of argument that the average cost per the foregoing list for book and job composition is $1.19 per hour, and cylinder presswork $1.70 per hour.

In 1894 it was published that the typothetæ of New York, after careful investigation, found the cost of composition to be:

HAND COMPOSITION.

Plain bookwork (reprint)	70 cents per thousand
Time work	60 cents per hour

In 1895 it was published that the typothetæ of Chicago, after careful investigation, found the cost of composition to be:

HAND COMPOSITION.

Plain bookwork (reprint)	70 cents per thousand
Time work	60 cents per hour

In 1901 it was published that the Master Printers' Association of New York claimed that the following prices would give the printer a profit of ten per cent:

HAND COMPOSITION.

Plain bookwork (reprint)	70 cents per thousand
Time work	60 cents per hour

Franklin clubs and other recently organized associations deem the limit of advisability to be as follows:

Book composition — hand or machine	$.80 per thousand
Time work	.80 per hour
Cylinder press	1.50 per hour

It has been asserted that "the cause of education will not be advanced by promulgating figures which the veriest tyro can disprove."

If it were true, as the typothetæ of New York and Chicago said in 1894 and 1895, that hand composition cost 60 cents per hour, how could 60 cents per hour show a profit of 10 per cent, as asserted by the Master Printers' Association of New York in 1901, and especially when the hours of labor were reduced from ten hours per day in 1895 to nine hours per day in 1901? Certainly the "veriest tyro" could prove these figures to be a

conclusion reached without thought or reason, and it fairly demonstrates the manner in which most commonly accepted "standards of cost" in printing are arrived at; but I have yet to find the "tyro" or the finished scholar who has been able to prove that the standards set forth in "Fundamental Principles of Ascertaining Cost of Manufacturing" are not correct or that they are not founded upon reason and logic.

WHY THERE IS NO MONEY IN THE PRINTING BUSINESS.

Taking the "standard" of the Franklin clubs as the best up to date, in comparison with the standards set forth in "Fundamental Principles of Ascertaining Cost of Manufacturing," let us see if they will not to some extent demonstrate why "there is no money in the printing business."

Operations.	Franklin Club Standards.	Fundamental Principles Standards.
Composition — hand	$.80 per hour	$1.19 per hour
Cylinder press.....	1.50 per hour	1.70 per hour

The method generally used for calculating composition, I believe, is to count the time for composing, the time for proofreading, and the time for stonework, at a rate that covers the cost of distribution and all other expenses; that is, a job taking one hour to compose would, in addition, take, say, 7½ minutes proofreading and 7½ minutes stonework, and these together would make a total of 1¼ hours to complete the composition, which, at Franklin Club standard rate of 80 cents per hour, would represent a total cost of $1 for the "finished product" composition.

The method advocated in "Fundamental Principles of Ascertaining Cost of Manufacturing" for calculating composition, and the only one which I believe to be consistent, logical or reliable in representing composition, is to "calculate the time required for composing only" and fix the standard rate of cost so that it will cover distribution, proofreading, stonework and all other expenses. In other words, the job taking one hour to compose would, at the "Fundamental Principles of Ascertaining Cost of Manufacturing" standard rate of $1.19 per hour, represent a total cost of $1.19 for the "finished product" composition. Therefore, placing the Franklin Club standard rate on the same "finished product" basis as "Fundamental Principles of Ascertaining Cost of Manufacturing" standard rate, we find the former is equivalent to $1 per hour as compared with the latter $1.19 per hour.

Now, suppose we do 35,000 hours' composition at $1 per hour, and 23,333 hours' cylinder-press work at $1.50 per hour, the total labor product would be $70,000. If this same product cost $1.19 per hour composition and $1.70 per hour cylinder press, it would represent a total cost of $81,316.10, and seems to indicate that, by the former standards, there would be a loss of $11,316.10 incurred.

The "veriest tyro" (whatever that is — I borrowed it) would probably not only exclaim, but offer to prove by his "actual records," that he could make $10,000 out of a business of $70,000 per year in labor, and argue, therefore, that the foregoing comparison is "off its feet." But why do his "actual records" (apparently) prove his claim to be correct and at the same time not disprove these comparisons? Because, on a business of $70,000 labor there would be say $40,000 worth of paper and other materials sold in addition to the labor. About $50,000 capital, of which about $35,000 would be invested in type and machinery, would be required to handle the business. Therefore it would not be unreasonable to say that a business of this size (and the same proportions will apply to a business of any size) should earn gross profits of (at least):

6 per cent of	$ 50,000, to cover common interest on capital.....	$ 3,000
10 per cent of	35,000, to cover depreciation in type and machinery	3,500
1 per cent of	110,000, to cover bad debts on sales.....	1,100
10 per cent of	70,000, to represent net profit on labor sales.....	7,000
10 per cent of	40,000, to represent net profit on sales of paper, etc.	4,000

Representing about 17 per cent gross profit on $110,000 sales or $18,600

It is very commonly believed, however, that composition at 80 cents and cylinder presswork at $1.50 per hour will yield a profit of twenty per cent, and it is also a very common practice to add twenty-five per cent (or the equivalent of twenty per cent profit) to the cost of all paper and other material; if the former were a fact and the latter practicable, the business of $110,000 referred to should show gross profit as follows:

20 per cent of $70,000, sales of labor.....	$14,000
20 per cent of $40,000, sales of paper and material....	8,000
Representing 20 per cent gross profit on $110,000 sales, or.....	$22,000

Why is this never realized? First, because the absurdity of any such margin as twenty-five per cent on paper and materials would seem sufficient in itself to show it to be impracticable, yet the fact that composition and cylinder presswork is being



Engraved by Gatchel & Manning, Philadelphia, Pa.

THE BONNET OF A FRENCH GIRL.

sold at a loss, which in most cases exceeds twenty-five per cent on paper and materials, of course it appears quite possible to add the twenty-five per cent on paper, especially if you do not realize that you are losing at least the equivalent of it on labor. Notwithstanding this, there are some who do not pretend to add anything to the cost of paper, and others who would think it absurd to even try to add more than ten per cent, hence the chances are that the most that could be realized on paper and materials would be ten instead of twenty per cent, making a difference of $4,000, thus reducing the estimated profit of $22,000 to $18,000. Second, there being a loss of $11,316.10 in selling composition at 80 cents per hour and cylinder presswork at $1.50 per hour, even the estimated profit of $18,000 would be further reduced $11,316.10, leaving still a chance for profit-and-loss account to show an apparent profit of $6,683.90. Third, charges of six per cent, or $3,000, interest on capital, and of ten per cent, or $3,500, depreciation on type and machinery, and 1 per cent, or $1,100, bad debts (aggregating $7,600) seldom appear in the expense account of any set of books, even though they are legitimately expenses the same as rent or any other expense, and if so considered they wipe out even the last vestige of the $6,683.90 estimated profit and make profit-and-loss account show, in fact, a loss of $916.10, instead of a reasonable gross profit of $18,600, less interest, depreciation and bad debts aggregating $7,600, or a net profit of $11,000, or ten per cent net on $110,000 sales.

But the "veriest tyro" would probably be perfectly satisfied if his profit-and-loss account happened to show even $6,683.90

gross profit; never taking into consideration that depreciation and bad debts are invisible but persistent workers and must eventually be paid, nor that the six per cent interest on investment is not a profit; and if by making his own salary just barely enough to enable him to live, and permeating his entire management with a similar spirit, he could possibly bring those profits up to $11,000 gross (or ten per cent on his sales), he pats himself on the back and considers he has done remarkably well to have made ten per cent; without the slightest conception that he had dropped $11,316.10 on composition and cylinder presswork and ought to have made at least $18,600 instead of only $11,000, and so he continues in blissful ignorance, thinking that a profit exists in 80 cents per hour composition and $1.50 per hour cylinder presswork; hence "there is no money in the printing business," and there never will be until cost is recognized to be approximately:

Book composition — hand	$1.23 per hour
Job composition	1.15 " "
Cylinder press — 22 by 30 or under	1.31 " "
Cylinder press — 26 by 40 or under	1.58 " "
Cylinder press — 38 by 50 or under	1.82 " "
Cylinder press — 43 by 60 or under	2.07 " "

These rates include interest, depreciation and bad debts, and would therefore show a credit balance in profit-and-loss account on the business heretofore referred to of $7,600, but, as explained, this would not be a net profit, and in order to make a net profit of ten per cent on labor it would be necessary to increase these rates ten per cent, making the selling price or value as follows:

Book composition — hand	$1.35 per hour
Job composition	1.27 " "
Cylinder press — 22 by 30 or under	1.44 " "
Cylinder press — 26 by 40 or under	1.74 " "
Cylinder press — 38 by 50 or under	2.00 " "
Cylinder press — 43 by 60 or under	2.28 " "

And based on the business of $70,000 labor heretofore referred to, this increase of ten per cent would represent an earning of $7,000, which, in addition to the aggregate of $7,600 interest, depreciation and bad debts covered in the cost rates, would show a gross profit of $14,600, and as this is already in excess of what the "veriest tyro" has any idea of making or ever tries to make, there is no use in trying to make even the ten per cent on paper, though it would be necessary in order to realize $18,600 profit, or about seventeen per cent; hence you must be content with a basis of $14,600, or about thirteen per cent gross, or even less.

Should any one who is in the habit of adding twenty or twenty-five per cent to the cost of paper feel inclined to dispute these arguments, let him find the cost of the paper and materials he has bought during a year and see if twenty-five per cent on the amount is not pretty near equal to his profits of that ear. If this should prove to be the case, then it must be evident that he did not make a dollar on the labor end of the business; if the profits prove to be less than the equivalent of twenty-five per cent on the cost of paper and other materials, then it must be evident that he lost money on the labor end of the business; and if the profits amount to more than the equivalent of twenty-five per cent on cost of paper and materials, then it is evident that the difference represents the profit he made on the labor end of the business. If profits amount to anywhere from fifteen to twenty per cent of the total sales, of course it would be immaterial whether they were earned from the labor end or from the material end of the business, but I venture to say the above test will prove that in no case is anything like a reasonable profit being earned on the labor end of any printing business and it is likely to prove that in many cases even the calculated profit is not anywhere near being earned on the material end either.

It makes very little difference, however, which way you work it, for there can never be any money in the printing business until it is proven not only to the "veriest tyro," but generally, that composition at 80 cents and cylinder presswork at $1.50 per hour is losing money. He sets the pace, and you are forced almost to his level. But there is every reason why you should calculate to earn a reasonable profit on the labor end of your business, and I believe it safest, even though you make no profit on paper or materials, and for these reasons I advocate the higher rates for the labor product.

Fraternally yours, J. Cliff Dando.

PERFORATING ON THE JOB PRESS.

To the Editor: Crawfordsville, Ind., Feb. 25, 1902.

Having seen quite a number of articles of late in your journal on the subject of perforating, I enclose you a sample of the way I perforate and print at one impression without damaging the rollers in the least. No doubt there are hundreds of printers who know how this is done, but, nevertheless, the great majority do not. The enclosed sample is not perforated, but you can see how practical this is. The job is set as sample

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Per

and the perforating rule is overlaid on tympan by a piece of tagboard, about 120-pound. The rules at end of perforating rule protect the rollers, as the sharp end of the rule is what cuts them. Perforating rule is same height as type. It is very essential to keep resin on roller tracks so that the rollers will not slip. I have run jobs at the rate of one thousand eight hundred per hour without damaging rollers in the least.

Benjamin W. White.

THE PRINTING TRADES IN MANILA.

To the Editor: Manila, P. I., January 23, 1902.

The newspapers are now receiving the Associated Press news from the States, a very expensive article, but I believe the Americans here will appreciate the service and give it their hearty support. If Congress takes definite action in regard to these islands, I believe it will be but a short time before the newspapers will install perfecting presses.

The money question is getting to be very complicated. Gold is extremely scarce and at a big premium. The banks have issued an order refusing to accept "doby" dollars (or Mexican silver dollars), even from their regular depositors.

We have had a Russian circus in town, and, as the saying is, "There is a sucker born every minute," I confess I was

one of them, for I paid $15 in Mexican money for a box, not wishing to take a seat among the Filipinos and Chinese. While it was a change from the monotony we experience in the line of amusements, it certainly was a farce. But they gave us lots for our money. The show lasted from 8:30 to 12:30, and I was glad when the agony was over.

Last Sunday a couple of the boys from the new printing-plant, together with the writer, made a trip to Cavite, and while there made some very interesting snap-shots, one of which was a view of a Spanish gunboat sunk by Admiral Dewey. All the boats of any use have been raised and are being put into commission, but there are about five still in the water, going to ruin. While at Cavite we visited a cockpit, a place where the festive Filipino spends much of his time and most of his money, to witness the sport (if it may be so called). I must say that there were some pretty game birds on exhibition. The encounter usually lasts till one of the cocks is killed, and it is not so very unusual for both of them to die. The money, of course, goes to the owner of the bird who survives the longest. The Filipinos are great gamblers, and at these fights will throw their "doby" dollars into the ring to bet on their favorite bird. It is difficult to understand their methods of betting, as there are no checks given or account made for their money. They are also good losers, but on a close decision where both birds are killed, it takes some time and much arguing to settle the bets.

Returning from Cavite, we passed close enough to secure a picture of the United States cruiser New York, anchored in the bay, ready for action at a minute's notice. I send several of the pictures.

The new Government printing-plant is progressing rapidly, and will soon be in shape to handle all the work of the Insular Government.

JAMES B. ROGERS,
Electrotyper, U. S. Bureau of Public Printing.



VIEWS NEAR MANILA.

One of the Spanish gunboats sunk by Admiral Dewey; A native, clad only in slippers; Street scene in Manila; United States Cruiser New York.

MENDING CELLULOID ARTICLES.

Celluloid articles may be mended by covering the edges to be united with glacial acid, and then pressing the parts firmly together and leaving the mended article to dry.

The Printing Trades

BY EDWARD BECK.

Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

THE TRIPARTITE AGREEMENT AGAIN.

Rumblings of discord between the International Typographical Union and the International Printing Pressmen's Union over the abrogation of the tripartite agreement are still quite numerous, and, on the side of the pressmen at least, threats are being indulged against the peace and prosperity of the printers' organization. In the ranks of the printers, too, considerable criticism is heard as to the wisdom of forcing a fight on the pressmen in this matter, and it is not altogether improbable that steps may shortly be taken to ascertain the sentiment of the membership on a proposition to reënact the agreement or to formulate a new one which will restore good feeling between the two organizations on the much-vexed question of the label.

Among the letters sent to this department on this question during the past month is one from a former International Union official who had much to do with the adoption of the original agreement, and who thinks that the International Typographical Union has placed itself in an unfortunate position in being the aggressor in the quarrel with its sister organization. "I can see little reason for taking an optimistic view of the abrogation of the tripartite agreement, as I believe it will lead to strife, with the inevitable result in such cases — the workingmen will get the worst of it," writes this correspondent. "The evil result of our repudiation of the agreement

may not be discernible at present, while business is comparatively prosperous, but when the competition for situations becomes keener, as it must inevitably do when the 'prosperity' pendulum takes its backward swing, when the unions are striving to maintain their scales at all hazards, the employers will find in the pressmen willing, yes, eager, tools with which to belabor the compositors. The newspaper compositor will probably be free from any plague of that kind, but there is no need to tell an intelligent student of the printing-trades organizations that a combination between the employers and the pressmen can make it mighty uncomfortable for the poor job compositor. The worst of it is that after all the turmoil and disastrous fighting, we will seek refuge in an agreement not nearly so advantageous as the one that has just been denounced. The most rabid of the abrogationists admit that the condition referred to is not only a probability but a possibility, and that admission is, I think, a conclusive argument against the wisdom of our recent act. Of course the abrogationists say that if our members are loyal, active and aggressive, etc., we will come out all right. Not a very strong argument. If our members had displayed all those desirable qualities, the agreement would have worked all right, too. I don't think the question of what we may call principle, the desirability of all those working at a specific industry being members of one union, is involved in the discussion, as that certainly was not the purpose of the abrogationists, as, at the same time they were cutting loose from the pressmen they warmed into life another independent organization, the Stereotypers' District Union, an institution that is going to prove very troublesome, sooner or later. If the abrogationists were marching toward a solidification of all the printing crafts under the International Typographical Union, there would be some logic and sense in their action, but their position relative to the stereotypers shows them to be divisionists rather than solidifiers."

My correspondent disclaims any intention of reflection upon any of the International Typographical Union officials for the policy adopted toward the pressmen, holding the organization as a whole responsible for what he regards as a most unfortunate movement. The editor would be glad to hear from other members of the International Typographical Union and of the International Printing Pressmen's Union on this subject of great interest to both organizations.

CONFERENCE AND CONCILIATION BETTER THAN STRIKES AND BOYCOTTS.

President J. J. Little, of the New York Typothetæ, in a letter to Marsden G. Scott, president of New York Typographical Union, No. 6, upon the successful culmination of negotiations for a new scale of prices for job printers in that city, comments on the value of conferences and conciliation in the settlement of trade disputes, over the old-fashioned methods of strikes and boycotts.

"I am pleased," he writes, "to again put myself on record as favoring conferences upon any and all questions arising between employer and employed that will admit of a settlement by conference or by arbitration. I have upon more than one occasion stated that the one receiving the wage and the one paying the wage should have an equal voice in determining what the wage should be. If employers may arbitrarily determine what others shall accept for labor, why may they not finally determine that it shall simply be food and clothing, without regard to the quality of either? This would be slavery. If, on the contrary, workmen may arbitrarily determine what others shall pay them for certain services, regardless of their value to the payer, this would be tyranny, and must finally destroy all legitimate business enterprise. In opposition to both of these propositions, if representatives from both sides meet with minds free from prejudice, it would seem that there must be a knowledge of existing conditions upon one side or upon the other that, if dispassionately imparted and considered, should lead to a proper solution of the questions at issue. Firmly believing in the principle of conference and also of arbitration, where the question involved will admit of an honorable settlement by arbitration, I desire to say that although both sides in this case found it necessary to yield certain points and therefore neither side obtained all that was hoped for, yet the results were such that I considered it a subject of mutual congratulation, and I am much impressed with the hope that in this city no more serious strikes will ever occur in this important branch of industry without an earnest repetition of a like effort for a settlement of all differences."

AN OLD-TIME PRINTER'S APPRENTICESHIP INDENTURE.

As illustrating the difference between the apprenticeship methods of the present day with those of half a century ago, the following copy of articles of indenture between John F. Eby, now a prominent employing printer of Detroit, Michigan, and the Elora Newspaper, Job Printing and Bookbinding Company, will be found of much interest:

THIS INDENTURE, made the twenty-fifth day of February, one thousand eight hundred and fifty-two, between John Fessant Eby, of the age of twelve years, the son of Jonas Eby, of Elora, in the county of Wellington, cabinet maker, of the first part; the said Jonas Eby, of the second part, and the Elora Newspaper, Job Printing and Bookbinding Company, of the third part, witnesseth, that the said John Fessant Eby, by and with the consent of his father, the said Jonas Eby (testified by his being a party to and executing these presents), doth put himself apprentice to the Elora Newspaper, Job Printing and Bookbinding Company, to learn the art and mystery of a printer, in the printing-office of the said company, and with the said company, after the manner of an apprentice, to serve from the day of the date of these presents, unto the full end and term of three years, from thence next following (determinable, nevertheless, upon the dissolution or determination of the said company) during which term the said apprentice shall faithfully serve the said company and obey the lawful commands of the officers thereof. He shall not waste the goods of the said company nor lend them unlawfully to any; he shall not contract matrimony during the said term; he shall not buy or sell, nor absent himself from the service of the said company unlawfully; but in all things during the said term as a faithful apprentice he shall demean himself toward the said company and the officers thereof. And the said Elora Newspaper, Job Printing and Bookbinding Company, in consideration of the faithful services of the said apprentice, shall and will instruct or cause to be instructed the said apprentice in the art and mystery of a printer, and shall and will pay to the said apprentice or to his said father on his behalf the sums or wages hereinafter mentioned (that is to say) during the first year of the said term five shillings weekly ($1.25); during the second year of the said term seven shillings and six pence ($1.87½) weekly; and during the third year of the said term ten shillings ($2.50) weekly. And the said Jonas Eby for himself, his executors and administrators doth hereby covenant with the said Elora Newspaper, Job Printing and Bookbinding Company, that the said apprentice during the said term shall faithfully serve the said company in manner aforesaid; and that he, the said Jonas Eby, during the said term, shall and will find and provide for the said apprentice good and sufficient board, lodging, clothing, washing and other necessaries. In witness whereof, the said John Fessant Eby and Jonas Eby, and the said company by Charles Allan, Esquire, the president thereof, have hereunto set their hands and seals the day and year first aforesaid. Signed, sealed and delivered in the presence of

JOHN F. EBY,
JONAS EBY,
CHARLES ALLAN,
President.

WALTER P. NEWMAN, Elora,
and CHARLES ALLAN, JR.

GOOD WORDS FROM EMPLOYING PRINTERS.

Additional evidence of the good will now prevailing between the employing and the employed printer comes to light in the reported public utterances of prominent members of the Typothetæ in various parts of the country. William L. Abbott, a prominent master printer of St. Paul, Minnesota, in addressing his associates recently, gave utterance to these sage remarks:

"Learn wisdom from the journeyman. His policy is to live and let others live. He pledges his sacred honor to abide by a scale of prices and never to wrong or see another wrong a fellow workman. He will stand true to his principles, will even lose his situation and suffer want maybe, but he will not



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The Ault & Wiborg Company,
Cincinnati, New York, Chicago
St. Louis, Toronto, London

violate his obligations. Ah, well for the art preservative if the employing printer could be inoculated with the fraternal spirit of the journeyman. We are indebted to the journeyman for his scale of prices. It gives us all the same basis for computing cost. If that scale were raised or lowered it would be immaterial. The printers' scale should be raised to at least $3.50 a day. Twenty-one dollars a week would be a good thing for the journeyman, a good thing for our cities and a good thing for us, as it would keep the best men in our enterprises, who now go where conditions are more favorable to them. The greedy hog in our industry seeks to demoralize the workman, to destroy his organization and scale of prices, that he may browbeat and degrade him to a point where he would have an advantage over a competitor who is inclined to pay reasonably for services rendered."

George H. Ellis, of Boston, in discussing the uses to which the emergency fund of the United Typothetæ would be put, gave assurance that it was not intended to antagonize the unions. He said:

"Employing printers' organizations can hardly in this day undertake to break up the unions; and for one, I have no hesitation in saying that the unions, within their proper scope, are a mighty good thing. I think they helped to advance the interests of the printing trade. I don't believe that the funds of the United Typothetæ would ever be used in the furtherance of any such scheme as that."

TYPOGRAPHICAL UNION HAS A NEW LABEL.

The International Typographical Union, through President James M. Lynch and Secretary J. W. Bramwood, has registered in the office of the secretary of state of New Jersey a new design of union label. It consists of the words, "Union Made" and a monogram of the letters "I. T. U.," the monogram separating the words "Union Made." It is intended to be applied and used by impressing it upon the base, side, edge or depression in the face of plate, cuts, printing, etc., and is issued at the request of photoengravers and workers on metals used in the printing trade.

NEWS FROM PITTSBURG TYPOTHETÆ.

The annual meeting of the Pittsburg Typothetæ was held in the offices of the association, Standard building, Friday night, February 21. The reports showed the organization to be in good condition. The election of officers to serve for the ensuing year resulted as follows: President, W. B. McFall; vice-president, J. T. Colvin; secretary, Frank Pease; treasurer, W. H. Griffin; Executive Committee, H. P. Pears, C. F. Warde and W. J. Golder.

The Pittsburg Typothetæ has undertaken the entertainment of the International Typothetæ in the early fall of this year, and the preparations for that occasion are going on vigorously. It is expected that this meeting will be not only one of the most important of any that has been held by the international body, but also that the attendance will be larger than ever before. The membership includes most of the larger printers and publishers throughout the country. The sessions, including the social features connected with the meeting, usually cover about one week.

THE SOCIAL EFFECTS OF MACHINERY.

In an address on the above topic, Prof. Henry C. Adams, of the University of Michigan, recently said: "The progress of machinery has emphasized the necessity for a uniform scale of wages. The independent worker in the midst of industrial organism, is an anachronism. The only way to preserve the individuality of the worker is to recognize labor organizations as collective agencies with which to make the necessary contracts; and then hold these organizations responsible for the fulfilling of the contracts. The use of machinery has created a universal market, and the necessity for industrial dependence has made neighbors of thousands and millions who formerly were considered foreigners. From this it results that a new code of morals is necessary. It has come to be a recognized fact that justice in human relationships is a necessity to self-preservation. The improvements in machinery mean nothing less than the emancipation of the world from the necessity of excessive toil, and the realization of a social life that satisfies. For the first time in the history of the world, industry is in a position to undertake the emancipation of man from physical toil. The idea of the necessity of a struggle for physical existence is giving way to something higher. This is not the result of philosophy, but of invention."

SOME RECENT LEGAL DECISIONS.

The right to boycott has been established in a decision by the Supreme Court of Missouri in the case of the Marx & Haas Jeans Clothing Co. vs. Anthony Watson, et al., in which the plaintiffs sought to enjoin the defendants, members of the Garment Workers' Union, from distributing circulars advising the public not to purchase the goods made by the plaintiffs. The court held that the defendants could not be enjoined by a court of equity from exercising the right of free speech guaranteed them by the Constitution, and that the remedy of the plaintiffs, if they had sustained loss by reason of the action of the defendants, lay in a suit for damages.

The St. Louis (Mo.) Court of Civil Appeals has upheld the right of a labor union to expel a member who refuses to live up to the by-laws of the organization, even though such expulsion practically debars the member from obtaining employment at his trade.

The question of whether or not members of a labor union have the right to decline to work with non-union men and to order a strike to have such right respected was determined in the affirmative by the Court of Appeals of New York State in a decision handed down in the case of the National Protective Association of Steam Fitters and Helpers and Charles McQueed, appellant against James M. Cumming and Patrick J. Duff, as treasurer of the Enterprise Association, impleaded with others.

NOTES.

The Elmira (N. Y.) council has adopted a resolution calling for the union label on all official printing.

It is denied that Senator Hanna had anything to do with the settlement of the New York *Sun* strike.

Huntington (Ind.) Typographical Union has recently succeeded in establishing the nine-hour workday.

Little Falls (N. Y.) Typographical Union has secured an increase of $2 a week in its book and job scale.

New York Typographical Union pays out an average of $700 a week in benefits to unemployed members.

Salem (Ohio) Typographical Union, less than six months old, has unionized five out of seven offices in that place.

Dubuque (Iowa) Typographical Union's new scale provides for $15 a week for job printers, an increase from $14.

Telluride (Colo.) printers formed a union and unionized practically every printing-office in the city within a month.

Denver Typographical Union has voted T. R. Fisher, a superannuated member, a life pension of $10 a month.

Lindsay (Ont.) Typographical Union has increased its wage scale fifteen per cent, though organized only five months.

Newark (N. J.) Typographical Union has secured the adoption of a new scale of wages, with an average increase of $1 a week.

It costs the International Typographical Union $6.66 per week to maintain an inmate in the Union Printers' Home at Colorado Springs.

The Ancient Order of United Workmen grand lodge of New York State voted down a resolution to require the union label on its printing.

John A. Bamber and Otto Lisz, members of Quincy (Ill.) Typographical Union, have been elected members of the school board of that city.

The State Labor Commissioner of New York will appeal the recent court decision in that State declaring the eight-hour law unconstitutional.

The new scale adopted by St. Louis (Mo.) Typographical Union, and agreed to by the employers, increases the minimum wage of time hands on morning and evening papers $1.10 and $1.25 per week, respect-

ively. Composition rates remain as before, 13 cents per thousand, morning, and 11 cents evening, agate and nonpareil, machine composition.

THE Denver Union Printers' Mutual Aid Society, in existence a little over four years, has paid out $2,086 in benefits and has $1,000 in its treasury.

THE employes of twenty-two paper mills in Wisconsin went on strike last month for shorter hours. In most instances the mills were continued in operation by non-union men.

COLORADO SPRINGS TYPOGRAPHICAL UNION fines members $1 upon conviction of purchasing non-union cigars or tobacco, and $2 for patronizing non-union barber shops or restaurants.

SHREVEPORT (LA.) TYPOGRAPHICAL UNION has secured the consent of the employers to a new scale, which increases the wages of newspaper printers an average of about $3 per week.

THE International Typographical Union is fighting the "secession" movement of the photoengravers by organizing opposition unions. New York is at present the scene of the main fight.

NORWICH (CONN.) TYPOGRAPHICAL UNION, No. 100, recently celebrated its thirty-fifth anniversary with a banquet, at which the members of the New London union were honored guests.

CINCINNATI book and job printers have gone back to the $18-a-week scale prevailing before the inauguration of the nine-hour day in 1898. A reduction was made at that time for the benefit of the employers.

FRANKLIN ASSOCIATION OF PRESSFEEDERS AND PRESS ASSISTANTS, of Boston, recently presented Daniel J. McDonald, ex-business agent of the Boston Allied Printing Trades Council, with a fine diamond ring in appreciation of his work as an organizer.

CINCINNATI ELECTROTYPERS' UNION has appointed J. Cain, H. Deickman, William Wall, E. Zieverinck and H. Heiman a committee to prepare for the entertainment of visiting stereotyper delegates to the next International Typographical Union convention.

AMONG the new unions recently organized by the International Typographical Union are those of Hagerstown, Maryland; Lisbon, Ohio; Frankfort, Kentucky; Grand Junction, Colorado; Fostoria, Ohio; Tiffin, Ohio; Iola, Kansas; Parsons, Kansas, and a newspaper writers' union at Ottawa, Ontario.

THE International Typographical Union spent $250, Louisville Typographical Union $200, and various Kentucky labor organizations $1,200 to secure favorable legislation by the Legislature of that State. It is also stated that various corporations spent $30,000 in opposing bills favored by the unions. A "union label" law passed the House but failed in the Senate.

The Typographical Journal announces that President Roosevelt, through his secretary, has communicated to the officers of Washington Typographical Union that there is nothing in his recent order denying Government employes the right to petition for increase of salary, to prevent the union or its members from interesting themselves in legislation calculated to improve the condition of employes in the Government Printing-office.

THOMAS NAST'S CARTOONS.

The overthrow of Tammany in New York city will recall to the enemies of that society the mighty upheaval that put an end to the Tweed Ring and sent Tweed himself into hiding in Spain. It is not known to everybody that one of Thomas Nast's cartoons was the cause of the capture of the fugitive. One of the Spanish police, having seen the cartoon representing Tweed in a criminal act, caused the exile's arrest, and thus justified Tweed's fear of Nast's pencil. Arguments might be answered or defied; they were beyond the understanding of many of the boss's followers. But the picture brought conviction — in both senses. Thomas Nast has left the arena to younger men, but he has lost none of his interest in the good fight. When President Roosevelt was a Police Commissioner, the veteran cartoonist was so delighted with the efforts of the practical reformer that Nast made a call upon him and heartily congratulated Commissioner Roosevelt upon his work for good government. To his surprise and delight, Nast was heartily welcomed, and Roosevelt said, "Mr. Nast, I learned politics from your cartoons in *Harper's Weekly*."—*Pearson's Magazine.*

TO CLEAN TYPE FORMS.

Steam is one of the best cleansers of type that has become dirty through constant use or through carelessness in washing forms. A steam jet should be so placed that the form or galley can be laid under it. Then the type should be loosened up and the steam forced into it. This will not only remove the dirt, but give the type an appearance of being almost new. Live steam should be used when the exhaust is not hot enough.

Proofroom Notes and Queries

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

MAETZNER'S GRAMMAR.—We are informed that Paul Reichelt, Deutsche Buchhandlung, No. 7 West Fourth street, St. Paul, Minnesota, can import Maetzner's English Grammar, in three volumes, cloth, for $12.60, express free. This is the most nearly exhaustive work on English grammar of which we have any knowledge.

ADDRESS BY TITLE.— B. E. C., Oklahoma City, Oklahoma, asks these questions: "Is there anything wrong with writing 'Mr. Dr. J. E. Long'? If so, what is the error? Would this be addressing two titles, or one title and one degree?" *Answer.*—Yes, it is wrong, because universal agreement has settled upon the use of only one title of address. "Mister" is a mere title of address, used mainly when a man has no other title; "Doctor" is a title representing the full title of a degree, as "doctor of medicine," or of philosophy, laws, etc.

POSSESSIVE PHRASE VS. COMPOUND ADJECTIVE.— G. B., Los Angeles, California, writes: "In the March number of THE INLAND PRINTER, V. X. says, 'it being a two days' sale.' Is it correct as quoted, or should it be 'a two-days sale'? The former seems to be in more general use. I hold, however, that 'two days' should be a compound term modifying the noun 'sale.' The term as quoted makes 'days'' a possessive modifier of 'sale,' being itself modified by 'two,' and I fail to see any sense in making it a possessive, as the sale does not belong to the days, but is held during them. If we speak of the profit made during two days' sales, some reason for the use of the possessive is apparent, but the other expression seems to me the same in form as 'a half-hour service.'" *Answer.*—The two forms — possessive and compound — are simply two methods of expressing the same idea; and as the possessive is in more general use, it is therefore preferable. Possessive phrases, so called, do not demand a sense of actual possession to justify their use. It is to be regretted that English grammar has not preserved the name "genitive case," which is more inclusive than our possessive case. However, the case itself is preserved, as we may see in the common

expressions a day's journey, a three months' trip, men's clothes, two days' sales, etc. So far from the expression objected to being the same in form as the one to which it is likened in our letter, it is only in form that any difference appears.

Prefix with Hyphen.—F. W. M., New York, writes: "There are many words beginning with re- in which, as ordinarily used, the first syllable has not the sense of 'again.' Such are recollect, recover, recreate, refine, return, restore, etc. Is it not advisable to insert a hyphen when we use such words in a new sense, as to collect again, cover again, etc.? Theoretically the context always shows the meaning, but it seems to me that it is better to make a distinction in such cases, especially as it can be done in such an easy way, that is readily understood by the illiterate and learned alike. For instance, a man advertises, 'Umbrellas recovered.' The umbrella is an article that is notorious for getting lost and needing recovery, but the man means to re-cover umbrellas, and not recover them. A company of dissipated soldiers in the Philippines may be induced to re-form, but not to reform. A penniless devotee of John Barleycorn meets in a saloon a friend who treats, but if it is stated that 'his kind benefactor afterward retreated,' we are left in a state of agonizing doubt as to whether the penniless man got another drink, or the treater simply took his departure." *Answer.*—The suggestion seems very reasonable, and to indicate a very sensible practice. It would be well, however, to restrict such use of the hyphen to the comparatively few cases where it would really serve its purpose of distinction. Somehow, an aversion to the use of hyphens has become very common. In deference to this whim of general taste, the mark might well be used much less frequently than it is by some writers and printers; but, if any real principle is to be recognized, hyphens must also be used much more frequently than they are by some other writers and printers. Real system is seldom exemplified in our books and papers.

Commas.—Following is a letter not intended for publication, but touching a point of very general interest, and so used, as its writer would probably not object: "In the first chapter of your book on punctuation I notice a rule for the use of the comma which disagrees with what I have been taught, have used in practice and have upheld in some controversies relative to the point in question. Section 5 on page 3 reads, '[Use the comma] after each but the last of a series of words or phrases each of which has the same connection with what follows.' According to the teaching of my earlier years this section should properly come as a subsection under Section 1, '[Use the comma] when the conjunction is omitted.' In other words, the commas between words in series merely supply the places of omitted conjunctions, and one should not be used between the last pair where the conjunction is given. You certainly would not use the comma to separate the two subjects in writing 'James and John went to town'; nor would you call it incorrectly punctuated should I write, 'James and John and Henry are all bad boys.' Why, then, should you stick in a comma between the second and third properly connected subjects of a sentence because the place of the connective between the first and second subjects happens to be supplied by a comma? It strikes me that 'apples, peaches and pears are America's favorite fruits' is correctly punctuated as I have written it; though there is a class of 'seriesed' words — if I may use such a term — where the comma before the last connective *is* proper and *helps to make clear* the meaning. I can not see that the use of the second comma in the first illustrative sentence on page 4 makes the meaning clearer. A rhetorical pause would naturally be made after both 'writers' and 'printers,' even if the second comma were not given. Your second illustrative sentence, however, belongs to the class I referred to where the comma should properly be used. To explain: 'Plain, well-punctuated, and otherwise carefully prepared manuscript is desirable,' really means, 'Plain manuscript and well-punctuated manuscript and otherwise carefully prepared manuscript is desirable.' Here the omission of the modified noun after the adjective 'well-punctuated' *requires* the comma. It would also be required in this sentence: 'Peach, pear, and plum trees are hardy in southern New York,' by the omission of the word 'trees' after 'peach' and 'pear.' This understanding of the subject and this style I have made mine after careful study of same, and I have used this style in my editorial work. If I am incorrect, I would be glad to know it; but am not convinced by your argument on page 4. Will you kindly refer me to authorities in support of your position, and also let me know if you have already looked at the matter from the standpoint I occupy and decided still that the last comma is proper?" *Answer.*— Some authorities for the use of the comma before the conjunction in every series of three or more, without any such exception as the one mentioned, are John Wilson, Goold Brown, G. P. Quackenbos, Prof. Adams S. Hill, very nearly all of the older grammarians, and the very best of English and American books, including all of the dictionaries that are commonly known. The one to whom the letter was written had already looked at the matter from the standpoint occupied by its writer, and decided not only that the last comma is proper, but that its omission is emphatically improper. No one has ever stated, to his knowledge, a reason why some people imagine that any principle calls for omission of a comma because it would not be used if the sentence contained another word. It is quite common to say that the comma stands for a conjunction omitted, but it is not true. Commas mark natural breaks in the sense, not omissions of anything. While "James and John and Henry are all bad boys" is not incorrect, neither is "James, and John, and Henry are all bad boys." Even many of those who omit the last comma in some cases assert that it is necessary in others. It *is* necessary sometimes; therefore, with any recognition of real principle, it is necessary always. It is always omitted in French and German, but we are considering English usage only. The writer believes firmly that examination of any large number of the very best books — chosen by any one, but unquestionably the best — would show much more use of this comma than omission of it. He does not think that any argument could persuade him that omission is better than use, but is more than willing to consider any argument with a mind perfectly open to conviction.



AT THE BUTTERFLY BALL.

Printers' Accounting And Printers' Profits

BY ARTHUR K. TAYLOR.

Under this heading it is proposed to record from time to time methods and instances helpful toward establishing the printing trade on a more generally profitable system. Contributions are solicited to this end.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

EMPLOYING PRINTERS' PRICE-LIST.— By David Ramaley. New edition based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing. $1.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

LIST OF PRICES AND ESTIMATE GUIDE.— By H. G. Bishop. Showing what prices to charge for every kind of book and job work, from a small card to a large volume. This is a book which has long been needed and has frequently been asked for. $1.

ORDER BOOK AND RECORD OF COST.— By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half bound, $3.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

PRINTER'S READY RECKONER.— By H. G. Bishop. Shows at a glance the cost of stock used on jobwork, the quantity of stock required for jobs of from 50 to 100,000 copies, the quantity of paper needed for 1,000 copies of a book in any form, from 8vo to 32mo, and other valuable tables. Fourth edition, enlarged. 50 cents.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.— By Paul Nathan, of the Lotus Press. A very useful and valuable book, containing the impressions of the leading minds in the trade as to the requisites to the profitable management of the printery, upon which are based business rules by which a printing-office must be managed to make money. $3, postpaid.

NICHOLS' PERFECT ORDER AND RECORD BOOK.— For printers running offices of moderate size. It serves both as order book and journal, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book it is impossible to omit charging an order. Size 9 by 12 inches; capacity, 3,000 orders. $3.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should be* made on it, what profit *is* made. Flat opening, 10½ by 14½ inches, substantially bound with leather back and corners. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser. Four hundred pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50.

COST OF PRINTING.— By F. W. Baltes. A system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Table of Contents: Forms of Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger.—Tables: Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses.— Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples and Prices. 74 pages, 6¾ by 10 inches cloth, $1.50.

IS THE PROPRIETOR'S SALARY A PROFIT.

It seems to be an open question in many minds whether the proprietor's salary should be considered in the light of a profit accruing from the business, or whether, on the other hand, this item should be included in the wages account and be treated as one of the usual expenses of the business. While at first thought this might be looked upon as simply a theoretical point, having to do solely with bookkeeping, upon closer consideration it is seen to have a far-reaching, practical side that affects the standing of the printing business as a money-making proposition.

Suppose that John Smith has $10,000 invested in railroad securities from which he receives an income, while he is at the same time employed in a salaried position in another business, but one in which he has no money invested. William Jones, we will say, on the other hand, has $10,000 invested in the printing business, which, after deducting every seemingly just charge against the business, nets him an annual profit. Is there any reason why the income that Jones nets from his printing business should be considered in any other light than is the income which Smith receives from his railroad securities?

But Jones gives his whole time to looking after his printing business, so that he has no such opportunity as has Smith to fill a salaried position; but as he has to live somehow, every week Jones takes from his cash a fixed sum, which sum we will consider as being comparable to what Smith receives in his salaried capacity. Smith, without doubt, considers his salary in the light of a profit, but has any one the hardihood to assert that Smith's employer from his own standpoint so considers it? Smith's employer very naturally considers Smith's salary as chargeable to his wages account, one of the usual items going into the cost of production, and Jones as an employer can not logically consider the amount he takes weekly from the business in any other light.

Another view of the matter: Suppose that on Jones' investment of $10,000 he realizes $2,500 annually, that being everything he gets from it — interest, salary, etc.— considering it all as a profit it is not at all a bad showing, that of twenty-five per cent. But suppose further, that Jones wanted to give his attention to something else, and had to hire some one to take his place, he would in all probability have to give at least for such a man $2,000 per year. Counting this as a salary it would leave $500 as the profit on a $10,000 investment, only five per cent, which for a manufacturing business (and printing is nothing but manufacturing) is surely not a very profitable showing.

The employing printer is doing an injustice to himself, and his computation as to his profits is absolutely wrong if he fails to include in his wages account the item of his own superintendence, and that at a figure at least as large as what he candidly believes to be the figure he would have to pay a man competent to acceptably fill his own position.

Under only one condition are you justified in considering your salary a profit, and that is when you know that your business will get along as well without you as with you, and when you can leave it entirely and not have to employ some one to fill the vacancy you made by leaving.

When you hear of a printer at the end of his year waxing confidential and perchance bragging a little about the large percentage of profit in his business, cultivate his acquaintance. If, on closer acquaintance, it is shown that he counts his salary in his wages account and still has room to brag, you can rest assured that he has marked business qualifications which in many other lines of business would assure him in a few years a fortune such as it is seldom given a man to build up in the printing business.

TO KEEP TRACK OF YOUR STOCK OF PAPER.

One of the most satisfactory systems than can be installed in a printing-office is a very simple but wonderfully effective method of keeping track of paper and cardboard stock of all kinds. By its use at any time you immediately have for reference a sample of every lot of stock in the house, you know where and when you bought it, you know what you paid for it, you know how much you bought, you know how much of it has been used, and you can tell at a glance every job that the stock was used for. This does not leave very much more to be found out about anything that you may have in the line of stock. The simplicity of the system commends it for general use and any one can rest assured that the work of keeping it up to date is more than paid for by the solid comfort that you would have in its use.

The sole investment necessary is represented by the cost of a case or cases of drawers. It is best to have the drawers about 10 inches wide, 14 inches long and about 4 inches deep. There should be a drawer for each different kind of paper or cardboard, and the degree to which the kinds may be subdivided is dependent entirely upon the sizes, weights, etc., that



Photo by W. H. Goodenough, West De Pere, Wis.

THE SMITHY.

you carry. For instance, you may have one drawer devoted to laid book papers, another to 24 by 38 M. F. White, another to 24 by 38 M. F. Toned, and still another for the various sizes of M. F. White other than the size of 24 by 38, and the same in Toned. Of course, all the drawers are plainly labeled. The same scheme is carried through S. & S. C. papers, and in White Flats a separate drawer may be devoted to each of the different sizes, for instance; cap and double cap, demy and double demy, etc. A drawer is set apart for all ruled stock, another for envelopes, another for rough-surface cover-papers, another for S. & S. C. cover-papers. A little thought will show how the subdivisions can best be made.

As soon as a lot of stock is received, it is counted and a sample sheet is taken from the lot. This sample is examined and if it is found to be all right as to size, color, weight, quality and in every other point, the sheet is folded so that it will fit easily in one of the drawers, and it is stamped with a rubber stamp as follows:

Lot No.....
Kind
Size
Weight { 480 / 500
Bought from.....
Cost price.....
Selling price.....
Date of invoice.....
Quantity

After all the blanks on the rubber stamp are filled out the stock is ready for use, and every time that any of the stock is used it is charged up right on the sample, by entering, under the line showing how much was originally purchased, the order number and the quantity used on that order, constituting, besides the quantities charged out, a record of all the jobs on which the stock was used. The convenience which this system offers in always having a sample of whatever stock you have on hand is in itself a great item. In the case of ruled goods and envelopes, it is a good idea to have several samples pinned together and only one of them stamped with the lot number, etc., and whenever you have need for a sample you can simply go to your cabinet and get it without having the trouble of hunting up your stock in your storerooms or of getting the stock clerk to do it for you. Then, too, in the matter of stock-taking this system offers a much simpler proposition than the usual way and gives an opportunity of proving if the amount you have in stock is correct, and should there be any discrepancy it will furnish valuable clues thereto.

If the volume of business does not warrant you in having one man to give his whole attention to the caring for stock, you can have the entries made directly on the sample sheets from the stock orders, but if you have a stock clerk it is a good plan to have him enter the different lots of stock called for on the stock order slips on a specially ruled stock-book, which slips are in turn pasted to the sample sheets.

To any one who makes a study of the bookkeeping of a printing-office this system offers much that will commend itself, not only in the very apparent convenience of it, but in a use that has a deeper significance in the way of accounting.

WHY IS IT?

There must be some good reason why items like the five following are so very unusual, and why the last one seems so very commonplace:

From the Squibtown *Intelligencer.*

We are glad to be able to announce that our Town Council has at last raised the amount necessary to fulfil the conditions named by Mr.

Carnegie in his offer to the town. It will be remembered that the amount to be raised before the gift became available was $85,000, and it is the pleasant duty of *The Intelligencer* to announce that at the meeting of the Town Council last night Mr. Pericles Johnson, the genial proprietor of the Eagle Printing House, generously came forward and subscribed the entire amount needful. Our citizens are to be congratulated upon the successful outcome of their efforts, and it is a source of satisfaction to know that the money donated by Mr. Johnson represents but a small portion of what he has made by his industry and thrift right here in our midst.

From the Podunk *Argus*.

We wish to correct an error which appeared in our last issue. In chronicling the recent gift of $25,000 to the city for a hospital for consumptives, the donor was given as Mr. Ludwig Beerstein, the brewer. We should have said that the sum was presented by our genial fellow citizen Mr. Washington Andpress, our well-known printer. Our reporter inadvertently confused the names, probably having in mind the recent gift by Mr. Beerstein of $250,000 for the erection of a water-cure sanatorium.

From the Lincoln *Sentinel*.

Jones & Johnson, architects, are advertising in another column for bids for the erection of the $10,000 residence of Mr. Andrew Wilson, the proprietor of the 'Ustling Press. Mr. Wilson is now on a trip abroad and does not expect to return until his new mansion is completed. Many of our citizens who are not yet beyond middle life well remember when Mr. Wilson started in business in the one-story building which then stood at Third and Rich streets, where he "kicked" his first press and set his own type. It should be a source of inspiration to the younger generation to witness the success that has attended Mr. Wilson's efforts, and we hope that he will live many years to enjoy the fruits of his industry.

From the Jonestown *Weekly Endeavor*.

An unusual case of litigation is just now being heard before the Orphan's Court. In the will of the late Thomas Hummer is a stipulation that the business formerly conducted by the deceased should be discontinued, and that there should be a sale of the entire property within sixty days after the probation of the will, and that the proceeds of the sale should be divided among the heirs as directed. It appears from the evidence and testimony that the business has been very profitable, and the heirs are petitioning the court to have the unusual condition of the will set aside in order that they might not be suffered to sustain the loss of such a valuable consideration. The business represented in the suit is the printing-office conducted for so many years by Mr. Hummer and his sons, and has been considered one of the most prosperous enterprises in the county.

From the *Commercial Recorder*.

The sale resulting from the foreclosure proceedings brought through Watson, Hynson & Meyers, attorneys for the Wilson Press Company of the Enterprise Printing Company's plant, took place yesterday. The entire plant was bought in for $635 by the attorneys mentioned, subject to the claim of their clients. The sale was but poorly attended, and little interest was manifested in the bidding.

PRINTERS' ACCOUNTING.— Mr. Benjamin R. Kelsey, Waterbury, Connecticut, contributes the following to this department: "An article on 'Printers' Accounting,' in a previous issue, brings to mind a story of a merchant who always added twenty-five per cent profit to his gross cost. At the end of the year he had done $40,000 worth of business. He naturally expected that he was $10,000 to the good, but when his books only showed $8,000, he was sure he had been robbed. This seems to be a common error made not only by merchants but by printers also. The following tables bring out the point:

Total gross cost	$30,000	Total sales	$40,000
33⅓ per cent profit	10,000	25 per cent	10,000
Gross sales	$40,000		$30,000

33⅓ per cent profit added to the gross cost equals 25 per cent of the total output.

Total gross cost	$32,000	Total sales	$40,000
25 per cent profit	8,000	20 per cent	8,000
Gross sales	$40,000		$32,000

25 per cent profit added to the gross cost equals 20 per cent of the total output.

PRINTERS' VARNISH.

Printers' varnish is composed of four parts of boiled linseed oil and six parts of yellow resin, boiled and mixed together.

Notes and Queries on Lithography

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck avenue, Brooklyn, N. Y.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.
GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.

A LETTER for Richard Klus, litho engraver, Baltimore, Maryland, having been returned by the postal authorities, is awaiting its proper address at this office.

PLENTY OF WORK IN THE LITHO TRADE.—The litho designers, artists, engravers, transferrers and printers are all busy, and indications for an exceptionally good fall season are in evidence.

ANNUAL HOCKEY AND OUTING DINNER OF MILWAUKEE LITHOGRAPHERS.—We are in receipt of one of the handsomely etched "Gugler folders," close steelplate imitation, used for the annual outing and dinner of the Milwaukee lithographers, which was held under the auspices of the Birksville Amusement Association on February 22. According to the menu there must have been lively times among the bunch, but some sober faces the next day.

PROGRESS OF LICHTDRUCK.— It has been universally conceded that the Lichtdruck process is far superior to half-tone for true reproduction of artistic sketches, on work which does not require very large editions. It has been successfully employed on catalogues and other commercial work for art and scientific reproduction of all kinds, such as medical plates or reproduction of valuable paintings. The colors blend much softer and more subtly than in the colored half-tone, with its tendency to pattern casting.

LITHOGRAPHY in Sweden, Norway and Denmark is in a very poor way, says the correspondent of *Freie Künste*, on account of the tariff restrictions, discriminating between each country, and the limited field each country by itself presents. Sweden is the most favored of the three; a good style has developed, and the business is carried on by stock companies. Labor organizations have not been successful, except in Denmark, where a fully organized association, embracing all employes, has developed, spreading over the entire country.

THE MINIMUM SCALE FOR LITHO ENGRAVERS.—The National Lithographic Engravers and Designers League of America has adopted the minimum scale of wages, which is $20, and "time and one-half" for overwork. The association is strong numerically and financially. The majority have clear ideas of what can be demanded and *obtained*, and have no desire to try impossibilities. In addition to this they are reinforced by the "L. I. P.," both associations having arrived at an understanding to stand by each other in case of need, and have so recorded the fact in their constitution and by-laws.

ARAGO'S PAST OPINION ABOUT THE FUTURE OF PHOTOGRAPHY.— M. de Lanay speaks in *La Nature* about the proposition before the French parliament in 1839, to vote a considerable sum of money to Daguerre, the inventor of photography, as a testimonial for his inventions, the matter being then referred to the great scientist, Arago, for a report. The report stated that photography would never become popular or of

much benefit, and that it could never become of use in taking portraits, on account of the necessity of exposing the image in strong sunlight for four or five minutes. So even this great savant could not foretell the progress which we see to-day.

An Imitation of the Gelatin Process on Stone or Aluminum Plate.—A close imitation of the gelatin printing process, *but with none of its shortcomings,* being transferable to flat surfaces, and printable in the flat bed or rotary litho press, is now for sale in New York. The extracting of colors from an original sketch by photography, and getting the work in its proper shading down on stone, in a clear but very fine grain, can be done just as it is done now with the half-tone screen or line process, and without the defects of the latter methods, *as it leaves white what should remain so* and renders the blacks solid and rich. Examples of the work can be seen, and demonstrations are made on the steam press in New York. It is certainly the ideal color-printing method for lithography.



Photo by A. M. Smith, Crawfordsville, Ind.

A VICTIM OF THE CAMERA FIEND.

How to Make Transfer Ink.—F. S. M., Missoula, Montana, writes: "Would like to get a recipe for making transfer ink. Could you furnish it or tell me where I could get it? Also send me a copy of The Inland Printer Cut and Ornament Book. I have at last received the January number of The Inland Printer, and if I keep my grip on earth until February I shall be busily engaged digesting the good things in the February number." *Answer.*— Strictly speaking, any good, stiff litho printing-ink can be converted into transfer ink by the addition of Marseilles soap. Time is too short nowadays to bother with making lithographic materials; any first-class litho supply or printers' material dealer can furnish them. Regarding transfer ink, however, some transferrers would not use any but the home-made article, and the following is one of the best known recipes: 150 parts litho printing-ink, 12 parts Marseilles soap, 15 parts tallow, 4 parts wax. These ingredients must be boiled together; a simple mixing will not do. The tallow must first be freed from solid admixtures over fire.

Brooklyn, the Future Center for the Lithographic Industry.—The Borough of Brooklyn has for years harbored large litho establishments like Appleton's, Sommer Brothers, S. A. Ilsley, Mesereau, William Vogel & Brother, Robert Gair, McLaughlin Brothers, American Printing Company, Schmidt & Co., Schwenke, Whitteman Brothers, Brooklyn Dial Company, Berger & Co., La Lance & Grosjean, Roebuck, Speed Litho Company, Tinplate Decorating Company, etc. But undoubtedly the latest and most important acquisition to its borders is the great establishment of the Sackett & Wilhelm Company, which is erecting a large factory on the ground bounded by 330 feet on Morgan street, 450 feet on Grand street, and 500 feet on Metropolitan avenue. Plenty of room and light is what an up-to-date litho shop needs, and ground is getting too valuable in Manhattan; besides the majority of the workmen now reside in Brooklyn, so we may see more firms moving across the river in the near future.

A New Pencil for Artists to Draw Upon Aluminum Plates or Grained Papers.—A new lithographic-crayon drawing pencil, for use on grained paper, stone or metal plates, is a decided novelty, introduced by William Korn, the crayon manufacturer, in the shape of a paper-wound pencil, of the appearance of an ordinary lead-pencil, seven inches long; containing a superior lithographic crayon, which has the power of transferring a drawing, made with it on paper, to a stone or aluminum plate. Instead of inserting the clumsy stick of crayon, heretofore used by lithographers, into a holder and cutting with a knife to get a point, a coil of paper is simply unwound to extend the point, which is less than one-fourth the diameter of the old style square stick. This is just the thing

for artists who wish to make sketches on aluminum or upon stipple grain paper, direct from nature, and then have their work reproduced *direct,* without any photography, from the litho press.

What the Lithographic Firms are Doing.—A personal visit to the large lithographic establishments of New York city has shown that the same energy and life is pushing on as of old. The American Lithographic Company is running every press on its floors and doing overtime. The Ottman Company has now at its head the son of the man who made the establishment what it is to-day, Mr. Ottman. The Federal Litho Company is working overtime. The Brett Company is rushing. The Sackett & Wilhelm Company is in fine condition. Schmolze & Hildenbrand can not get out the work fast enough. Julius Bien Company is filled with important contracts. The same conditions prevail in the theatrical poster concerns, H. A. Thomas & Wylie, Trautman, Bailey & Blampey, and all other large as well as small concerns are doing well, and about six new concerns are starting.

Parisian Process Colorwork.—For years the French periodicals have presented to the public superior color prints in their magazines, which were the wonder of the world. It is undoubtedly a fact that this three and four color work has stood unapproached by any other in style and clearness of tone and artistic beauty. It was said that this was so on account of the superior artistic skill of the Frenchman, but it is denied by Messrs. Wyler & De Haber, representing the "Société Lyonaise de Photochromo gravure," of Lyons, France. It is, of course, a question to get a good sketch or painting, but the making of the color plates therefrom and the printing have been reduced to a simple, mechanical system, which can be mastered by any one with an eye for color. This is the ideal color-printing method for typography. The process is for sale, and samples can be seen, at 150 Nassau street, New York city.

Solution for Etching Zinc Transfers.—F. N. A., Buffalo, New York, writes: "Please answer the following questions in next number of The Inland Printer: 1. What is the most successful acid for etching during the course of transferring?" *Answer.*—The acid that has proved itself the most reliable in etching zinc transfers is phosphoric, say one part of phosphoric to eight parts of strong gum solution. "2. How to make tousche hold on work after the plate has been etched? I have tried counter etching with acetic acid." *Answer.*—The plate to which new work is to be added must be cleaned carefully, first from gum, then all traces of ink must be taken off with turpentine; then the spot must be cleaned with caustic soda, and when this is washed off a little diluted nitric or acetic acid can be applied, or, instead, the plate rubbed with a little powdered pumice, when it will be ready to receive new work. "3. I have trouble in pulling an impression to get it as sharp as the work appears on the plate; please explain your method of pulling an impression." *Answer.* After the work is transferred and etched, all lines being in a sound condition, the principal thing is the even damping and rolling up with a good, fine grain leather roller, and ink that is not too stiff. Of course, the plate must be properly attached to a stone slab, or iron bed, first; then, after the paper and usual backer is laid over, the plate is pulled through and the impression must appear clean and solid. If a good transfer is not rolled up with proper care, either overcharged or rolled up while the water is drying off the plate, then it is almost impossible to get it back to its original condition. "4. How to clean out any imperfection that may appear on the work?" *Answer.*—This is about the same as explained under question 2. As scraping can not be resorted to, the dirt or other spots, which come from the damping book, or fall upon the plate from the air, can be cleaned out with turpentine, caustic soda or nitric acid, or polished with water-of-aire stone, or rubbed with pumice powder. Finally, when taking out spots or altering work on plates, it is important that the work be well rolled up and, while the ink is yet fresh, dusted over with talcum powder.

PATENTS.

Carl H. Prinke, of Baltimore, Maryland, has taken out United States patent No. 694,574, on a process consisting in tracing, from an original design or painting or a copy thereof by means of lithographic crayons or ink, the design, or different portions thereof, on the grained sides of thin transparent plates of celluloid, transferring said designs thus traced to printing surfaces corresponding in number to the colors to be printed, and then printing from said last mentioned plates in different colors.



Photo by C. J. Erickson, Dixon, Ill.

"WHAT SHALL I WRITE PAPA."

DETAINED BY NON-ESSENTIALS.

A good Methodist and a good Baptist clergyman were telling dreams to each other one night at a church social. "I dreamed I was in heaven and saw no Baptists there," remarked the Methodist. "I inquired where they were and was answered: 'They have not arrived yet; they are coming by water.'" "I dreamed," retorted the Baptist, "that I was in heaven and saw no Methodists there, and on inquiry was told that they were all on the outside of the wall on six months' probation."—*Norwich (N. Y.) Sun.*

TRIED TO TRIM UNCUT EDGES.

Somebody has written to Harper & Brothers to complain of the rough edges of a set of Mark Twain's works, as follows: "Have seen a good many books—cheap & dear ones but *never* saw any with such ragged uneven leaves as those—At the price—I expected to get books finished up in the best of style—that would be an ornament to an library. I tried to trim them so they would look half way *decent*—but I got so thoroughly disgusted that I gave it up—Have bought copies of Dickens with clean cut smooth edges for 25 cts—so I don't relish paying $2.00 for such finished books as the ones you sent me."

Notes and Queries on Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address machine composition department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

Events, of Ottawa, Canada, is now set on the Simplex Typesetter, the first of its kind in Ottawa.

THREE of the six Linotypes used by the Portland (Me.) *Evening Express* were destroyed by a fire which ravaged its office recently.

THE Executive Committee of Boston Typographical Union has decided that it is not allowable for union machine tenders to erect or repair typesetting machines in non-union offices.

FIFTEEN Linotypes in the Government office at Ottawa, Canada, now do the work formerly done by sixty compositors. Free tuition in the manipulation of the machine is given on the night shift.

THE Composite Type Bar Company, of New Jersey, with a capital stock of $10,800,000, has been incorporated, with L. D. Baldwin as president, Martin Conboy secretary, and T. M. Lloyd treasurer.

AN operator-machinist is wanted to go to Shanghai, China. Wages, £16 per month and three years' engagement given. Passage paid. So says the manager of the Linotype Company, of London, England.

IT is a sad mistake to drill holes in the oil-cup covers to facilitate oiling. This practice destroys the partial vacuum in the cups and permits the oil to flow too freely, and consequent waste and dry bearings are the result.

ON March 15 the operators on the Simplex Typesetter in the office of the *Daily Eagle,* Marinette, Wisconsin, in nine hours' work, set 53,200 ems 8-point type, corrected matter, over ninety-five per cent of it solid. This is an average of 5,930 ems per hour all day.

NEARLY all machinists have little devices of their own attached to the machines in their charge which are either conveniences or labor-saving in character. One machinist we know of has mounted a small pocket mirror on a wire and fastened it to the machine frame in such a position that the operator can see the height of the metal in the pot reflected in the mirror without leaving his seat, and a glance shows him whether or not the pot needs replenishing.

AN employing printer of New York city is quoted as saying in a recent address that "a high speed of 8,500 ems for a single hour has been claimed, and with probability, for the Mergenthaler in a Western office." Yea, verily.

THE American Standard Type Company, of Trenton, New Jersey, has been incorporated, with a capital stock of $3,000,000, to manufacture type casting and setting machines. Its incorporators are John M. Drysdale, Brainard Avery and K. K. McLaren, of Jersey City, New Jersey.

SHREVEPORT TYPOGRAPHICAL UNION, No. 155, has adopted the following scale: Morning papers: Machinist, $21 per week; operators, 10 cents per thousand for nonpareil, 1 cent additional per thousand for each size larger. Evening papers: Machinist-operators, $3.50; operators, $3.25 per day.

THIRTY-FOUR Linotypes in twenty-five offices previously unsupplied, and twenty-six machines in twenty offices which previously had installations, is the record for the Mergenthaler Linotype Company for March. Papers printed in foreign languages, *Jednota, Spolek Denni Hlasatel* and *Bladet,* all of Chicago, and the *Jewish Abendpost,* New York city, are included in the list.

THE rumor that the consolidation of the Mergenthaler Linotype Company and the Lanston Monotype Company had been agreed upon has been emphatically denied by Philip T. Dodge, president and general manager of the Linotype Company. "Of course," said Mr. Dodge, "I can not speak for what the future may bring along. Everything is possible, but at present the stories are wholly without basis of fact."

THE Chicago branch office of the Mergenthaler Linotype Company, opened in January of this year, has outgrown its quarters in the Ellsworth building, 357 Dearborn street, and on April 19 moved into more commodious offices in Steinway building, 17 Van Buren street, where ample space for the exhibition of the standard and Junior Linotypes is available. This branch, under the management of George E. Lincoln, transacted a quarter of a million dollars' worth of business during the month of March, and now employs the services of twenty-two people.

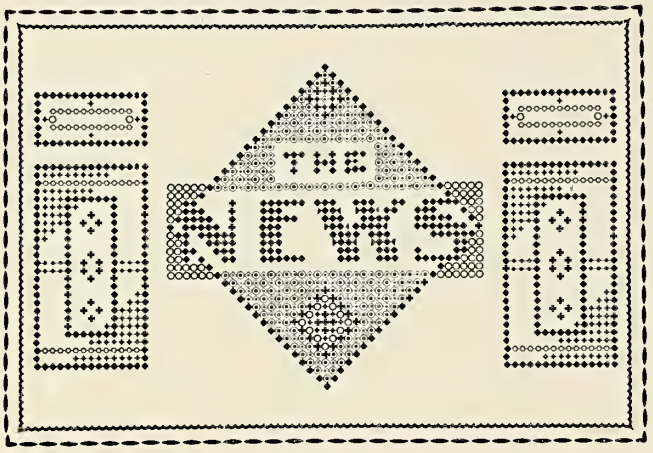
A COMBINATION of the interests of the Wicks Rotary Typecasting Company and the Dow Composing Machine Company is announced. As the Wicks typecaster furnishes a plentiful and cheap supply of type, the obstacle of distribution which has confronted the Dow machine is eliminated, as Wicks type is thrown back into the metal-pot after once being used. The typecaster has a capacity of sixty thousand types per hour, and it is said the ability of the operator is the only limit of the Dow. The unit system and calculating devices furnish the scheme of justification of the matter set on this machine.

SPECIMENS of Yiddish or Hebrew matrices are shown in the catalogue recently issued by the Linotype Company. As Yiddish is read from right to left, the matrices are made so that the letters, instead of being inverted on the matrices, stand on their feet, so that when the line is composed in the ordinary manner the characters will come in their proper order. The only change in the machine is in the slug receiver, or pan, which assembles the slugs to the right instead of to the left. Quite a number of Yiddish publications are now done on the Linotype.

THERE is an urgent demand for the services of machinist-operators from all sections of the United States, and our list has been called for many times during the past month. The large number of small plants being installed partially accounts for this activity. With the object of keeping our list clear of the names of those who have accepted positions since filing their applications with us, notices have been sent to all on our list to renew their registration if still seeking employment.

This reregistration involves no extra expense and is requested at regular intervals so that employers, when corresponding with any one on the list, will be sure to locate the one desired. Monotype and Simplex operators are also requested to register on our list of available employes, as there is a constant call for competent men on all of these machines.

The artist printer is occasionally found on the Linotype machine. Border matrices furnish a field for his ingenuity. J. W. Foley, of Denver, Colorado, sends a specimen of his work in this line, and accompanies it with this letter: "The enclosed specimen was set by the writer, an operator in the *Rocky Mountain News* office, in 2¾ hours. It is not submitted



with the idea that it shows more than ordinary ability; still I think it possesses some merit. The design is made entirely with Linotype border matrices. A knife was used in shaping the letter 'W'; otherwise it is just as turned out by the machine." The specimen is here reproduced. The original was 6⅞ by 4⅝ inches.

It is announced that the Mergenthaler Linotype Company will shortly place before users of its machines a new method of producing tabular work, a system which permits the use of brass rules between figure columns, allows corrections to be made in the figures without involving the rejustification of the columns or the resetting of more than the column in which the correction occurs. These desirable features are made possible by the invention of George E. Lincoln, manager of the Chicago agency of the Linotype Company, and consists of setting the figure columns on slugs running lengthwise of the table instead of across. To accomplish this, special figure matrices will be furnished with the characters stamped crosswise on the matrix, so that the slug will read down the figure column, and the mold set to produce a slug an en quad in thickness — the width of the figures.

Matrix Does Not Drop.— R. T. C. writes: "I am an operator on the Linotype in a one-machine office. I am experiencing trouble with the period failing to respond. The matrices will all come, however, at times, when holding the key down. In the March, 1901, Inland Printer, the item relative to a matrix failing to respond does not seem to apply in my case. I have tried all remedies mentioned in the Inland Printer, that I have read, but without success. The cams are in good condition, having been cleaned only a short time ago. I do not have any trouble with other letters — only period. I took off keyboard belts and turned the rollers by hand, and the lower-case e and em dash responded all right. The machine has been in one year, and set-screws under magazine have not been turned. I also filed ears off few matrices, they working for a short time, and then refusing. I am sure the verge clears." *Answer.*— It is not sufficient to see that the lower-case e and em dash keyrods clear the verges at their highest stroke to be assured that all the verges are cleared. Watch particularly the offending verge. That particular keyrod may be a fraction shorter than the others, and so not be raised as high as the others. If so, adjust the magazine so as to give clearance to the one that is giving trouble. As you have the new style of magazine it is not likely that the mouth of the channel is battered, but in the old pattern this was more likely to occur. Remove the escapement cover and clean the channel to make sure dirt is not the cause of matrix not falling.

The Monoline machine company insists that the Schuckers justifier patent does not control the slug-casting situation, and can not act as a bar to the introduction of its machine into the United States. It claims that patent No. 470,649, dated March 11, 1902, issued to J. C. Fowler, covers a form of spacer that can be used in the Monoline without infringement. This is a compressible spacer patent, and is owned by the Monoline interests. It also claims that the old step-justifier, originally used in the Linotype, and later also incorporated into a number of machines while the title to the Schuckers patent was in litigation, is now open to the public. However, as the court of last resort decided that matrices bearing a plurality of characters, such as the Monoline uses, was the invention of Ottmar Mergenthaler, and in November, 1898, awarded him the patent, which runs seventeen years from that date, it is difficult to see how the Monoline machine can be marketed in this country until 1915.

PATENTS.

The most interesting patent that has appeared for some time in the field of machine composition is No. 696,360, by Erl V. Beals, of Boston. It is a complete machine for producing printing slugs, or linotypes, though the inventor does not use that word in naming it. The most unique feature is the employment of three keyboards, so that three operators may work simultaneously on one machine. The operating devices throughout are electrical, and of a practical character. Instead of circulating matrices matrix strips are used, the positions being shifted to bring together the letters required to form a line. The operators at the three keyboards work independently of each other, each one composing a dummy line of rings instead of a real line of matrices. When a dummy line is finished the operator touches a switch, which telegraphs in the dummy line to the real matrix strip and casting machine. A simple device prevents the confusing of the work of the three operators, and the casting mechanism is intended to be fast enough to keep ahead of all of them, a thing that "swifts" on the Mergenthaler machine will vote to be impossible. There is, of course, an arrangement for delivering the work of the three men on separate galleys. There is also a clever device for getting rid of the air that makes the slugs porous in casting.

C. A. Albrecht, in patent No. 696,532, shows a slug-trimming knife for Linotype machines.

The Mergenthaler Linotype Company has had assigned to it patent No. 697,011, by John Place and W. J. Lewis, of Broadheath, England. It covers a self-feeding mechanism for metal-pots which automatically feeds pigs of metal to the pot as needed to replenish it.

George A. Goodson, of Minneapolis, Minnesota, inventor of the Goodson Graphotype, has taken out three additional patents on that machine. No. 696,732 relates to the calculating device or unit counter which controls the justification of the type. No. 696,733 covers a matrix block, and No. 696,734 deals with type having kerned letters.

Patent No. 696,006, granted to P. T. Dodge, and assigned to the Mergenthaler Linotype Company, shows a method of overcoming transpositions of spacebands and matrices by making the spaceband box adjustable in height, so as to alter the time required for the spaceband to reach the assembler.

HOW TO PRESERVE PASTE.

A small quantity of quinine will preserve paste, mucilage, etc., in cold or warm weather. Add it to paste, etc., when making or after making.

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

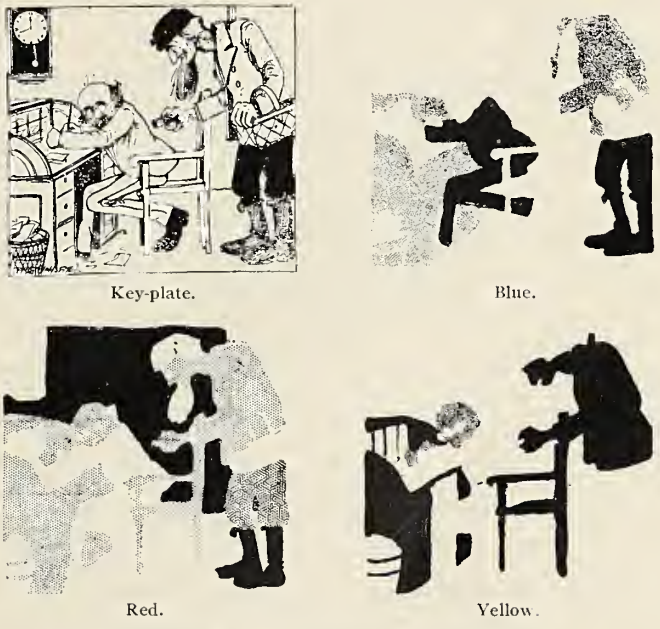
PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

STEREOTYPING OR ELECTROTYPING HALF-TONES.— George V. King, Elyria, Ohio, asks: "If possible, let me know in column of 'Process Engraving Notes and Queries' whether fine half-tone plates can be successfully stereotyped and electrotyped, and whether it is practicable to do so." *Answer.*—Yes, fine half-tone plates of all kinds can be electrotyped and coarse half-tones up to eighty-five lines to the inch are stereotyped quite successfully for all practicable purposes, but it can be put down as an incontrovertible fact that the original half-tone is better than the best electrotype or stereotype from it.

TO PASTE LABELS ON METAL.— James O'Brien, Boston, asks: "Do you know any way I can paste printed titles on cuts so they will stick after filing away? I have for some years cut the printed title of an illustration from the newspaper and pasted it on the under side of the zinc or electrotype, or on the side of the metal when it was a stereotype. The cuts are then placed in drawers in alphabetical order. When I come to use the cuts again I find that many of the labels have dropped off, though some of them stick. Please answer in process columns if there is any sure stickum for this purpose." *Answer.*—Why paste does not adhere to metal cuts is due often to the film of grease left on them when the benzine evaporates with which they are cleaned. Cleaning with lye will remove the grease, but the lye solution usually found in a composing-room has so much grease in it that it is nearer a soft-soap. If the metal surface is thoroughly cleaned with the proper lye solution, wiped dry with a clean cloth and moistened with the juice of an onion, it will be found that good paste will adhere. It is not a good plan to paste labels on the under side of a cut of any kind, as the label acts as an underlay. My own practice is to take a proof of the cut with its caption on an envelope, in which the cut is subsequently filed.

TO PREVENT MOISTURE ON THE HALF-TONE SCREEN.—James W. Davidson, Montreal, writes: "In looking over the March number of THE INLAND PRINTER I notice among your notes the inquiry in regard to sweat on half-tone screen. At the same time I wondered if the following preparation would prevent the trouble. The name of it is 'La Cristalline'; it is made in Paris, and intended to rub on eye-glasses in cold climates to prevent the glasses sweating when going from a warm room out into the street. The method of using it is to rub it on the glasses and then wipe it off until the glasses are clean." *Answer.*—The jar of "La Cristalline" was received and tried at once; it does prevent the formation of moisture on the half-tone screen. The preparation is made by M. Aurbach, 82 Avenue Parmentier, Paris. Thanks are due Mr. Davidson for calling attention to it.

NEWSPAPER COLOR-PLATES.— The Chicago *Record-Herald* told recently by type and illustration how their color-plates are made. One of their illustrations is reproduced here, and the special features in which color platemaking differs from ordinary line etching is, in brief, as follows: The original pen-and-ink drawing is first reproduced as shown in the illustration marked "key-plate." A proof from this key-plate



COLOR-PLATES FROM THE CHICAGO "RECORD-HERALD."

cut, or the original drawing, is colored by the artist in three colors, corresponding exactly to the three inks afterward used in printing. Bichromated albumen prints are made on three pieces of zinc from the same negative as the key-plate. Instead of etching the three prints on these last pieces of zinc, they are treated to a momentary bath of common alum solution, or extremely weak nitric acid, which dulls the exposed surface of the polished zinc. The ink is now completely removed and the images corresponding to the key-plate are plainly visible. One of these plates is chosen for the red printing plate, and the whole surface of the plate, except that to be printed in red, is covered with gum arabic solution stained yellow with gum turmeric. Then tints are laid on this zinc with a shading machine and those portions intended

to be printed in solid red are covered with transfer ink, after which the plate is dusted with dragon's-blood and etched. The gum arabic washes away easily, leaving the zinc, which is covered, unprotected so as to be etched and routed away. The same procedure is repeated with the blue and yellow plates. The precise position of the colors and their intensity, in all cases, is studied out from the colored proof or drawing. By taking care of the registry points, which are on the original drawing and kept on all the plates, and by printing from these plates first in yellow ink, then in red, blue and black, the result is a picture of the ordinary color supplement order.



THE LEADER IN THE MINUET.

ELECTRIC LIGHT INSTEAD OF DAYLIGHT FOR THREE-COLOR PHOTOGRAPHY.— Some very interesting experiments recently conducted by Mr. E. E. Flora, of Chicago, may prove of benefit generally to engravers and color processworkers. Mr. Flora's statement regarding these experiments is as follows: By using two projectors for illuminating the copy and inserting in each a tank containing a solution of patent blue A, or cotton blue, the value and quality of the actinic rays of the arc light are changed to resemble those of direct sunlight. The advantage in favor of the arc illumination is that the exposure is a constant factor and the colors are always rendered the same. In making the color negatives by daylight, different conditions require a varying treatment, and even the same subject under the same conditions will give a different rendering of color values if photographed at noon and again two hours later. Another advantage found in the projector is the shortness of exposure; subjects requiring from five to fifteen minutes in bright studio light will receive an equivalent exposure in from forty seconds to two minutes. The use of projectors for ordinary engraving work in the place of the usual arc lamp and reflector would, Mr. Flora thinks, be a decided advantage, as he claims they illuminate the copy more evenly and will also reduce the time of exposure. The cost of a projector and stand will be about the same cost as a first-class arc lamp and reflector.

ZINC FOR PROCESSWORKERS' USE.— It is generally known among photoengravers that a zinc mine in northern New Jersey produces a spelter which, when rolled into sheets, can not be surpassed for etching purposes. It dissolves readily and evenly in weak nitric acid, indicating thus that it is quite free from impurities. Though it costs about 16 cents or more per pound, the rapidity and smoothness with which it etches makes it desirable. There is also what is termed "hard" zinc, which requires stronger acid and more time to etch. The results are not as fine as those from the purer zinc. Within the last few months there has been placed in the market a hard zinc which has apparently less impurities to resist solution in nitric acid, and thus resembles somewhat the New Jersey zinc in etching. It is said to be produced by the combination of properly selected ores and is rid of some impurities through a trick in smelting. It does require more time and acid to etch than the New Jersey spelter, but its cost is so much less than the latter that it is economical in the end.

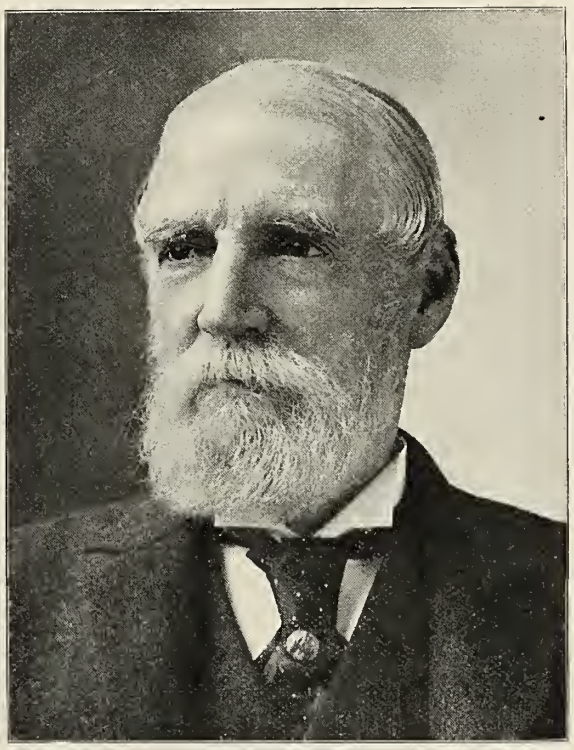
"MAGAZINE AND NEWSPAPER ILLUSTRATING" was the title of a lecture delivered in New York, recently, by the Rev. John A. Brosnan, S. J., of Woodstock College, Maryland. Mr. John A. Tennant, the hard-working editor of magazines and other publications, together with the writer, was among the critics in the audience curious to learn how little a clergyman would know about so technical a subject. To our amazement, the lecturer proved himself an authority on the history of engraving from the earliest times, how the numerous mediums and processes originated for reproducing pictures down to the latest use of half-tones on the daily newspapers. Without a scrap of notes of any kind the speaker hurriedly described for nearly two hours, without the misuse or waste of a single word, the most intricate processes. The lecture was illustrated by a stereopticon using over eighty specially prepared and in many cases beautifully colored slides. The large audience learned more that evening of wood, copper, steel and photo engraving, relief and intaglio, dry point and mezzotint, remarque proofs, etc., in those two hours than they could gather in years of study. There is so little known by the great mass of people of the peculiar skill required in the various kinds of engraving that this lecturer is recommended to processworkers everywhere, that he may be encouraged and thus aid in bringing about a higher appreciation by the public of artistic engraving and reproductive methods of all varieties.

BLACK SPOTS AND OYSTER SHELLS IN NEGATIVES.—"A Reader," Buffalo, New York, writes: "I wish to ask through your column what causes black spots to appear immediately after developing. I have always laid the trouble to using a too fresh collodion, or inferior chemicals. Can you tell me how to overcome this trouble? Also kindly tell me how to prevent getting what is commonly called 'oyster shells' in using a new bath? The spots I speak of are no larger than pin points and perfectly round." *Answer.*—The black spots you mention can come from numerous causes. Firstly, unfiltered collodion in which the salts were not entirely dissolved; secondly, from fine particles coming from the rubber bath dipper; thirdly, from dust in the plateholder, camera, or darkroom. Oyster-shell markings occur on negatives usually which are given long exposures in the camera and are caused by silver solution crawling over the surface of the sensitized film and settling there. This excess of silver solution may come from the edges of the glass plate, or from the bearers against which the plate rests in the holders. The remedy is to wipe dry the back of the sensitized plate and particularly the

top edge with Joseph, or pure tissue paper, before placing the plate in the holder. If the exposure is to be so long that there is danger of the plate drying, a clean wet blotter can be placed back of the plate before closing the holder on it. The paper used to wipe off the back of the plate should be put in the silver waste.

"An Index of Standard Photograms" is the title of a wonderful book compiled and just published by H. Snowden Ward, of the *Process Photogram*. "Photogram," it should be explained, is the word Mr. Ward persists in using for photograph. The book is a directory of the names and addresses of all the photographers of the world who make pictures worth the reproduction in half-tone, together with a list of such pictures. It can be easily understood what a stupendous undertaking this was. There are 650 pages of closely printed type, with over eighty thousand entries, in the work. Mr. Ward is to be commended for his courage in attempting such an enterprise. This directory should be invaluable to book and magazine publishers. It can be had from Tennant & Ward, 287 Fourth avenue, New York. Price, $10.

What One Engraver Has Done.— Few who read recently of the sale of the S. P. Avery collection of paintings knew that the owner was by trade an engraver. Mr. Avery learned bank-note engraving first, both on copper and on steel, but not



SAMUEL PUTNAM AVERY.

A wood engraver and an authority on engraving.

finding it profitable, took up wood engraving with better success. This was over a half-century ago, when the engraver was by necessity a draftsman as well. Between times of hard work at the engraver's bench he made time to study art in all its forms of expression, paying special attention to the graphic arts. So thoroughly did he master these subjects that Mr. William T. Walters, of Baltimore, secured the advice of Mr. Avery in the selection of his famous collection of paintings. This brought him fame as an art connoisseur and later a fortune as a dealer in art. He did not, however, become selfish through success; he has left two monuments to his memory that will be appreciated by artists and engravers as long as this world endures. One is the Avery Architectural Library, at Columbia College. It contains fifteen thousand volumes, and is sufficiently well endowed to be augmented constantly. The other gift was a collection of seventeen thousand engravings and books on art which he presented to the New York Public Library. These two foundations by an engraver make New York the best city in the new world to study engraving from its beginnings.

Patents of Interest to Printers

BY C. H. COCHRANE.

(For other patents see the various departments.)

Patent No. 696,054, by Michael P. Kenna, of Dubuque, shows a hand-addressing machine or mailer, in which are some special devices for controlling the feeding mechanism of the printed sheet of addresses.

There is a wide demand for a simple and practical machine for wrapping newspapers for mailing. Sterling Elliott, of Boston, has taken out patent No. 696,021, on a machine to which newspapers (folded as they come from a web press) may be fed in, wrapped, pasted and delivered into a mail bag.

Frank Schilz, of Milwaukee, in patent No. 696,381, describes improvements in paper-feeding machinery, relating principally to the devices for operating the platform that supports the pile of paper.

Now that the dampening of paper has been almost wholly done away with, it is surprising to find a patent, No. 695,116, for a paper-dampening machine. It is by C. A. Lang, of St. Louis, and roughly resembles a drum cylinder press, having a water trough instead of a type bed and inking devices.

For a couple of years past the trade has heard rumors of the roller-washing machine that Samuel Crump was developing in Poughkeepsie. Patent No. 696,134 discloses details of the invention, which is likely to work a revolution in the methods of handling rollers in large establishments.

Iwan Orloff, of St. Petersburg, in United States patent No. 696,186, describes a simple form of suction device for removing the top sheet of a pile of paper, evidently with a view to automatic feeding. It looks well on paper, but in practice suction devices are apt to prove unsatisfactory.

A machine for making compound paper is the subject of patent No. 695,787, by Curtis P. Brown, of Comstocks Bridge, Connecticut. Two webs of soft, unfinished paper are brought together on traveling belts, paste being applied to one surface, after which the webs are pressed into one sheet.

A very substantial type of embossing press is shown in patent No. 695,542, by Samuel Curtis, of Kirkwood, Missouri. The distinctive feature is a combination of a rotary and an oscillating member for actuating the die with a variable movement.

Edouard Lambert, of Paris, France, has taken out United States patent No. 695,816, on a color-printing machine of unique construction. There are four cylinders in a row, each printing a different color. A traveling frame takes the sheets successively to each cylinder, waits for the printing, and then carries to the next, until all the colors are on.

The Campbell Company has just taken out patent No. 694,595, filed by H. A. W. Wood, in 1895. It describes a machine of the general style of the multipress, adapted to multi-color printing. One side of a web may be presented four times to the form.

A roller device for doing crude printing on a roll of wrapping-paper is the subject of patent No. 695,416, by Byron Ring, of San Francisco. There are a number of patents of

this character, all aimed to produce cheap advertising for the merchant. Fortunately they are sure to do such poor printing that they can conflict but little with the trade of the regular printer.

Patents Nos. 695,864 and 695,865, by William Fullard, of Colwyn, Pennsylvania, describe improvements in the detail of construction of a plate-printing and embossing press.

The Cox Duplex press is the gainer by two patents this month. No. 694,907, by H. F. Bechman, covers a shifting tympan arrangement for preventing offset, which will certainly improve the quality of the product of the machine. No. 694,-846, by Arthur E. Dowell, shows improved means for handling the web in connection with the loop.

A PROSPEROUS JAPANESE TYPEFOUNDRY.

Sojuro Nomura, manager of the well-known Japanese typefoundry, of Tokyo, Japan, was born at Nagasaki, Kinshin Island. Nagasaki being one of the principal points for foreign trade, and in fact the chief port of entrance of Western civilization to Japan, Mr. Nomura was well situated to indulge the progressive bent of his character. He received his education



MOTOGI SHOZO.

The Founder of Japanese Typography.

at a boarding-school established by Mr. Shozo Motogi, the first typefounder in Japan, and incidentally with his regular studies learned the processes of manufacturing type. In 1877 Mr. Nomura went to Osaka and entered the "Eigo-Gakko" (the school for English), where he studied the English language and also took the courses in mathematics. In 1879 he went to Tokyo and entered the preparatory school for the Imperial University. Close application to his studies, however, seriously affected his health, and his physician forbade further studies for a time. After an interval of two years, having recovered his health, Mr. Nomura became an officer of the Imperial Financial Department. Advances being made to him by the Tokyo Tsukiji Typefoundry, in 1889, he resigned



SOJURO NOMURA.

Manager of the Tokyo Tsukiji Typefoundry, Tokyo, Japan.

his position with the Imperial Financial Department and, taking the business management of the typefoundry, he immediately instituted reforms in the methods of bookkeeping and general office management. Up to that time the foundry was conducted on the old style, called "Chisai," which was very imperfect. The application of Western methods in accounting and stockkeeping was a most important advance to the interests of the foundry. In 1892 Mr. Nomura became vice-manager and assistant to Mr. Shigern Mataga, the late president. Finally, he was appointed manager, and is now in control of the foundry, in connection with the president, Mr. Taizo Namura, who is a member of the Imperial Parliament. Mr. Nomura lately traveled through Hongkong and Shanghai to study the commercial conditions, and is therefore well informed by personal investigation and by his correspondents of the markets to which his house caters. In 1894 he was appointed on the committees of the Japanese Printers' Association, the Association of Japanese Economical Policy and the Japanese Industrial Society. About fifteen years ago he entered the typefoundry, and under his wise and progressive management it has shown a development no less remarkable than the country of which it is not the least important factor. His picture and that of Mr. Shozo are here shown.

MUCH WISDOM IN LITTLE SPACE.

One step won't take you very far —
You've got to keep on walking;
One word won't tell folks who you are —
You've got to keep on talking.

One inch won't make you very tall —
You've got to keep on growing;
One little ad. won't do it all —
You've got to keep them going.

—*Joliet (Ill.) Republican.*

Newspaper Gossip and Comment

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

WRITING FOR THE PRESS.—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

THE Washington (N. J.) *Star* published a very creditable Easter number.

THE Hamilton county *Register*, of Aurora, Nebraska, is an excellent example of a small page weekly.

The Submarine is the unique title of a weekly "published twenty-two feet below sea level," at Indio, California.

A PRETTY and appropriate illustration in colors occupied the entire first page of the Morganfield (Ky.) *Sun's* Easter edition.

THE Brodhead (Wis.) *Independent's* Easter number, after being folded to one-quarter size, was enclosed in an appropriate cover.

A PROGRESSIVE young daily is the Chambersburg (Pa.) *Public Opinion*, which celebrated the first anniversary of its birth in March.

SHAWNEE, Oklahoma, has a new evening daily, the *News*, a six-column quarto, which starts with an unusually large advertising patronage.

Gemeinde-Blatt, Marysville, Ohio.—A very nice little church publication, printed in the German language. Press-work particularly creditable.

FREEPORT (Ohio) *Press*.—No attention has been paid to the suggestion made last July, and, under the circumstances, any further criticism would be superfluous.

GEORGE S. WILLIAMS, publisher of the Patterson (N. Y.) *News*, a new five-column quarto, has an unusually neat looking country paper, full of local news and other interesting matter.

THE Amenia (N. Y.) *Times* has just commenced the second half of a century, having started in 1852. It has recently been changed from four to eight pages, and is otherwise improved.

E. H. LEONARD, who recently started the *Northwestern Poultry Enterprise*, at Oshkosh, Wisconsin, is making excellent use of novel forms of cards and circulars, advertising his publication.

W. R. MALONEY has sold the Poughkeepsie (N. Y.) *Star* to the Dutchess Publishing Company, a corporation composed of leading Republicans of that vicinity, for $12,000. It will be changed to a Republican paper, and the office removed to 9 Liberty street, where a building has been leased for five years. Edward Stillman, of Red Hook, will be the manager, while William D. Ryan will continue as editor.

JOHN W. SPAIGHT has just completed forty years as editor and publisher of the Fishkill (N. Y.) *Standard*. He is hale and hearty, and apparently capable of many more years of good work.

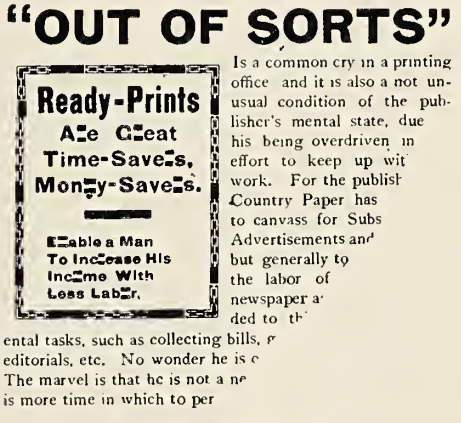
A SPECIAL write-up edition of twenty-four pages of the Streator (Ill.) *Free Press* was published in February, fully illustrated and well patronized. The ads., set by John Perry, showed good taste.

H. F. RUBY, Atlantic, Iowa.—Your ads. are all properly displayed, and the arrangement shows that you have talent along this line. The ad. of R. E. Anderson is a particularly creditable piece of work.

EMLENTON (Pa.) *Herald*.—A pleasing paper in every way; the make-up is particularly commendable. The only defect appears on the first page, where plate matter is not trimmed at the tops and bottoms of columns.

GERING (Neb.) *Courier*.—The *Courier* has improved since it was criticized last July, and make-up and ad. composition are both commendable. The "People's Exchange Column" is a good feature, that could be well adopted by other papers.

ON March 9 the South Bend (Ind.) *Tribune* reached its thirtieth birthday. These thirty years have been marked by continual progress, the paper having grown from a weekly to a daily, and is now circulating nearly five thousand copies each issue.



A NEWSPAPER AD.

Attractive wording of ad. used by New York Newspaper Union.

THE body of William Quackenbush, of Albany, New York, a printer and member of Typographical Union No. 4, who has been missing since November 5, was found among the floating ice in the Hudson river, near Catskill, March 14. He was thirty-eight years old.

PATERSON (N. J.) *Guardian*.—An exceptionally large amount of advertising, all attractively displayed. A nicely printed paper, progressive and up to date in its make-up, although I do not favor the placing of display heads of the same size side by side.

Elk County Democrat, Ridgway, Pennsylvania.—Make-up and presswork are both creditable. The first page would be improved by transposing the head rules and running about three display heads at the tops of columns, similar to those used on the inside pages.

CARROLLTON (Ga.) *Free Press*.—The *Free Press* is well filled with local news and correspondence, but the presswork needs attention. Items of correspondence should be graded, and headed articles on the first page arranged according to size, longest first. It would cost very little to get a few cap sorts, and you could then avoid using italic with the roman.

Running title is badly worn and should be reset — a roman letter would be better.

Pymble News, Sydney, Australia.—The *News* is a very interesting little publication of eight pages, about 6 by 8 inches. It aims to give all the news and does so in an attractive manner. Presswork is nicely done, but the ads. would be greatly improved if there were fewer short display lines.

P. E. Huet, Pella (Iowa) *Weekblad.*— I like the arrangement of your paper, and from your description of the contents should judge that it would be very interesting to your readers. If all short items were graded the typographical appearance would be improved, and a little more ink is also advisable.

St. Louis *Lumberman.*— Everything indicates that the *Lumberman* is a most successful trade publication. More than half of its 132 large pages are filled with advertising, which is well displayed, although there is a tendency to use too much black type. The paper is well put together and creditably printed.

Editor Swift, of the Millbrook (N. Y.) *Round Table,* has been writing a series of articles on why so many ventures in country journalism are not successful. He says that the cause of failure lies in the fact that the supply of newspapers is greater than the demand, and in very many cases this is quite true.



A DOUBLE-COLUMN AD.

From the *Mail,* Madison, Nebraska. Charles A. Vickers, compositor.

Loveland (Colo.) *Reporter.*—About the first of the year the *Reporter* changed to a sixteen-page, four-column paper, and is very attractive in its new form. It is carefully made up and nearly all the ads. are nicely displayed. All the full lines in the column of "Business Cards" should be indented two or three points on each end.

W. H. Cunningham, Idaho Springs (Colo.) *Mining Gazette.*—You have made some marked improvements in the paper since assuming control, one of the most commendable being the running of the paid local readers under a separate heading, "Where to Buy." The running of eight pages of the plate matter, with practically no advertising, as a magazine section, is something new, but would it not be less expensive and more satisfactory to your readers to present them with some one of the dollar magazines?

Just previous to the spring election the East Liverpool (Ohio) *Tribune* published a "Candidate's Edition," containing, besides a generous supply of display advertising, seventeen write-ups of the candidates, occupying from eight to twenty-four inches each, each with a distinctive double-column box heading. The plan was nicely carried out.

Osceola (Iowa) *Democrat.*— Some of the ads., notably those of D. Goldsmith and Mumper & Heindselman, show too much display type, nearly all the same size. Paid readers should be run separate from local news items, and items of correspondence should be graded. The paper is nicely printed and only requires attention to a few details to make it very creditable.

Charles H. McAhan, St. Joseph (Mo.) *News.*—The ads. received from you this month are right in line with your usual good taste. Those of The Leader and the New Palace Clothing Company deserve special mention, but are too large to be reproduced to advantage. In the latter the old-style italic is a trifle too light for display in connection with so heavy a body letter.

On February 14 the ladies of Silver City, Idaho, issued a twelve-page women's edition of the Silver City *Nugget,* which was filled with interesting matter. It was printed, one page at a time, on a press "so ancient that the name of the maker is worn off." From the quality of the work, however, it will evidently not be necessary to replace this press for many more years.

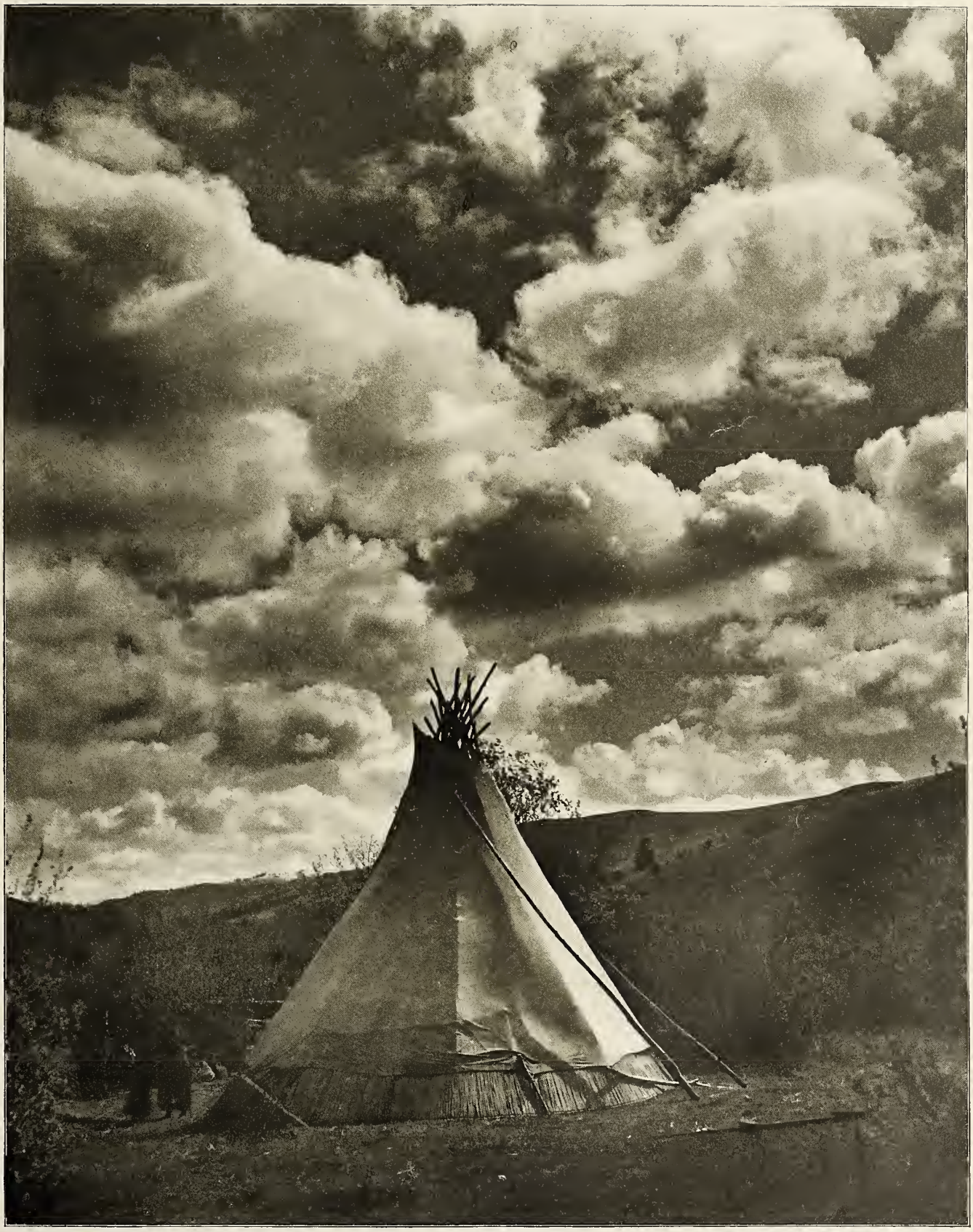
W. S. Montgomery, Greenfield (Ind.) *Republican.*—While the work of your ad. compositor is very creditable, and deserves the commendation you have given it, it would be further improved if less ornamentation were used. This criticism applies particularly to the ad. on the first page of the issue of February 27, which would appear to better advantage without any of the ornamentation.

Our Boys' Magazine, Booneville, Missouri.—A very handsome monthly, issued by the boys of the State Reform School. Many of the pages are printed in three and four colors, and the make-up, composition and presswork throughout are practically perfect. The red ink was a trifle stiff, and "Additional Local" preceded the regular local department; these are the only points where improvements could be suggested.

John L. Danielson, Chicago.—The ads. in the "Convention Number" of the *Canner and Dried Fruit Packer* need scarcely any criticism. You had some very hard copy to handle, but the results are creditable. It is doubtful if any of the arrangements of display could be improved, or the size of type selected to better advantage, the only point where improvement was possible being in joining and mitering rules.

Reinbeck (Iowa) *Standard.*— Head rules should be transposed, and the presswork needs attention, both in color and impression. Ads. are much improved since the *Standard* was criticized, about a year ago, all but one being nicely displayed. There is a decided sameness about that of L. A. McCullough, which must be apparent to the man who set it, particularly if it is the same one who has accomplished such good work on the others.

There was a peculiar condition of affairs at Madison, Wisconsin, just previous to the last election. The *Journal* is usually a straight Republican paper, but was supporting the Democratic candidate for mayor. This led the Republican candidate to purchase three columns of the *Journal,* which was used as a separate newspaper, known as the *Evening Republican,* and filled with articles and items of various lengths, all with a bearing on the political situation, and incidentally advocating the election of the straight Republican ticket. The first issue of the *Republican* contained the following announcement, under



Amateur Photo by Lee Moorhouse, Pendleton, Ore.

THE LONELY OUTPOST OF A DYING RACE

the head, "Why We Are": "The *Evening Republican* steps into the field with a mission to perform — to tell the truth about candidates and discuss fairly the issues before the people of Madison from a Republican view-point. Not being able to establish in time a plant of our own, we have leased a portion of the *State Journal's.*"

Pleasant Hill (Mo.) *Local.*—A "Historical Souvenir Edition," of fifty-eight 9 by 12 pages, has been sent for criticism. The make-up and presswork are exceptionally well done, and although, from the press facilities mentioned, it is evident that it must have been printed one page at a time, this in no way detracts from the finished work. There is a little too much display type in some of the ads., giving them a sameness that is not creditable.

Monroe County Mail, Fairport, New York.—The *Mail* is very nicely printed and appears to excellent advantage in its new dress. There is a generous amount of correspondence, and it would look better if the items were graded, with a lead between the paragraphs. The running of "Additional Local" and "Additional Correspondence" on a page preceding the regular departments is not advisable; if the matter must be run here, it would be better to omit the word "additional."

Rerick & Morgan, La Grange (Ind.) *Standard.*— One of the most creditable papers that I have criticized, both from news and mechanical standpoints. You state that the county has a population of but fifteen thousand; if such is the case, fully half the families are mentioned in the news items. The paragraphs are all nicely graded, headings just the right size, ads. attractively displayed, and the paper exceptionally well printed. The type used for the double-column panel head on the first page is not in harmony with the other headings.

For some unknown reason it is customary in many of the smaller towns in this country to combine the furniture business with that of undertaking, and the advertising of the two in conjunction often leads to amusing results. A few months ago one of these ads. was reproduced, and a correspondent now sends another. The upper part of the ad. is devoted to a "sacrifice sale" of furniture, while the latter half describes the undertaking business, and beneath this, with no separation whatever, appears this sentence: "To one and all we return our sincere thanks for the generous holiday patronage we received."

H. J. Richardson, Augusta (Mich.) *Beacon.*—The first issue of your paper is a good example of a five-column quarto. It would be a good plan to make a feature of your most important news items and run them on the first page with display heads. Head rules should be transposed. The *Beacon* was given its title through a naming contest. Circulars were widely distributed announcing the new paper, and those paying $1 for a year's subscription were entitled to suggest a name. A committee of disinterested business men acted as judges and selected the most appropriate name, and the subscriber who suggested it received $10 in gold.

Employes Must Marry (?)— During the past six months or more a statement has appeared in almost every trade paper in the country to the effect that the employes of the *Deseret News,* of Salt Lake City, Utah, would be compelled to marry. This terrible order seemed to be enlarged at every new reading, and doubting if all that was said was true, I wrote to the editor of the *News* for the facts; here they are:

Salt Lake City, Utah, March 14, 1902.

O. F. Byxbee, Scranton, Pennsylvania:

Dear Sir,— Please excuse delay in answering your favor of February 24, inquiring about an alleged "edict" from the president of the "Mormon" Church and the Management of the *Deseret News,* that employes on this paper must marry before June 30 or resign their positions. Your letter has been mislaid. There is not one word of truth in the report sent out from this city in regard to this matter. It has not even the merit of a thread of fact on which to weave the tissue of falsehood. There was no reason or excuse for the canard. I have been deluged with communications on the subject, among them numerous offers from ladies in different parts of the Union. The story is similar in character to the anti-"Mormon" terrible tales that used to be sent over the wires from this city to the East. It is astonishing to see the publicity given to this little romance by the press East and West. It has furnished food for much fun among the boys in this office, and I suppose will do nobody any harm, except that it will confirm, in the minds of many people, the notion that the "Mormons" are a strange community, under the dictation of the priesthood in all things, spiritual and temporal. Assuring you that, like the boy's big head, there is nothing in it, I am,

Yours very truly, C. W. Penrose.

In Its New Building.—The *Rocky Mountain News* recently moved into its new building, an illustration of which is shown herewith, one of the finest equipped newspaper offices in the country. Every department is up to date in every



NEW HOME OF THE ROCKY MOUNTAIN NEWS, DENVER, COLORADO.

particular, as is clearly shown in the beautiful half-tones appearing in its "Souvenir Edition" of March 23. These depicted busy scenes in each department of the business, and gave those not familiar with the modern production of a newspaper an excellent idea of the amount of labor involved. The *News* is a progressive, up-to-date paper, and deserves all the success it has achieved.

The following interesting letter comes from one of The Inland Printer's Chilean subscribers:

Santiago de Chile, February 1, 1902.

O. F. Byxbee, Scranton, Pennsylvania:

Dear Sir,— May I ask your criticism on the sample which I send you by this mail under separate cover? *La Lira Chilena* is one of a dozen periodicals printed on contract by the *Imprenta Moderna.* We are trying to run an American office in this out-of-the-way place. The sample was printed on a Campbell Triumph, running at about twelve hundred per hour, and with scarcely any time taken for make-ready. Pressman a native Chileno. Our outfit is American, and we have all *sorts* of fun at times trying to get along without *sorts.* [Was the pun intended?] It takes at the very least two months to get anything from the States. The American Type Founders Company has an assortment of type for a branch on the way here, but at present the only thing obtainable of the kind is German, and poor stuff it is after one has had experience with American point system and self-spacing type.

Two copies of The Inland Printer are taken here, and we think we could not get along without it.

Very truly yours, Charles W. Ports.

The publication is very nicely printed, the register of color-work on the cover being almost perfect.

Ad.-setting Contests.— On the last day of March, when Ad.-setting Contest No. 11 closed, there had been submitted 162 specimens. This is many more than was expected, and consequently the one hundred sets, made up from the one hundred specimens each contestant was required to send in, will not go around. Before this number of The Inland Printer reaches its readers these sets will have been sent to the first

one hundred contestants, as arranged when the contest opened — first, to those who are fortunate enough to have their specimens selected by the judges, and after these the balance to be sent to those who first made their entries. I have asked three men, in whose judgment I have the fullest confidence, to pass upon the ads., and a summary of their decisions will be published next month. In reference to this method of deciding on the merits of the ads. submitted in these contests, a very valuable suggestion has been received from Augustus Harr, of the Pittsburg (Pa.) *Gazette,* which is embodied in the following letter:

My Dear Mr. Byxbee,— Before coming to work last night I had just finished reading, in the March number, the tale of woe of one of the contestants in your last ad.-setting contest, and I was much amused to think that the fellow thought a good bit of his own efforts, and he probably had a right to; we have no right to question that part of the incident here. While reading the "roast" I thought of making a suggestion to you, so here goes: In your next contest have each competitor submit the required number of specimens, together with the amount for postage, etc., the specimens to contain nothing but the advertisement, with the exception of five or six for yourself, with the name and address of the competitor thereon, and after all have sent in their specimens mail to each contestant the full set, and instruct him to select the three which, in his judgment, show the most merit, number them first, second and third choice, and return his selections to you for final disposition. After all have been sent in, you to select some disinterested party or parties to take "account of stock," and the ad. that receives the highest number of votes to be placed at the head, and the next two second and third. It of course should be understood in the beginning that no competitor should be allowed to select his own ad. for any one of the three choices. This, I think, would relieve you of an embarrassing position in your contests. Yours truly, Augustus Harr.

This plan should prove very popular, as every contestant would have his say as to who should win, and there would be no opportunity for an appeal from the decision. I have not decided what kind of an ad. will be selected for Contest No. 12, and I am open to conviction as to what would be most beneficial. If each of my readers will send me a sample of some small ad. which has proven particularly puzzling, probably some instructive copy can be selected.

Different Views of a Rate Card.— Discussions as to the proper basis for a rate card are continually appearing in trade papers, and many cards have been published in this department the past few years, yet the solution of the problem, at least by those who still adhere to the graduated card, seems to be no nearer. In The Inland Printer for March was printed a card prepared for the Kinston (N. C.) *Free Press,* confined within specific limitations. I am in receipt of two communications in reference to this, written on nearly the same date, one from a reader in Detroit, and the other from the proprietor of the *Free Press.* The first reads as follows:

Detroit, Mich., March 15, 1902.

The Inland Printer Company, Chicago, Illinois:

Gentlemen,— In the March number of The Inland Printer I note a rate card proposed for a Southern newspaper, in which it was assumed to cover a rate for a six-column daily, columns 19¾ inches long, based on 35 cents an inch for one time to $200 for one column one year.

The inch rate of 35 cents for one time would undoubtedly cover cost of composition. But how about the column rate of $3.80, and the intermediate rates in the one-time column of the card?

It strikes me that an additional sum should be added to each quotation above the inch rate for one time, to cover composition.

The rate for one inch one time is equivalent to 2.91 cents per line. One column at this line rate would be $6.91, surely not an excessive charge for a single insertion of 19¾ inches type-set matter.

I would like you to take up this subject and explain to me how it is possible, by any method of calculations, to make a satisfactory rate card based on inch measurements, without having constant recourse to the flat-line basis to smooth out inconsistencies.

Hoping to receive enlightenment, I am, with best wishes,

Yours truly, E. Brate Rogers.

It will be noticed that Mr. Roger's principal complaint is that the prices in the first column are too high. Now read Mr. Herbert's letter:

O. F. Byxbee: Kinston, N. C., March 17, 1902.

Dear Sir,— I see you print in March Inland Printer rate card you made for us. We did not think it the thing for us and I prepared (hurriedly) the card enclosed. My card may not be accurately graded nor entirely consistent, but the rates for a year are much easier on the little fellow than yours, and will, in my opinion, produce more revenue than the card you prepared. Yours truly, W. S. Herbert.

Here is a comparison of the rates for one-time ads. proposed by me with those adopted by Mr. Herbert:

	1 in.	2 ins.	3 ins.	4 ins.	5 ins.	6 ins.	7 ins.	8 ins.	½ col.	1 col.
Proposed rate	$0.35	$0.60	$0.85	$1.10	$1.35	$1.55	$1.75	$1.95	$2.35	$3.80
Adopted rate	.35	.50	.65	.80	.95	1.10	1.25	1.40	1.65	2.85

If my rate for a column ad. one time will not pay for composition, what will Mr. Rogers think of the adopted rate of $2.85? As a matter of fact, $3.80 for a column is equal to over 19 cents per inch, while the adopted rate is about 14½ cents per inch. When the actual cost of composition in a small office is contemplated, surely Mr. Rogers does not consider this to anywhere near approach 14½ cents per inch. The average compositor, taking the usual run of advertising copy, should be able to set and distribute between three and four columns per day, for which work he would probably receive about $2, making the average cost of composition in the neighborhood of 3 cents per inch. Of course a compositor would not set three columns of solid nonpareil, but the average run of advertising copy is not solid nonpareil. Advertising rates should always take into consideration the cost of composition, not only on the first insertion but on every insertion, as it is very unwise to charge a man extra for changing his advertisement; in fact, he should be encouraged to do so frequently, as the paper should always endeavor to get the greatest return for the advertiser. Can Mr. Rogers tell me what would be gained in grading a card by the line instead of by the inch? It is undoubtedly advisable to use the line rate where a publication charges from 25 cents to $2 per line, but it will only unnecessarily complicate matters where the price, in order to meet conditions, would be 1 cent and fractions thereof per line. Now just a word in reference to the card adopted by Mr. Herbert in comparison with the one proposed by me. In his request he wrote: "Begin at 35 cents for one inch one time, to $200 for one column one year," yet in the card adopted the price for one column one year is $105. Here are a few comparisons:

	Proposed Rate.	Adopted Rate.
4 inches 3 months equals 312 inches.....	$28.30	$15.00
2 inches 6 months equals 312 inches.....	28.30	18.00
6 inches 3 months equals 468 inches.....	37.68	20.00
3 inches 6 months equals 468 inches.....	37.68	23.00
8 inches 3 months equals 624 inches.....	45.80	25.00
4 inches 6 months equals 624 inches.....	45.80	28.00

In each of these three examples an equal number of inches is shown, and it is evident that Mr. Herbert did not consider cost of composition, as Mr. Rogers believes should be done, as in each case he has charged the higher price for the smaller ad. These are cited simply to show how difficult it is to compile a rate card that is in every way consistent, and not with any desire to criticize Mr. Herbert's card. The most perfect system of rates for small city dailies is a price per inch, based on the number of inches used — for less than one hundred inches a certain price per inch, and for one hundred, five hundred and one thousand inches, to be used within one year, a lower price per inch — but where it is desired to adhere to the graduated card the only equitable way is to gradually reduce the price per inch as the number of inches in any desired contract increases. Based on this principle, an accurately graded card, from 35 cents for one inch one time up to $105 for one column one year, could have been as easily compiled as the one which was furnished, but this latter price is certainly too low, as it only amounts to 1.7 cents per inch. Mr. Herbert also sends me some neat circulars and other features, advertising the *Free Press* and its job department, one of which, an inexpensive figuring pad, undoubtedly proved a good investment.

Advertising for Printers

BY F. F. HELMER.

This department considers matter which is used for advertising the printer's business. It is assumed that specimens sent in are submitted for such comment as will show defects or pass along a good point to other printers. It is desirable for the possible reproduction of good things to have black-and-white proofs wherever practicable. Address matter to F. F. Helmer, Lockport, New York.

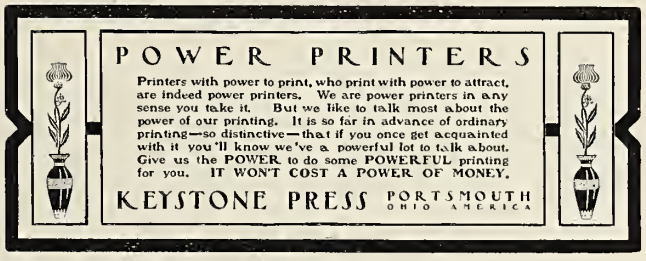
The attention of printers is called to the following:

REQUESTS MADE TO PRINTERS for specimens of their work should always be accompanied by a fair compensation in stamps. So many neglect this that desirable contributors are often kept from submitting subsequent work by their annoying experience with inconsiderate collectors. In the end it is a loss to all.

EXCHANGE OF ADVERTISING SPECIMENS.— From fifteen to twenty varied specimens from this department's collection may be had by any printer who sends in at least a dozen copies of some piece of advertising of his own, with 25 cents (for postage and selection). Address all matter for the Exchange to F. F. Helmer, Lockport, New York.

CRITICISM OF COPY.— Printers may submit copy or plans for advertisements, before publication, and receive advice or practical suggestions by mail from this department. The fee, fixed by THE INLAND PRINTER'S Bureau of Information, is $1 for each letter (one page) required of the editor. Further assistance, as desired, will be charged additional. To avoid delay do not send to office of publication, but address to F. F. Helmer, Lockport, New York.

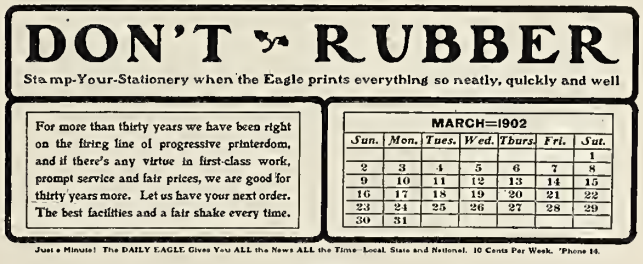
IT seems as if the illustrated blotter advertisement, "Don't It Make a Man Tired," may have had appreciative acceptance in Norwich, Connecticut, in the midst of disagreement on a public building site and new waterworks, but why did not the Waters Print claim more definitely that there was no disagreement on Waters' Work?



A BLOTTER.

Heavy rules, yellow; balance in strong blue.

THE blotter, "Don't Rubber," is from Marinette, Wisconsin, C. D. Babcock, of the *Eagle* office, being "composer and compositor." As done in colors, it was an attractive piece of



A BLOTTER.

Broad rules and date 17 in green; heading and lower line, red; balance black.

printing, and the matter is catchy, straightforward and brief, without a careless or ineffective word on it. The same good style is shown in a newspaper advertisement made up of weather signal cuts (see page 254).

THE Van Dyke Press, Oneonta, New York, presents a blotter of which the best point is a half-tone of the office, with "One of the (Oneonta) *Leader's* Advertisers Paying for Good Service Rendered." There is too much confusion in the display of the matter to make what it says of much effect.

"FORWARD, MARCH!" illustrated by a squad of soldiers under command of an officer on foot, gives introduction to a



A CALENDAR.

Colors, blue and brown; dates on silhouette of soldiers, seven abreast.

card calendar from Myers' Printing House, New Orleans. The same idea had been used for that month by Gies & Co., Buffalo, an envelope being printed with illustration and the words "Forward March to ——" (the addressee), while in it was conveyed a calendar 6 by 9, which is reproduced.



MAIL CARD.

Background gray; flowers and tree-tops pink; type black.

A BLOTTER containing matter of plain display, with a dainty and pleasing effect, was designed by Mr. Cox, of the C. F. Gardner Printing Company, Princeton, Indiana, the matter being mainly in four strong lines with border design in a light green ink, rimmed by red. Two blotters designed by Mr. Gardner, while not so artistic, are strongly written and displayed.

AMONG several small things from H. J. Wiegner, Philadelphia, is a slip with the following matter about "The Man Who Never Sees You":

> The man who never sees you has nothing to judge you by but the things which represent you — your stationery, booklets, catalogues and other printed matter.
>
> Have you ever thought about it in that way?
>
> Suppose you make a collection of your printed matter, and try to put yourself in the position of the man who never sees you.
>
> What do you think of yourself?

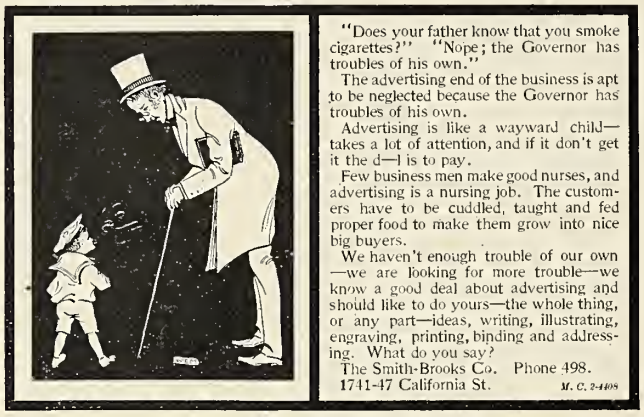
This seems an original variation of the often-repeated argument on typographical clothing. It is well displayed on the slip and is certainly good. Mr. Wiegner has folders of plain

design into which he fastens specimens of his work, calling attention to them thus:

> The enclosed is a copy of a small Booklet we recently designed and printed for a customer. Is it not a creditable piece of work? We will help you write, illustrate, design and print booklets that will bring you desirable business.

As the enclosed work is creditable, the advertisement must impress people.

THE Smith-Brooks Company, Denver, Colorado, issues mail-card advertisements on this style. They arrest attention and are likely to be read through.



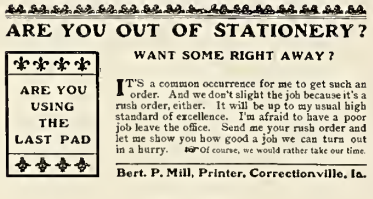
A MAIL CARD.

Type, black; rules and illustration in red.

MATTER submitted by E. H. Leonard, Oshkosh, Wisconsin, consists mainly of cards and stationery which are neatly printed but are not of strong advertising quality. Something that hits better is the blue folder with red title, "Any Color So It's Read!" within which is given a clubbing offer on behalf of his poultry publication. A card, "How to find out a friend's age" (by means of columns of figures which he may confess contains it), has on the back:

> E. H. Leonard can tell you how old and out of date certain kinds of printing are without the aid of mathematical problems.

A BLOTTER and some mail slips have been received from Bert P. Mill, Correctionville, Iowa, which show appreciation of the value of commendatory letters and skill in advertisement writing. The blotter has a cut of a visionary "patent



A MAIL SLIP.



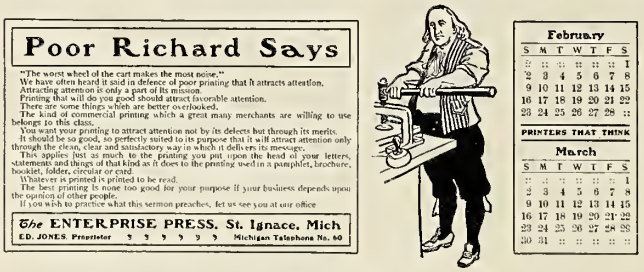
A CARD.

snow melting and hot drink machine" for use in March, and "The Printing Problem," he remarks, "can be solved with much less complication if you will let me know your wants." I like Mr. Mill's Sioux Valley *News* heading with paragraphs on subscriptions, advertisements and wants printed over grayish tint to look like clippings on the side of the sheet.

A BLUE blotter, with a silver key on it, makes the text of a good March advertisement by Will H. Older, Hinsdale, New York.

I HAVE long thought there was something Philistinian about the work of Hal Marchbanks, and now comes a blotter with this from the East Aurora School of Philosophy, "Your Own Will Come to You If You Hold the Thought Firmly—and Hustle." Even the yellow paper and red ink is Auroran. But it is his own generosity that prompts Mr. Marchbanks to name the shop's "Faithful Workmen" on letter-head and bill-head.

"SNOWED UNDER" was a clever and attractive advertisement by E. G. Gress for the Easton (Pa.) *Free Press,* in which a laboring printer was pictured in the midst of a glittering

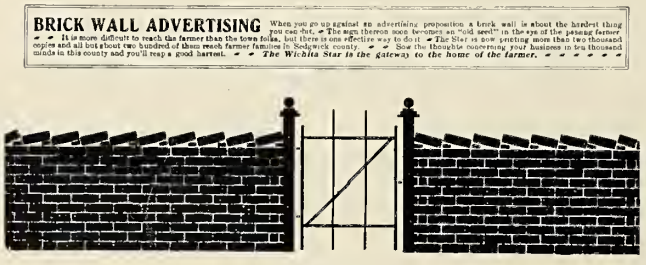


A BLOTTER.

In red and black.

mass of ground mica, similar to that used on the February, 1902, INLAND PRINTER, that resembled snow. "Verily," it reads, "We have been 'snowed under' with work during the past two months, but with hustling night and day we have finally 'dug out,' and, with Oliver Twist, ask for 'more.'" The printing on this, as well as other specimens, is excellent.

THE "Brick Wall" blotter comes from Wichita, Kansas, and was built in the *Star* office with 10-point quads, underlaid. Originally it had an advertisement printed in black on the red bricks, while the type was in black and the gate in a metallic gray. There is no need to say it was striking. A folder from the same source entitled, "What 't Is?" shows a great deal of



A BLOTTER.

Home made, and in three printings.

ingenuity also, while the letter-head of "Most Easy Budd, Printer," who "'Plays the Devil,' 'Does' the Ads. and is otherwise useful around the office of the Wichita *Star,*" is certainly unconventional.

SEVERAL good things have come recently from Poland, "Particular Printer," Urbana, Ohio. One, of very peculiar fold, is called "A Good Ad." and shows a portion of the inside matter at lower right-hand corner where a column of figures is printed. Within it we have "Another Good Ad." arranged on this wise:

EXAMPLE:

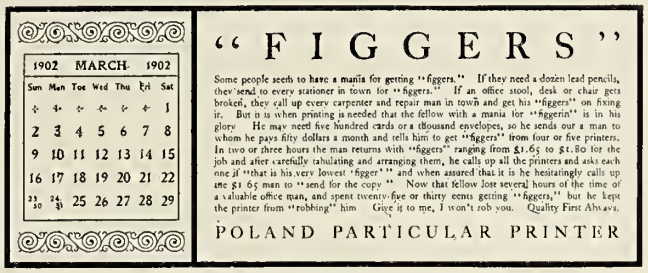
ATTRACTIVENESS
ORIGINALITY
EFFECTIVENESS
PROMPTNESS
MODERATE PRICES

POLAND PARTICULAR PRINTER

—THE RESULT

What I have given is all the matter on the sheet. With red and purple inks and its tasteful ornamentation, not to forget

a little green heart that sticks the folds together, the effect is extremely neat. Another advertisement is a card calendar with a raisin stuck at its top, just over the matter beginning, "The Rayson — you should give me your printing." A card,



A BLOTTER.

Heavy rules in lavender tint; balance in red.

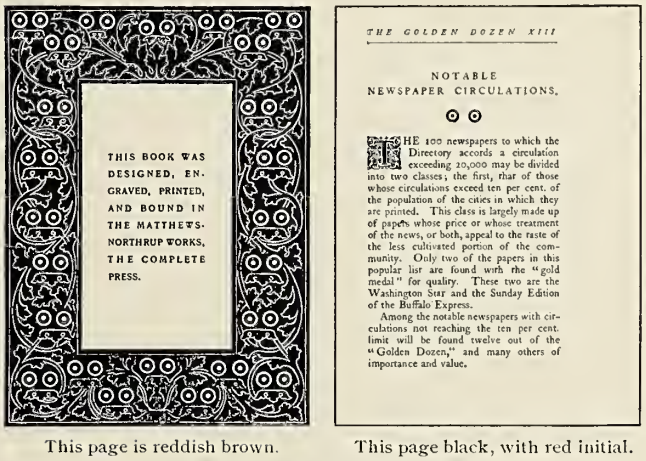
"Very Special," is made out of a reprinted criticism of THE INLAND PRINTER'S which was favorable to his work. Lastly, there is a blotter on "Figgers," which we reproduce.

TO CELEBRATE "Saint Patrick's Day (in the mornin')," Mr. Harold Van Trump, of the *Sentinel,* Rochester, Indiana, had the kindness to distribute diminutive clay pipes with green stems (in all not over 2½ inches) fastened by a ribbon to a card — of course green — on which was the following:

> You can untie this pipe and wear it in memory of Saint Patrick, who was a good man — he drove the snakes out of Ireland — but remember the *Sentinel,* which is a good newspaper — it drives the blues away from business men who use its advertising columns.

Mr. Van Trump's business card reproduces the heading and a portion of the *Sentinel,* greatly reduced and printed in light blue, with the name in black over it.

"THE GOLDEN DOZEN (baker's count)" is a luxurious advertisement of the Buffalo *Express,* which is one of thirteen listed in the American Newspaper Directory as valued preëminently for quality and distinguished by a symbol used among



This page is reddish brown. This page black, with red initial.

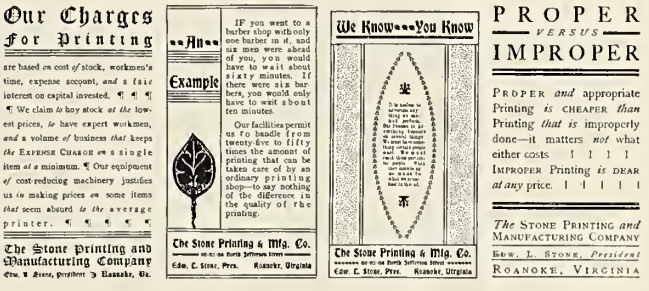
TWO PAGES FROM "THE GOLDEN DOZEN."

the old chemists for the sign of gold. This symbol is worked into border designs for the first and last pages, and otherwise carried through the book. All pages being double and the paper of some thickness, a commanding bulkiness is given that adds weight in more senses than one. An advertisement of the Matthews-Northrup Works concludes the volume, which, bound in a cover of red and gold, tied with an extravagance of silk, is certainly a notable example of printers' advertising.

THE Sampson Printing Company, Duncan, Indian Territory, submits a little folder, quite well printed, with a discussion of the printing situation in Duncan that puts the matter very reasonably even if it is a trifle long, considering the size of type and space of the pages. The points of the matter could have been thrown up in stronger effect by display or side heads, as for instance, in the phrase, "according to plans and specifications," which was the key to the opening and closing paragraphs.

THE Conway Printing Company, Conway, Arkansas, has upon bill-head and letter-head the striking claim, "We have a city office in a country town and do 'city work' at country prices." Their specimens, contributed by J. Arthur Livingston, include an Easter blotter with a fantastically colored egg design at one end and the remark, "Inasmuch as this appealeth to the little folks who paint eggs, even so will a catchy ad. appeal to the big folks who buy clothes." Their work is, further, well written and striking.

FOUR calendar-pad inserts of the Stone Printing & Manufacturing Company, which were also used as mail slips in colors, are submitted by John J. Emerick, Roanoke, Virginia.



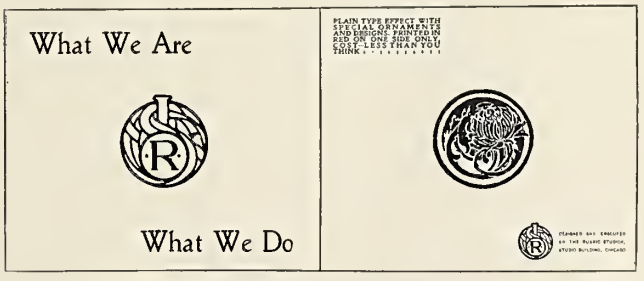
FOUR MAIL SLIPS.

Used also in calendar pads.

They take a variety of positions in their arguments, but all are good. Read them.

THE Ravenna (Ohio) *Republican* had a good March blotter headed "There's No Use of Arguing," illustrated by a striking cut. The matter is a little too much scattered in display to have its best effect, though it is an improvement over some former work in this regard.

THE RUBRIC is an advertisement de luxe published bi-monthly from the Rubric Studios, Chicago, in the form of a magazine. It is artistic to a degree that makes one regret that the term is used for so many things which are really only artist*ish* and not worthy of the word in its proper termination. This magazine is full of good ideas in typographical



PORTION OF A FOLDER.

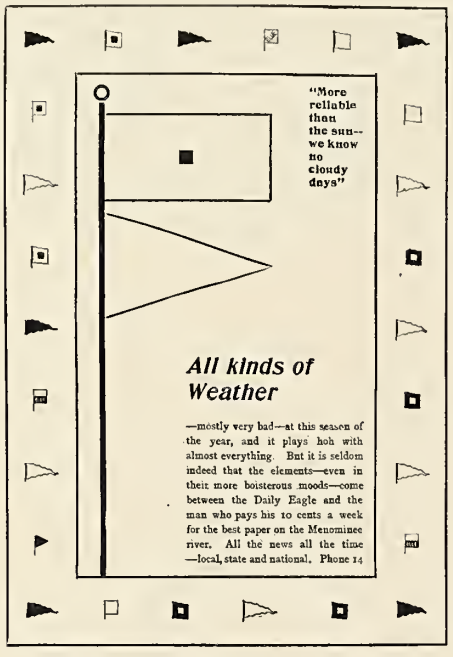
Round center designs both in red.

work and ornamentation, and would undoubtedly be worth much to printers who feel that printing is art. A portion of a Rubric advertisement containing some original devices is reproduced.

BARELS & MATTHEWS, Des Moines, in their effort to obtain society printing, have prepared a blotter of two gray sheets tied with small red ribbon to a dark green top card, beautifully impressed in yellow with Old English lettering. A book-mark of dark gray stock, printed with similar letters in black and

red, has quotations and other dignified matter that would make it acceptable to the most fastidious. But I think the firm have erred greatly in their booklet, "Entering Society," in which they proclaim that they "are aiming to get *into Society* printing." That confession alone would bar them, but the offense is increased by several pages following their brief introduction, on which are given "A few Little Don'ts for Ambitious Women," one of the least offensive being, "Don't pick your teeth at table with a fork. Better borrow a penknife from some gentleman present." Is a series of ten of these a convincing preamble to the concluding remark, "Don't forget that Barels & Matthews are the most artistic society and novelty printers"? If the cdition were not out I would say, burn it!

"THERE'S A BIG DIFFERENCE" in the way printers make up advertisements on stock or special service cuts. The Rice Press, Flint, Michigan, does it very well under this quoted title, with two men in green and typewriter type display in purple.



A THREE-COLUMN NEWSPAPER ADVERTISEMENT.

"WHAT YOU WANT JUST WHEN YOU WANT IT," is made a very striking title, printed in dark inks and folded to the outside, in a uniquely arranged advertisement of the Richardson Press, New York. The following paragraphs make up a part of the matter in this attractive circular:

> The difference between *Advertising Printing* and the ordinary commercial kind? Advertising printing convinces people that *your* house is the house to trade with; the other kind merely acquaints them with the fact that you, among others, exist.
>
> *Some Booklets* create the impression that life is too short to wade through them.
>
> *Ours Don't* because we make them look inviting — and if our own writers prepare them they *are* inviting from cover to cover.
>
> *Some Writers* think their work is done when they crowd in all the facts and get the prices and quantities right.
>
> *Ours Don't.* They think *that* style may answer for the old, steady customer; but not for the *new* man, whose business you are angling for. We'll undertake to prepare a fascinating booklet for you that will convert the *observer* into a *reader.*

A BLOTTER by the Gray Printing Company, Fostoria, Ohio, has a very amusing half-tone of children and chickens emerging from Easter eggs, with an advertisement treating of press of business and beginning, "We have not 'peeped' in the line of advertising for several months." It is good as well as timely.

A PACKAGE of specimens received from Albert B. King & Co., New York, includes several things of interest. One is a certificate, illustrating a class of work they do and stating that "the holder....is entitled to obtain favorable prices.... as well as the best of service, upon presentation, properly endorsed. In Witness Whereof," their signature. Another is a mail-card with half-tones of "Liberty" and Brooklyn



A BLOTTER.

Colors, red, brown and yellow.

Bridge on the address side, and a talk on "Burning Thoughts" (title printed with shading of red, rubbed for flame effect), illustrated by a tramp on a coal train "laying in coal," the application being that "In the fierce competition to seize and hold public attention...a catchy picture or phrase will attract more notice than display type or simple brag." A third is an imitation hand-written letter that really deceives. Finally there is a blotter which offers their facilities for both printing that is "novel and striking, yet tasteful," and also printing of "the ordinary kind." In this I think there is a mistake, because of the deep-seated impression that a man can not serve two masters. Careful reading shows the reason for their claim, yet some will not go far enough and will balk at "We do fine printing, but ——."

THE TRAMP PRINTER.

He used to call around and borrow
A dollar;
There was grime and printers' ink upon
His collar;
At times he used to get quite drunk —
They said it was
To indicate his strong contempt for
Editors;
He used to eat tobacco at his case
And, what is more,
He spat quite freely anywhere
Upon the floor;
I haven't seen him since the latter
'80s.
The foreman couldn't even tell you
What his state is;
Perhaps he's gone the way of all the earth —
Mayhap to jail;
But if he ever shows up here again
He will not fail
To have on that same
Collar
And strike you for the
Dollar;
And he doesn't get it
From me.
Not this time!
See?

—*Portland Oregonian.*

NO OFFICE CAN AFFORD TO DO WITHOUT IT.

In our opinion no office, small or large, can afford to do without THE INLAND PRINTER.—*L. O. & W. L. Nelson, Weekly Eagle, Bunceton, Missouri.*

Notes and Queries on Electrotyping and Stereotyping

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing —The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

FIRST ELECTROTYPING PLANT IN MEXICO.—An order has been recently placed with the F. Wesel Manufacturing Company, for the first electrotyping plant to be installed in Mexico. It is on a large scale, with one hydraulic and one toggle-power molding press, nickel-facing tank and other machinery in the necessary proportion to turn out work on a large scale. The firm has also furnished an outfit for the new daily paper, the *Manila Cablenews,* soon to appear in Manila, P. I.

A NEW MACHINE FOR MAKING CURVED STEREOTYPES.—The "Autoplate" is to have a rival in the stereotyping machine just invented and patented by Mr. Charles E. Hopkins, of Worcester, Mass. It is a hand machine for curved plates and is expected to reduce the cost of stereotyping from twenty-five to forty per cent. Better plates than can be obtained by existing methods are promised. The metal is poured automatically and enters the box at the bottom. The F. Wesel Manufacturing Company, of New York and Chicago, has acquired an interest in this patent and will manufacture the machine. An exhibition machine will be ready in a few weeks.

MATS WRINKLE UNDER THE ROLLER.— G. E. K. says that he has lately put in a roller machine in the stereotype department of his paper, and wants to know what makes the mats wrinkle under the roller. Every mat does not wrinkle, but some do. *Answer.*—The machine is so constructed that the travel of the surface of the roller is the same speed as the bed. Adding the blanket to the roller increased its circumference and caused the blanket to crawl and with it the mat. To overcome this fault some stereotypers use a double thickness of blanket, as it is found that the upper blanket only will crawl, the lower one remaining stationary. Usually the wrinkling occurs when the chase is a little higher than the type, the mat seeming to crawl on the chase while held by the type. When the chase is a little lower than the type the trouble does not often occur.

NICKEL-PLATING SOLUTION.— O. C. F., of Lincoln, Nebraska, writes: "In a number of THE INLAND PRINTER published within the past year, I believe, the formula for a nickel solution for nickel-facing electros when printing in red, was published, but I have not been able to find it. Will it be asking too much to either mail the formula or give the date of the issue in which it was published? I would also like to know the effect of heat on the solution, heat about as that of molten stereotype metal?" *Answer.*—The usual formula for nickel-plating solution is three-fourths of a pound of nickel ammonium sulphate to each gallon of water. For depositing nickel directly on the wax mold, the solution should be somewhat less dense, say one-half pound of the salts to the gallon of water. The sulphate should be dissolved in hot water, but should be allowed to cool before using. The solution should be kept in a neutral condition, that is, neither acid nor alkaline. It may be tested with red and blue litmus paper, which should be kept on hand for that purpose. A strip of blue litmus paper will be turned red when immersed in the bath if the solution is acid, and red paper will be turned blue by an alkaline solution. The addition of ammonium sulphate will correct the fault if the solution be too acid, and the addition of nickel sulphate will neutralize the alkali if the opposite condition prevails. Printing-plates which are to be nickeled must be perfectly clean. They should be scrubbed with hot lye or brushed with lime paste and then rinsed in running water, after which they should be immediately suspended in the bath. On no account must they be allowed to dry or be touched with the hands. Nickel will adhere only to absolutely clean surfaces. Up to a reasonable limit, the effect of heat on depositing solutions is to increase their conductivity or decrease their resistance. This limit, however, is in most cases under 100° Fahr. It would be manifestly impossible to heat a solution up to the temperature of molten metal, as it would rapidly disappear in vapor at 212 degrees, while 600 degrees or more is required to melt stereotype metal.

TROUBLES IN ELECTROTYPING.—"Electrotyper" sends to THE INLAND PRINTER the following "tale of woe," for the benefit of the craft: "I have been having trouble galore this past week, and, feeling in need of sympathy and desiring also to benefit my fellows in the craft, I write the story of my trouble and its remedy. The former is an old story, the latter is new — to me. About a week ago our foreman discovered some 'soft face' type in a hurry job. He immediately interviewed the caster, who solemnly asserted that he had taken special pains with the job in question and that the trouble must be with the metal. The foreman made the next few casts himself, with the result that the work came out worse instead of better, and from that time on for a week, we had hardly a perfect job. The battery man said the fault was with the tin-foil, and we secured samples of all the tin-foil in the market, but the plates were still 'rotten.' The foreman was sure that the soldering acid was too weak, and instructed the caster to use it full strength; still there was no change in the result. Then the molder said that the acid was too strong; that it should be diluted with four parts water and a little ammonia added. We were glad to learn this fact and sent out for a bottle of ammonia forthwith, but the plates were no better than before. Then we made it 'half-and-half' and added a little sal ammoniac. Having exhausted the ideas of the force, we consulted outside experts. One of them said we were using the metal too hot, and another was sure it was too cold. Others recommended all the various experiments which we had already tried. Finally we heard of a new cure. An old-timer suggested that the fault was in the depositing solution. We couldn't just see how the depositing solution would affect the casting, but, having tried everything else without avail, we determined to make up a new solution as a last resort. We were surprised to find that all our trouble disappeared from the moment the new solution was in working order. The old solution had been in use about eight months and registered about 22 degrees by the hydrometer. The new solution was made about 16 degrees with blue stone, with 2½ degrees of acid added. I don't know now why the new solution works better than the old one, but it certainly put a stop to our troubles. If my experience will help a brother electrotyper out of a similar difficulty, I shall be paid for my trouble in writing this letter."

PATENTS.

A combination block or base for electrotypes or stereotypes is the subject of patent No. 695,977, by S. M. Weatherly, of

New York. It has four corner pieces, separated by cross strips, and clamps to hold the plates.

A machine for preparing paper for stereotype matrices has been patented as No. 695,239, by Robert M. Severs, of New York. He employs moving webs of paper, pressure rollers and an adhesive.

A stereotype plateholder, consisting of rings and screw-clamps that may be adjusted to any position within certain limits, has been patented by S. G. Yundt and William T. Nolan, of Milwaukee, as No. 694,905.

APPOINTMENT OF HUNTER BRADFORD.

The general management of the sales department of Golding & Co. has been assumed by Hunter Bradford, Jr., his appointment having taken effect on April 24. Mr. Bradford's headquarters will be at the home office, 183 Fort Hill square, Boston, but he will also superintend the branches in New York, Philadelphia and Chicago. Mr. Bradford was born in 1871 in New York State, received his education in Canada, and afterward learned his trade in the Central West. He is a printer by inclination and by heredity, his ancestors for a long way back having been engaged in that line of work. In addition to working as a printer and newspaper writer in some of the larger cities east of the Mississippi, Mr. Bradford has been in business for himself, in connection with his father, at Indianapolis, Indiana. His first connection with the supply business was when he assumed charge of the advertising department of Golding & Co., in Boston, in the fall of 1898. He remained there for some two years and a half, and then accepted a position with F. Wesel Manufacturing Company, New York, leaving this firm to take the position he now occupies. Mr. Bradford is thoroughly familiar with the Golding output, and it was by his efforts that the present successful method of advertising Golding wares was first instituted. He knows the trade conditions all over the country, and proposes to keep in thorough touch with every section. The accompanying portrait is a good likeness of the gentleman.



HUNTER BRADFORD.
Manager, Sales Department, Golding & Co.

THE CARE OF ELECTROTYPES.

The benzine brush should be used upon electrotypes immediately after working, otherwise the ink which remains in the fine lines may generate acids and destroy the plate. It is a good plan to clean the plate a second time with pure lubricating or petroleum oil. If the ink has been allowed to dry on the lines it may be necessary to use creosote, and then additionally treat the plate in the manner recommended above.

Legal Department

BY JAMES HIBBEN.

COMMERCIAL PAPER.

Printers are frequently compelled to accept promissory notes in settlement. Sometimes, although the promise is "I," the note is signed by two or more.

Contract When the Word "I" Is Used.—At other times the paper is endorsed in blank, and again with a contract of guaranty. What are the rights of the holder and liability of those whose names appear as indicated above? If the note reads "I promise to pay, etc.," and has more than one signature, the law will construe the contract as joint and several; but evidence will be admitted to show one was principal and the other surety. It is well to remember, therefore, in taking paper of this description, the method of execution constitutes notice of the possibility of different obligations. If the contract is that of suretyship, the same defense can be made in an action upon the note by the surety as the maker.

Contract of Endorsement.—The endorser occupies a dual position. In some States his contract is conditional, in others he can be held as guarantor. In the first instance he undertakes to pay, if the note upon maturity is presented to the maker, demand made for payment, refusal to pay and notice of dishonor given him. Nor will the fact that the maker was insolvent and the endorser knew it, waive necessity of demand for payment upon the maker and notice of such demand and dishonor to the indorser. As guarantor his obligation is complete and absolute, and he agrees to pay in any event. It is wise business policy to employ banks to collect commercial paper unrestrained by instructions, because such institutions are versed in the law of negotiable instruments and take necessary precautions to fix liability.

Maturity of Paper.—Usually the time of payment is stated in the note. If no time is given, but an event is mentioned, which necessarily must happen, the only contingency being the uncertainty of the time of its happening, the day of payment is sufficiently definite to constitute a valid contract.

Extension of Time of Payment.—According to the terms of the paper, it is due at a specific time. When that day arrives, if the parties agree upon an extension, care should be taken to make the contract binding not only as between the parties, but also in the event of the note passing by purchase to a third party after it has been extended. When the extension is signed only by the maker of the note (if for example it is made payable to order of maker two or more years after date and by him endorsed in blank), the present owner, if he grants the extension, even if he does not sign it, would be bound by his contract so long as he retains possession of the note; but should the same be sold or put fraudulently into circulation, together with the extension agreement, and such agreement does not bear the signature of the owner, the purchaser will take title to a past due note charged with notice of its dishonor. The law is that the maker of paper is not authorized to postpone the day of payment. The agreement for such postponement must be in writing, signed by the owner and maker of the note at the time of extension, in order to make such note non-maturing in the hands of a third party for value. As one court said, "A party taking a note after its maturity receives it subject to all equities existing between the former parties to the instrument, whether they are or are not apparent on the note. It is dishonored by not being taken

up at maturity. It comes to him tainted with suspicion and he is put upon his inquiry as to the rights of the former holders and the real and not the apparent liability of the makers. He takes it precisely as it was held by those from whom he acquires title." But when one becomes the owner of past due paper with knowledge of defects existing against it, and he purchases said paper from another who became the owner before maturity without knowledge of such defects, the last purchaser will obtain good title thereto and can enforce payment. The reason is he stands in his transferrer's shoes and is invested with the rights of the holder before maturity. His title is dependent upon the one from whom he purchased, even if the purchase was made after maturity and with knowledge of defects.



Photo by S. J. Latta, London, Canada.

A SUMMER EVENING ON THE AUX SABLE.
Near Grand Bend, Ontario.

TRADE SECRETS.

Every business possesses trade secrets, and the printing and engraving lines are not exceptions to the rule. The secret may be the method of application of certain devices to machinery, or the use of appliances under certain conditions. If that secret proves advantageous in the result obtained, can its divulgence by an employe be prevented?

Duty of Employe.—Courts have held where a person invents or discovers and keeps secret a process of manufacture, whether patentable or not, he has not an exclusive right to it as against the public or against those who in good faith acquire knowledge of it; but he has a property in it which a court of chancery will protect against any one who, in violation of contract, undertakes to apply the process to his own use or discloses it to third persons. Take, for example, the business of photoengraving. Suppose the process, while generally comprehended by those conversant with the art, is by a certain establishment utilized along different channels, producing results unique and valuable. Suppose again this method used in one branch of the business but so related to it in its entirety, that the acquired skill of a limited number of employes ignorant of this feature at the start, was essential to its success. Suppose, further, that these men, grown proficient, for some reason or other leave this plant and seek positions with rival concerns. Will they be permitted to sell to their new employer or use in his business the secret obtained in the shop they left? There would be no ground for argument if, before gaining the knowledge they now endeavor to disclose, they had made a specific contract not to divulge trade secrets; but in the absence of such contract can they be restrained? Necessarily, from the nature of the employment, confidential relations existed between the master and his servants. Self or compulsory discharge will not permit them to violate the specific secrets we are discussing, to the detriment of their former employer. The very character of the work imports confidence in the employe, and the law implies an agreement which it will enforce when the rights of the employer are threatened with invasion.

PERSONAL INJURIES.

If "accidents will happen in the best regulated families," proving the pertinency of the saying when domestically applied, how much stronger its relevancy in the business family when considered in conjunction with a modern equipped plant! Vast enterprises, employing intricate machinery, requiring skilled knowledge, steady nerves, and aptitude upon the part of the operator, meet with problems of possible personal injuries upon the threshold of their career. How to minimize danger, obviate carelessness and avoid litigation, are questions demanding more than ordinary attention. Strive as one may to overcome the inevitable when power and mechanical appliances are utilized, sooner or later an accident occurs. There are two main features to be investigated in every personal injury. First, the facts; second, the law. Examination of the place where it occurred, the machinery or device causing it, method

of operation by the one injured and statements of witnesses, should be carefully conducted, and written reports made, tabulated and preserved. With such data an intelligent opinion can be formed as to liability.

Legal Duties.—A brief summary of the obligation the law imposes upon employer and employe when attempting to apply the same to the facts growing out of personal injuries will serve as an index to the situation.

Duty of Master.—First, to use ordinary and reasonable care; second, to provide reasonably safe place for work; third, to provide safe machinery and appliances; fourth, to inspect and repair place of work, machinery and appliances; fifth, to provide sufficient force for work; sixth, to disclose knowledge of defects and dangers not patent to persons of ordinary intelligence; seventh, to instruct employe; eighth, to adopt and enforce rules.

Assumption of Servant.—When a person contracts for hire he assumes all risks of hazard ordinarily and usually incident to a business, except defects of which he has no knowledge. He does not assume, however, the risk arising from the negligence of the master, or of one whom the master intrusts with the superintendence of his work.

Duty of Servant.—It is incumbent upon the servant to avoid injury to himself while in the performance of his duties. It sometimes happens that both master and servant have been equally negligent. If the injury was occasioned by the improper conduct of the master, the servant can recover notwithstanding his own negligence. If, however, he contributed to the injury because of lack of ordinary care and caution, he can not recover; his negligence must be the proximate cause of the injury, otherwise he can not maintain his action. Within this outline of the reciprocal obligations of master and servant are numerous phases of the same proposition which would have no place in the present article. As hinted above, when an accident occurs, gather the facts systematically and immediately submit them to trusted legal advisers. Anticipate trouble by early and thorough preparation and in many instances litigation can be avoided.

HOW FAR DOES CONSENT TO USE COPYRIGHTED PICTURE EXTEND?

X. Y. propounds the following: "A trade journal having obtained the consent of the owner of a copyrighted picture to use the same as an illustration for its title-page for a certain month, is willing that another trade journal should use said picture but not for the same purpose. Has such trade journal authority to consent?" *Answer.*—No; when the owner of the picture granted reproduction, such privilege was limited. The licensee had no power to enlarge the right and extend such privilege to another. The proprietor consented to the use of his picture for a specific purpose and a particular issue of a trade journal. The fact said picture was to appear upon the title-page and not as part of the contents may have been the inducing cause for consenting to the grant. If proprietors of copyrighted pictures, after permitting reproduction, as in the above case, for a definite object, were to be considered as having parted with the right to reproduce not only to the first person obtaining consent but also to all to whom the licensee might see fit to convey, then indeed would it be deprivation of property without compensation and enjoyment without permission. The facts would not warrant such a construction of the law.

EMBOSSING ON JOB PRESSES.

How to do a good job of embossing on an ordinary job press has been a problem with many a printer. The pamphlet, "A Practical Guide to Embossing," a new edition of which has just been issued by The Inland Printer Company, Chicago, gives all the information needed to successfully turn out such work. The price is 75 cents, postpaid.

Notes on Job Composition

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Modern Letterpress Designs.—A collection of designs for job composition from the *British Printer*. 60 cents.

Practical Printer.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

Book of Designs from Type.—By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 25 cents.

Hints on Imposition.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

Modern Type Display.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

C. A. Brewton, Washington, D. C.—The Bromley card is a good one.

Sidney A. Smith, Gonzales, Texas.—Your March blotter deserves praise.

L. P. Bartle, Cresco, Iowa.—Stationery specimens excellent in all respects.

J. S. Adams, Lowell, Michigan.—Specimens neat, but not out of the ordinary.

R. A. Carothers, Stanton, Michigan.—Blotter all right. Your ideas are good.

George Hanson, Kingston, Ontario.—Your blotter is all right. The design is good.

Hal Marchbanks, Ennis, Texas.—Your work, as usual, is of a very pleasing character.

E. W. Jobe, Little Rock, Arkansas.—Work neat, forcefully displayed and creditable.

J. E. Cormican, St. Paul, Minnesota.—Label forcefully displayed. We have no criticism.

Herbert R. Smith, Easton, Pennsylvania.—Specimens worthy of praise. No criticism.

Halsey R. Watson, Lewistown, Montana.—Blotter good as to design and quite attractive.

D. M. Gordon, Nashville, Tennessee.—Your specimens are very good. We see nothing to criticize.

Will A. Abbott, Flemington, New Jersey.—As to design and composition, your work is excellent.

W. G. Wilkes, Biloxi, Mississippi.—Bill-head good as to design, but the color scheme is not good.

Davis & Steele, Rochester, New York.—Specimens well displayed and deserve favorable mention.

J. A. McEwen, West Union, Iowa.—Taken as a whole, your stationery specimens are well designed and neat. About

the only fault we see is in the margins. Give plenty of white margin, especially on note-heads.

Lennis Brannon, Talladega, Alabama.— Folder and letter-head of more than ordinary artistic merit.

E. W. Johnston, Jr., Bridgeburg, Ontario.—Your work deserves praise. It is certainly excellent.

Charles A. Farmer, Salem, Ohio.— Envelope-corner and letter-head good as to design and very neat.

John J. Emerick, Richmond, Virginia.—We have nothing but words of praise for your desk-calendar ads.

H. R. Landis, Rock Creek, Ohio.—We see nothing to criticize in your specimens. The work is quite good.

James Schoonover, Aurora, Nebraska.— Stationery specimens excellent as to design and correctly displayed.

H. V. Ruter, Stillwater, Minnesota.— Stationery specimens reflect credit for neat designs and good display.

Charles S. Hyde, Cambridge, Ohio.—Your customer should have been a printer. Certainly his design is up to date. Both headings are very good. It merely amounts to a matter of personal preference as to which is best.

C. M. Bradford, Winsted, Connecticut.—Work neat and quite well designed. Color scheme on your card not good.

L. P. Howerton, Wagoner, Indian Territory.—Your stationery specimens are well designed and good as to display.

Edwards & Broughton, Raleigh, North Carolina.—Your specimens are well designed and very neat typographically.

Perry A. Wiley, Philadelphia, Pennsylvania.—Ad. composition excellent. It is above the average. Cover-design good.

Al J. Simmer, Minneapolis, Minnesota.—We see nothing to criticize in your work. It is neat and quite well displayed.

Beasley & Lassetter, Abilene, Texas.— Specimens up to date as to design. Typographic display and presswork excellent.

Charles R. Arnold, Grenoble, Pennsylvania.— Envelope corners and letter-heads reflect credit for their general artistic tone.

D. Gustafson, Red Wing, Minnesota.— Every one of your stationery specimens deserves especial commendation. As regards your personal stationery the criticisms by the various persons making same are no more than could be expected. We agree with you, however. The only just criticism is on the ornament, and that is a small matter.

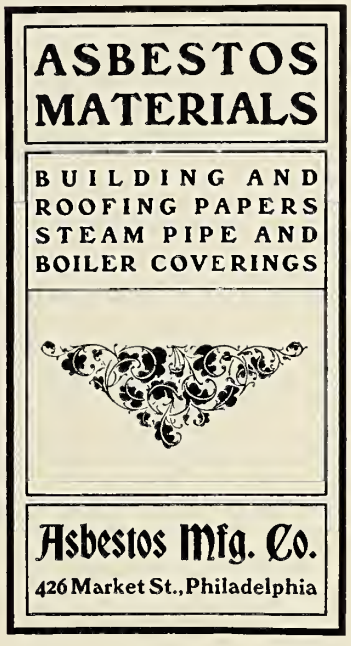
A. C. Briggs, Louisville, Kentucky.—We consider your cover-design modern and very attractive. Stationery specimens excellent.

The Wiegner Press, Philadelphia, Pennsylvania.—We have nothing but words of praise for your excellent typographical work.

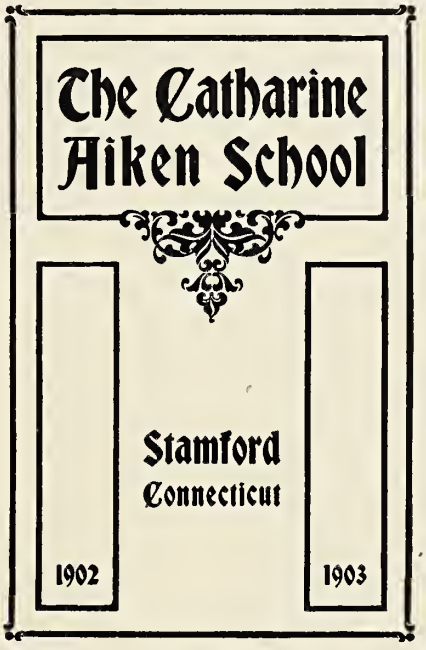
Frank A. Byers, Beaumont, Texas.—We fail to find anything to criticize in your work. The display is forceful and the designs good.

O. G. Bratcher, Maryville, Missouri.— Blotter well displayed and attractive. Decided improvement is evidenced on every reset specimen.

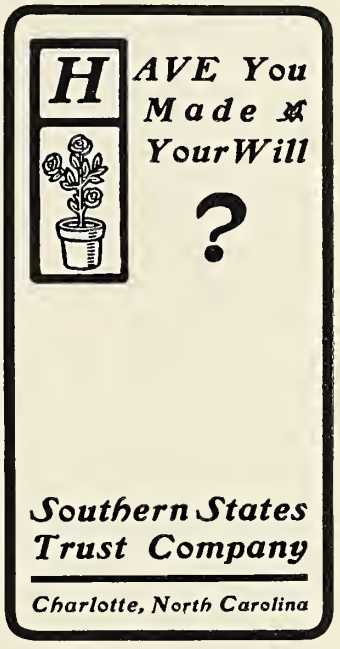
C. L. Lilliston, Philadelphia, Pennsylvania.—There is no question as to the artistic excellence of your work. The type designs are well and forcefully displayed, and the color schemes and stock combinations most harmonious and attractive. We reproduce two of your cover-designs, specimens Nos. 1 and 2. No. 1 was in three printings, on a medium gray cover. The top and bottom panels were printed with medium green background, the inside rules and ornament were in gold, and the balance in black.



No. 1.



No. 2.



No. 3.

Herbert Bigges, El Paso, Texas.— Letter-head effectively displayed and neat typographically. This does not apply to the presswork, which is poor.

Osmond L. Barringer, Charlotte, North Carolina.— Certainly your specimens are artistic. We reproduce one of your cover-designs, specimen No. 3.

Arthur T. Chase, Worcester, Massachusetts.—Your cover specimens are especially well designed, artistic and attractive. Other specimens deserve praise.

E. C. Nevin, Laurel, Nebraska.— Specimens up to date as to design and very well displayed. Too much letter-spacing on the Holt Brothers envelope card.

Harry W. Wigle, Battle Creek, Michigan.—Your magazines are quite creditable. They are better than the average, and we think them praiseworthy.

Howard M. Deming, Winsted, Connecticut.—The class of work you propose doing should determine the style of type

best suited to your needs. Certainly your work is very good, considering your experience, and you have every reason to be proud of your progress.

L. A. Hubbard, Climax, Michigan.—All things considered, your work is creditable. The designs are good and the whiting out and display correct in the main.

C. Coleman Rhame, Birmingham, Alabama.— Certainly Mr. Peddinghaus' idea of an effective mailing card is good. We reproduce it, specimen No. 4. These attractive baby pictures should prove a fine advertisement of Mr. Peddinghaus' ability as a "baby's" photographer.



No. 4.

Francis Hoag, Sayville, New York.—The specimens you send for criticism show that your workmen are studious and know how to do a nice job of printing.

L. J. Winkler, Chicago, Illinois.—The composition on your title-page is certainly to be commended for its artistic merit. It is most attractive and praiseworthy.

Frank B. Covington, Seattle, Washington.—Taken as a whole, your work is neat and quite creditable. It is a mistake to send so many specimens at one time.

E. C. Stafford, Caro, Michigan.—Your stationery specimens are especially deserving of praise for their neatness and general artistic tone. Cover-design excellent.

W. M. Coward, South Byron, New York.— Considering your experience, you have every reason to feel gratified at the progress you have made. The work is good.

Charles P. Downs, Silver City, New Mexico.—The Young bill-head, as reset by you, shows a vast improvement over the reprint copy. We are sorry that the specimens were not printed in black ink, as we would like to reproduce them. Your specimen is correctly displayed in every respect.

Sitwell Prescott, Cleburne, Texas.—Your Leary statement-heading was not received in time to be reproduced with the balance of the headings. It is quite creditable.

T. T. Merritt, Laurel, Mississippi.— Both of the Bonner headings are good. We believe in giving customers what they want, even though we are not of their way of thinking.

Charles H. Goodrich, Monroe, Michigan.—The program you speak of is not a credit to the printer. Your stationery specimens are especially creditable, and very attractive.

McCorquodale, Lotus Press, Dundee, Scotland.—Your present parcel of specimens is rather better than those previously sent. We consider the specimens exceptionally good.

Thaddeus S. Walling, Freehold, New Jersey.—Your present specimens are unique and attractive. You certainly deserve unstinted praise for the progress you have made in your work.

The Van Dyke Press, Oneonta, New York.— Stock certificate very good. Blotter not creditable. You have employed too large type faces for the secondary reading matter or display portions.

W. F. Lenhart, Cassville, Missouri.—Your work shows that you are studious. Learn to analyze your work as well as that of others. Study hard and apply yourself. Success is sure to follow.

Richard N. McArthur, Atlanta, Georgia.—We are very sorry that your excellent design for the Leary statement-heading did not reach us in time to be reproduced with the other specimens.

Wise & Conelly, Cleveland, Ohio.—Viewed collectively, your specimens deserve credit. It is a mistake to send so many specimens at one time, because we can not do you justice on all of them.

Will Skinner, Vernon, British Columbia.—Your No. 2 Cold Stream Hotel letter-head is not so good as the No. 1. Your last effort shows a marked improvement. The *News* heading is quite attractive, and the color scheme good.

B. E. Noble, Sioux Falls, South Dakota.—We really see nothing to criticize in your work. However, you should send one or two specimens at a time. If in doubt as to anything, ask questions, and, if we are able, we will gladly answer them.

Gem Printing Company, Natchez, Mississippi.— Blotters quite well displayed, but they would present a far better appearance and do you more good if additional care was exercised in the pressroom. The colorwork says, very loudly, "dirty presses."

Herbert C. N. Rockwell, Lincoln, Illinois.—The *Lincolnian* is a creditable publication, all things considered. However, it could be improved upon, especially in the press-work. The composition is good. Folder and envelope corners very neat and attractive.

Miles W. Dean, Island Pond, Vermont.—We do not fancy the background on the Thurston stationery, although we must confess that the headings have a better appearance with the background than without it. Your ad. composition, while good in the main, is lacking in strength.

T. T. Volz, Monett, Missouri.—Your Leary statement-heading came too late to be reproduced with the balance of the specimens. One thing, however — we see that you have given the most strength to the business engaged in. The firm name, on work of this class, should always have the most prominence.

Harold Van Trump, business manager of the Rochester (Ind.) *Sentinel*, sent out a very attractive and unique St. Patrick's Day announcement in the form of a large envelope slip. The background was of green Princess cover-stock. On this was mounted a white slip printed in green, and to this was

attached, by means of a green ribbon, a miniature clay pipe. It made an announcement calculated to bring returns, and one which would be preserved.

EDWARD W. STUTES, Spokane, Washington.— Of course it pays to study. No business can be successful without studying its requirements. Neither can individual effort pay unless the efforts are directed by serious thought and study. This, we have always felt, is what you have done in your individual case. We congratulate you upon your success, and we commend your work.

FRED MELTON, South McAlester, Indian Territory.—The Muller-Barrett letter-head would have been better had you not letter-spaced the main display line, and employed lower-case

H. J. MULLER J. J. BARRETT

MULLER-BARRETT MUSIC COMPANY,

DEALERS IN

PIANOS, ORGANS, MUSICAL MERCHANDISE.

TUNING AND REPAIRING

South McAlester, Ind. Ter., , 190

No. 5.

of the De Vinne for the second display line. It is a mistake to take up all of the measure with display lines. Give plenty of white space. A small letter, with plenty of white space around it, will show up to better advantage than a large display line with a meager amount of white. Now this criticism

H. J. MULLER J. J. BARRETT

MULLER-BARRETT MUSIC COMPANY

PIANOS, ORGANS, MUSICAL MERCHANDISE

TUNING AND REPAIRING

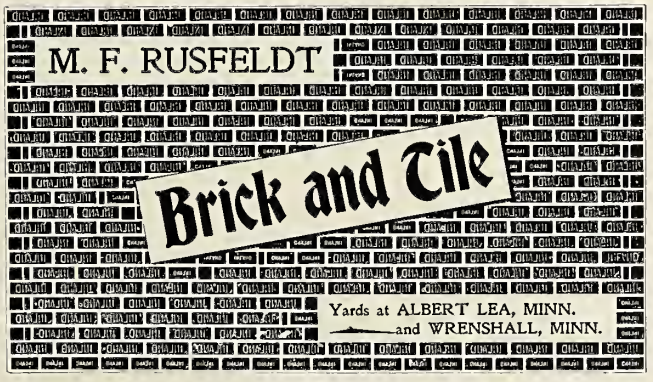
South McAlester, Ind. Ter., , 190

No. 6.

applies to the heading chosen by your customer, and not to the one which was your choice. We reproduce both specimens. No. 5 was the customer's choice, and No. 6 shows the job as first submitted to the customer. Your other specimens are excellent as to design, and attractive.

E. H. LEONARD, Oshkosh, Wisconsin.— It is rather a hard problem to criticize the numerous specimens sent by you for that purpose. While the designs are good, yet the work in general lacks snap and character. These remarks are made in the kindest spirit. If you would get a copy of "Modern Type Display," published by The Inland Printer Company, we believe you would get many ideas from it.

E. G. BATES, Albert Lea, Minnesota.—We reproduce the Rusfeldt card, specimen No. 7. This card is especially recommended for consideration on account of the resourcefulness of the compositor. It appears to us that the compositor made his design by using type quads from the Inland Type Foundry.



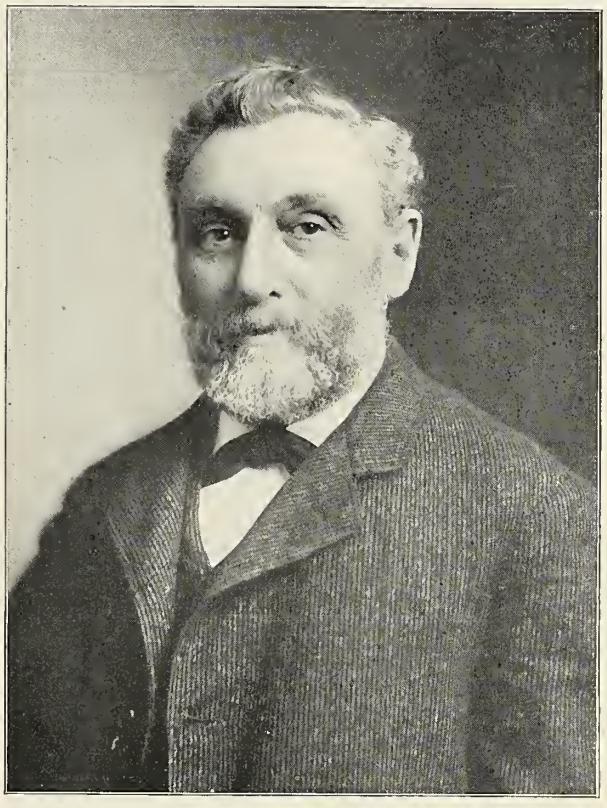
No. 7.

Certainly it is an ingenious bit of work. Your book contains some clever pieces of composition, especially commended for their neatness and simplicity. For convenience we have numbered the cards upon which you wish an opinion, in the order in which they appear in the book. They are classed by us as follows: No. 1, No. 4, No. 6, No. 5, No. 2, No. 3.

S. TRUMAN, Hamilton, Canada.—Your No. 1 title-page specimen deserves praise for its classic tone and neat display. The No. 2 specimen, which was your customer's choice, is certainly a "back number." However, we always believe in pleasing the customer. Therefore we say, give your customers what they want, or they will go where they can get it.

FIFTY YEARS A PRINTER.

We have pleasure in presenting a likeness of Mr. Franz Gindele, one of Chicago's well-known printers, who celebrated the fiftieth anniversary of his connection with the printing business on March 25 last. On that day the employes of



FRANZ GINDELE.

the Central Printing & Engraving Company, of which Mr. Gindele is treasurer, presented Mr. Gindele with a number of substantial tokens of their esteem, and he received the hearty congratulations of many of his friends.

Mr. Gindele was born in Kissingen, Germany, January 23, 1839, and came with his parents to the United States in 1850. He became an apprentice in the office of the *Wisconsin Banner*, Milwaukee, Wisconsin. Six months later his parents moved to Chicago and the young lad continued his apprenticeship in the office of the *Illinois Staats Zeitung*. He worked in this office for many years, both as a journeyman and as foreman. In 1869 Mr. Gindele started a job printing-office of his own, doing work in all the modern languages, his office being destroyed in the great Chicago fire of 1871. After the fire he started again and was in business for about fifteen years, but reverses compelled him to give up the business. It is now incorporated as a stock company called the Central Printing & Engraving Company.

Mr. Gindele has many friends among the printers, both employers and employes. He has been very active in the Chicago Typothetæ, and has attended a number of the annual meetings of the organization. For sixteen years the Chicago Typothetæ has elected him as its treasurer. He is still in good health and attends to the active duties of business every day, which, it is hoped, will continue for many years to come.

Pressroom Queries & Answers

BY W. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

LIKELY A SECRET.—J. H. P., of Stoneham, Massachusetts, in writing, says: "Will you kindly inform me through pressroom department of THE INLAND PRINTER how the work of embossing fancy window cards is done whereby the lettering or design is not printed with ink, but in some manner a covering of paper or aluminum is inserted at the time of embossing and is held in place, making a brilliant surface? Such work is done by Price Brothers, 309 East Twenty-second street, New York." *Answer.*—We are not cognizant of having seen any of the cards alluded to. If the work is out of the ordinary methods, it is probably a secret one.

WHICH?— CARDBOARD OR INK?— F. A. J., of Pawtucket, Rhode Island, writes: "I send you samples of a job that has given trouble. Will you kindly tell me where the cause of the trouble lies? The ink prints fairly well on one side of the cardboard; but on the other side it is like a greasy gray. Four different kinds of ink were tried, but with the same results. If the trouble was in the coating of the cardboard (as I think), what kind of coating is it? And if the ink is at fault, please give remedy." *Answer.*—The cardboard is a cheap grade of pasted stock, and is generally coated with old or inferior material. The old, or decomposed coating, will pull off more easily than when coated with fresh material. To meet these emergencies, you have tried to produce a deep black print by employing fit and unfit inks. Had you selected a good grade of half-tone black and added a few drops of dammar varnish to it, you might have harmonized matters. If it proved too strong, a small bit of vaseline would have helped to break the tack of the ink. Procure a copy of "Presswork"; it will aid you in many ways to acquire a better knowledge of pressroom mysteries.

COLBY'S DEVICE FOR COLLECTING AND CONVEYING ELECTRICITY.—J. F. A., of St. Paul, Minnesota, writes us as follows: "I am much interested in all that pertains to methods of dispelling electricity in the pressroom. I read of Mr. Arthur E. E. Starkey's device, as published in this department in the March number, and am considering the advisability of having four made for use. Previous to doing so, however, I want to know what you think of the method adopted by Mr. C. H. Colby, of Iowa, for collecting and conveying electricity from the feedboard of a printing-press." *Answer.*—Up to present writing, we are not sufficiently informed about Mr. Colby's device for accomplishing his claim, which has been patented but a short time ago. From data appearing under patent No. 687,711, we understand that "he places a triangular metal frame above the pile of paper, so that depending brushes touch the top sheets and draw off the electricity as the sheets are fed away." It is evident from the number of persons interested in methods of overcoming the annoyances of electricity in paper while in course of printing that this will yet be successful.

WANTS TO PRINT ON CELLULOID.—W. H. B., of Baltimore, Maryland, writes: "Will you kindly give me the process of printing on celluloid in the coming issue of THE INLAND PRINTER, as I have an opportunity of securing an order in that line. Tell me if special ink is used, and if so, by whom it is made." *Answer.*—This question has been answered several times in previous numbers. Printing on celluloid is done in a similar manner to fine card printing — the make-ready and ink forming the chief detail. Begin by evening up to uniform height all portions of the form, whether of type, electro or engraving. This is done by underlaying the form. The tympan to test this by should be a hard one. After this has been accomplished and a few impressions taken from the made-ready form, a couple of sheets of the hard paper should be removed from the tympan and about three or four sheets of soft paper inserted in their place. The guides may now be fixed, the best being quads securely fastened down with strips of strong paper and fish glue. Inks should be of intense depth of color, short in grain and varnish strength, with sufficient superior driers to keep the ink from "crawling" or rubbing off. Inkmakers make a specialty of inks for celluloid printing, which can be ascertained by correspondence with any of those advertised in these pages.

HOW THE FROSTED EFFECT ON OUR FEBRUARY NUMBER WAS DONE.— Mr. A. M. Wagner, of Norfolk, Virginia, desires light on how the printed frost effect was done on the February issue of THE INLAND PRINTER. He writes: "For the benefit of the readers of your department, I suggest that you give a description, if possible, of how the frosted effect was obtained on the cover of the February PRINTER. Ever since I first saw and admired it, I have wondered how it was done, and thought up several ideas of my own as to how it might have been done; and now I wish to see as to how near or far my idea is from the method employed. Would be obliged to see some reference to this in your department in the near future." *Answer.*—The frosted effect alluded to was produced through the use of printers' white size and ground mica. While the effect produced on the cover by their use was not only pleasing and odd, it was also heightened to a natural and artistic state by reason of the suitability of the cover-stock. Printing in dry colors, by which is meant first printing an impression of the form in size ink and then dusting on and shaking off the color powder was quite popular some years ago. Such articles as smalts (colored sand), frosting (ground flake glass), flock velvet (ground paper pulp), crystals, figured paper, etc., in addition to dry colors, were in much demand for fancy window signs, railroad show cards and the like; of later date mica has taken the place of flaked glass. White size is best for transparent colors, such as mica, glass, etc., but it must be used as strong as the stock will permit in printing, otherwise the mica or colors will fall off by slight handling. In printing off the cover mentioned, black may be run first, or white first, as desired. If black is first, then follows white, next red, and finally white size over

which is dusted on the powdered mica. Of course, separate plates were made for each color. Powdered mica in small lots can be bought at 50 cents a pound, but when ordered by the barrel it may be bought at about 10 cents a pound.

Trouble Because of Linotypes.—T. F. B., of West Haven, Connecticut, says: "The question I wish you would answer through the columns of The Inland Printer is, How to keep the column rules between linotypes from working up and cutting through the paper. The paper I have reference to is the *Saturday Chronicle,* the pages of which are 11 by 16 inches, and have four columns to the page. I have tried everything I could think of, such as putting thin strips of cardboard or sandpaper at the foot of the rule, and have in some cases glued these to the rule, which I have found the best method for the purpose, although not a desirable one. I also have trouble with the metal working off its feet. In fact, it is a job, taken altogether, that needs constant watching, and is rather trying upon the nerves." *Answer.*— Considerable of your trouble arises because of the way the pages meet the impression cylinder. If the pages ran the reverse way in the form, the rules would hardly work up so much. For emergencies, where brass column rules are printed in the form with linotype slugs, a special column rule is necessary; such a rule is made beveled on the body, so that the thickest end is at the bottom and slightly slants to a smaller body at the face or top of the rule. As this rule is wedge-shaped uniformly, and is wider at the bottom than at the top, it permits the regular shape of the slug to fit close up to its sides, and thereby hugs the slugs on both sides, from bottom to top. This being a mechanical certainty, it may be added that there is less likelihood of the slug lines getting off their feet, being held as stated. Get a copy of the new edition of "Presswork," where you will find further information on this question.

Too Strong Impression on Edges.—W. O. G., of Fairport, New York, has sent us a sheet of his newspaper, printed on one side, whereby we may be the better enabled to understand his complaint, as found in the following: "As a reader of The Inland Printer, we write for advice in regard to our press. We are using a —— drum cylinder, running about twelve hundred per hour, with moderately hard packing. This press does very satisfactory work, with one exception. We enclose a printed sheet of *The Mail,* showing the trouble we complain of. You will notice that where the form first hits the cylinder the impression is too heavy — as if the cylinder was loose in the journal boxes and had to lift it on the form. We notice that on long runs there is considerable wear on the edge of the form which first takes the impression. Can you suggest any remedy, or help us in this matter? We have tried several things, and our pressman has been unable to overcome the difficulty." *Answer.*—We take pleasure in complimenting you on the very neat and workmanlike appearance of your paper. It is a credit to country journalism, and we commend your opening editorial remark where you say "*The Mail* believes that a newspaper, like a minister, should be respectably dressed. The influence of either is lessened when appearing in shabby clothes." Certainly a press that will print a sheet like the one before us should not be condemned for what can easily be practically overcome, and that is the "dip" on the gripper end of the printing cylinder. Remedy this by slightly raising the bearers on the form bed so as to conform with the type in the form. You must adjust the cylinder in the journal boxes so that it will uniformly rest on the bed bearers all the way and have a snug grip of the cylinder and bearers while on the impression. When this is assured, build up the tympan *smoothly* along the gripper edge of the cylinder, and avoid *overpacking,* by which is meant too full a tympan. Recollect that a cylinder should be no larger in circumference than will mathematically reciprocate with the movement of the form bed; to do which it must be hung in the journal boxes precisely to conform thereto, and the make-ready and tympaning also conform to the limit of space permissible to the height of the cylinder bearers. The nature of your packing, "moderately hard," is correct for the kind of presswork which you aim to turn out; being so, defects are more liable to observation than when soft packing is used. Finally, we may add that the extra strong impression apparent along the gripper end of the sheet is somewhat evident in the margins as well as on the leaving-off end of the cylinder, which confirms our opinion in what we have suggested as a remedy.

How Successive Registers of Printed Sheets May Be Assured on Half-tone Colorwork.— I. A. N., of Grand Rapids, Michigan, in a recent letter, has this to say regarding registering half-tone color-printing: "Having been confronted with the same kind of difficulties as those mentioned in the article of W. A., of Boston, Massachusetts, headed 'Half-tones in Two Impressions,' I herewith give you my method of preventing the stock from shrinking, as shrinking seems to cause all the trouble of non-register. I cut the stock for a job at the last moment, having previously made ready all details of the form on the press, and thus be able to start printing as soon as the stock has been cut. I use on the work smut-sheets that are kept in the room from which the stock is taken; my object being to keep the stock and the smut-sheets at the same temperature as the stock is in previous to being cut to size for the job. In this way I obtained the first case of close register. Previous to employing this course, the printed work was spread out on the usual drying racks, and when it came to printing the next form, the impression from this showed a variation of at least 1-32 of an inch larger than an impression from the first form. I am particular to take back to the stockroom all the printed sheets of the first form, providing it is of a different temperature than that of the pressroom; because if these differed, the register would suffer and be imperfect. I also found that the least change in the temperature or in the manner of spreading out the sheets on the drying racks produced enough variation in the sheets to cause defective register. In following out the little details stated I always obtained excellent results. Strange as it may seem, I have found that printed stock, even if stored in a room of the same temperature as that of the pressroom, if spread out as on the regular racks, would vary enough to make the register look bad; whereas, if the same had been smut-sheeted and piled up to a reasonable height, it would stay in register."

Writes That He Wants Our Opinion On His Workmanship.— H. J. S., of Battle Creek, Michigan, has sent us a well-filled envelope of specimens, which are interesting when taken in connection with his frank and practical letter. He says: "Please find enclosed in package sent you, samples of three-color work done by me on a No. 1 Miehle press. I have enclosed three sheets: No. 1, printed in yellow; No. 2, yellow and red, and No. 3, yellow, red and blue. This is my first attempt at three-color work. I made cut-out overlays for each color in black, just as if the cuts were to be printed in one color only. I had hard work to make them register, because each time I unlocked the form I would move four cuts instead of one — the chase had only two bars. I think the cuts are poor in the shading. Of course, I was very careful in making the overlays. To me, there are cuts in line across the sheet that would stand much more of one color than others do; however, I dared not favor one cut at the risk of hurting the appearance of others. I would like your opinion as to workmanship, and wish you to criticize very closely and answer in your department as soon as possible. I also enclose you three cut-out overlays, made out of 63-lb. book-paper, and would ask your opinion on these, too. A brother pressman says that the cut of 'Highway near Lake Cognac' can be made to look just as good with a tissue

overlay. I say 'nit. I have enclosed a printed page, showing the result of the overlays alluded to." *Answer.*—The workmanship displayed on the large sheets of three-color printing is quite creditable, especially when the nature of the paper employed for the work is considered, i. e., supersized and calendered book. The registering of the colors is also much in your favor on such work. It is true that some pictures among the sixteen pages shown might have been improved by more or less color distribution in the color schemes; but, withal, there is richness and variety to carry out the primitive texts of the different lessons laid down for youthful instruction. We think you have erred in showing too much red on the pictures of the three kittens, the milking scene, the sea scene and the shepherd and flock scene; lays are pasted, and from these cut away some of the high lights. Your method of detail is a little primitive. Get copy of "Presswork" for the further study of details as they apply to the treatment of illustrations.

Doings in Perth, West Australia.—Mr. J. W. Dawson, foreman in the *West Australian* office, in Perth, has sent us copies of the publications of that office, which are certainly praiseworthy. From a long and personal letter on practical matters, we copy the following: "The following idea may be of use to half-tone pressmen who read The Inland Printer. You suggested (in reply to query of mine) the use of clean linen rags for drying plates; but as these are not always available, cotton rags of all descriptions are used, with the result that a certain amount of 'fluff' hangs to the



Phil. A. Hanigan. Henry J. Hartmann. Geo. W. Crawford. William D. Bowers. Randolph Miller. M. J. Gaffney.
Kemp Younger. H. S. McLeod. Henry Jaeger, Chm'n. E. M. Shanklin, Sec'y. Henry Nau, Vice-Chm'n. William E. Abbott, Treas. James T. McClure.
Max Wirsing. Edward R. Kast.

CONVENTION COMMITTEE, BALTIMORE PRINTING PRESSMEN'S UNION.

This committee is now making active preparations for the entertainment of delegates and visitors at the fourteenth annual convention of the International Printing Pressmen and Assistants' Union of North America, to be held in Baltimore, June 16 to 21. The traditional Maryland welcome will be extended to all who attend.

you might also have improved the dog and kittens picture by toning down the blue on the dog's face. The yellow color has been well handled. In most of the establishments doing three-color printing, the make-ready of the yellow form aims to bring up the cut level and uniform to its face value. Of course, there are exceptions to this method, and where much of the color has to be lost in the printing to secure better results. Relative to the three cut-out overlays sent us, let it be said that the one alluded to as not being up to the mark of goodness, is not a bad one; but it is not equal to that of the other two. This cut is too weak, and lacks natural detail. A much stronger treatment of the foliage on both sides of the road would have added to the lengthy perspective intended by the artist. Indeed, you might have improved all of the overlays by utilizing the sheets on which the over- sharp points in the high lights every time the plates are cleaned; this, in turn, is lifted by the rollers (if they are in good condition) and dirty work follows. I find that a twelve-inch tacky hand roller is very useful, as by passing it over the face of the plates, after rubbing out, it cleans them effectually, and, of course, saves the inking rollers from getting dirty. I hope you will receive the papers I have sent to you, and will be pleased to have the work criticized in your department." *Answer.*—It pleases us exceedingly to have opportunity to hear from our practical cousins so far away from our shores, and you are one of those whom it does us special good to receive tidings from. The parcel of papers has been received in nice condition and has been investigated with much interest indeed. The *Western Mail,* a fifty-two-page, five-column weekly, including cover, size of page



PRINTED ON
TRADE D MARK
TRICHROMATIC
MADE BY
DILL & COLLINS CO.
MANUFACTURERS OF
HIGH-GRADE
PRINTING PAPERS
PHILADELPHIA

PRINTED ON BABCOCK OPTIMUS PRESS
FOUR ON A SHEET, SIZE 19 x 25

A PERFECT FAC-SIMILE OF A PAINTING ON PORCELAIN BY
THREE COLOR PROCESS
ELECTRO LIGHT ENGRAVING CO.
409-15 PEARL STREET, NEW YORK
DUPLICATES FOR SALE

13 by 19 inches, is a wholesome newspaper, illustrated with eight pages of half-tones, printed on specially well finished paper. The half-tone pictures are elaborate and serve to illustrate the most remarkable events happening in Australian colonies. These half-tone illustrations are in themselves wonderful, as showing the development of photoengraving and printing in that distant country. The size of the cuts run from 4 by 5 to 8 by 11 inches and thereabouts, the detail of which is on a par with that done anywhere for weekly newspapers. Accompanying this copy are two beautifully printed supplemental sheets, printed on one side only, which exemplify the liberality and business push of the managers of the *Western Mail.* Fifteen subjects are illustrated on the two sheets before us, the largest of which is 7¾ by 34½ inches, the next in size being 4½ by 35 inches. The large illustration is a "Panoramic View of Kalgoorlic, the chief city on the Gold Fields"; the other illustrates "The 'Golden Mile,' or the 'Boulder Belt,' the rich line of mines that have made Kalgoorlic and Boulder." In the limited space at command it is out of our power to say more about the doings of the *Western Mail;* but transcending in beauty and execution all that has been said, is a copy of the Christmas number of that newspaper. This number contains eighty pages and cover, printed on supersized and calendered white paper, almost every page of which contains sumptuous half-tone illustrations of hundreds of subjects. The size of pages is the same as the regular weekly edition already alluded to. The printing and composition are really excellent and plainly denote the quality of skill employed in that establishment. We notice that the photographs of a goodly number of the illustrations have been made by our correspondent, Mr. J. W. Dawson, and are of so practical a kind as to show more than usual detail in the engraved plates. Altogether this Christmas number is one such as would do credit to any American metropolitan newspaper, and serves from this standpoint as a general compliment to all engaged or interested in its production. The only fault that we desire to note is the over-whiteness and necessary lack of nice detail with which most of the half-tones abound. If greater depth of color is imparted to future views, both in photography and etching, the excessive white light may be advantageously and desirably overcome. Too much white light robs half-tones of much essential shading, and renders a flatness to pictures anything but natural. However, in consideration of so much that is really meritorious, we desire to add that the last allusion is meant in a suggestive way only.

PATENTS.

Thomas M. North, the veteran designer of printing machinery, is the author of a patent just taken out by the Aluminum Plate & Press Company, of Plainfield, New Jersey. It is No. 695,414, and covers a device for clamping plates to a cylinder.

The smallest and simplest printing-press that has ever attracted the notice of this department is the subject of patent No. 696,145, by Charles G. Mortimer, of Brooklyn. It consists of a base, bearing an ink-pad on one end, and on the other end a hinged lever, upheld by a spring. On the free end of the lever is fixed a little box in which may be clamped a line of type, as for stamping a name or date.

THE EVILS OF DUSTY PAPER.

One of the most troublesome obstacles in the way of good cylinder presswork is the fine dust which adheres to some grades of book paper, which sifts down upon the form and rollers from the sheets as they pass through the press. This dust mixes with the ink, destroys the suction of the rollers, and gives the work a dull, muddy appearance. When selecting paper for a job make sure that it has a surface free from mill lint, as by carefully examining a sheet in a strong light this imperfection will be visible.

Notes on Practical Bookbinding

BY A. HUGHMARK.

This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

BOOKBINDING FOR AMATEURS.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

STRENGTHENING GLUE.— Sifted wood ashes, stirred in No. 1 hide glue, will cause the glue to stick to metal. A slight addition of boracic acid will also help in the same manner.

METHOD FOR PASTING CELLULOID.— F. C. D. asks for some method of sticking celluloid to leather, tin or wood. *Answer.*— Take 1 part of shellac, 1 part spirit of camphor, 3 or 4 parts of alcohol in which 1 part of camphor is dissolved without heating. Add to this 7 parts of spirits of wine and 2 parts of water. Use this mixture as a size, and attach.

HOW TO PREPARE SIZE.—W. P. T. writes: "What is used to prevent albumen size from streaking? Is there anything that will 'tone down' the foul smell of albumen size when a little old?" *Answer.*—A few drops of skim milk or diluted condensed milk put in the size will keep it from foaming and streaking. Formaldehyde will keep the size fresh.

WATERPROOF GLUE.—Anton S. asks for a formula for waterproof glue. *Answer.*— 60 grains of sandarac in a liter of rectified alcohol; add 60 grains of mastic and the same quantity of white oil of turpentine. Next take a little good glue and an equal quantity isinglass, heat to boiling, then add the other solution slowly. A thin paste will now be formed, which should be well strained through a cloth. Heat before using, like ordinary glue. This, when dry, is not affected by cold water, and it will even withstand hot water a long time.

HOW TO THREAD-STITCH TWO SIGNATURES.—A correspondent wants to know how to sew or thread-stitch two sections so as to be able to put on a "pasted cover." *Answer.*—If the booklet consists of two sixteen-page forms, printed to gather, fold them to insert instead, which can be done by reversing the last fold on the first signature and then inserting like a thirty-two page. The first page of this thirty-two page booklet would be 9 and the last 8. Stitch through the back and tie in the regular way, then turn the last eight pages over to the front and the two sections are firmly stitched and ready to be covered.

CALF BINDINGS AND TREE CALF.— B. F. O. writes: "Would like some information regarding calf bindings, such as cleaning and staining, also how to produce tree calf." *Answer.*— Colored calf can now be bought in any shade or color, but taking for granted "law calf" is alluded to, a beautiful brown tint can be obtained by first washing over with a thin fine paste wash and then brushing over with a solution of "salts of tartar." For any shade from a mouse color to black, tincture of iron, diluted to suit, gives the best results. Urine is the best cleaner known. Tree calf can be made in the following man-

ner: Give a coating of thin glaire; when dry bend each cover convex and sprinkle freely with water until it runs down the center ridge in several branches or veins. While the water is thus working its own courses, sprinkle on a solution of copperas and allow it to be carried along the watercourses. This will produce the desired dark markings so effective on a well-bound book. Another good effect can be obtained by tinting brown as above mentioned and then marking deftly with a sponge dipped in copperas.

Finishing Under Difficulties.— Mr. A. R. F. Brandes, of the Oakland *Enquirer,* in a letter to this department, describes a blank-book which he ruled, bound and finished in the following manner: Patent flat opening, burnished wax edges, full wine color morocco, beveled, center panel green, corners red. All tooling done with printers' ornaments, even to the rolling of hubs, which was done from slugs cast on the Linotype. Under the circumstances, Mr. Brandes is entitled to credit for the manner he acquitted himself of this job, not only for the result obtained, but for the ingenuity as well in adopting makeshifts of tools that few would have thought of and probably still fewer would have cared to handle.

Guild of Women Binders, London.—This is a bindery composed entirely of women, and conducted without being "dominated by one master mind." Each member is allowed full freedom to treat the work in hand according to her own judgment. Through this method, individuality and variety of design have been brought out successfully, as the catalogue of artistic and rare bindings, issued by Karslake & Co., will testify. Here are two specimens taken at random from this catalogue: Browning poems, maroon morocco, vellum fly-leaves, uncut, top edge gilt, inlaid design consisting of 199 pieces in blue, yellow, orange, green and white. Also turquoise-blue morocco doublures, with sixty colored inlays in two shades of blue and two of brown. Folk Lore, in bright red morocco, vellum fly-leaves, top edge gilt and tooled with bats, stars, etc. Cover with cobra design, inlaid in yellow and green, in a jungle, with stars overhead, red and green morocco doublures with 112 inlays in dark blue flowers. The former by Miss Karslake and the latter by Miss Rheims. A number of books bound and finished by other women artists are described in equally interesting manner and detail.

A Binding from Roger Payne.—A correspondent writes: "Can you inform me of the method employed by Roger Payne in his celebrated bindings?" *Answer.*—The best information that can be given to this is to affix a copy of one of his own bills, wherein he freely takes his customer into confidence: "Aeschylus Glasguar, 1745, Flaxman illustravit. Bound in the very best manner, sewed with strong silk, every sheet round every band, not false bands. The backs lined with russia leather, cut exceeding large. Finished in most magnificent manner. Embroidered with ermine, expressive of the high rank of the noble patroness of the designs, the other parts finished in the most elegant taste, with small tool gold borders studded with gold and small tool panes of the most exact work. Measured with the compasses. It takes a great deal of time making out the different measurements, preparing the tools, and making out new patterns. The back finished in compartments, with parts of gold studded work and openwork to relieve the rich close studded work. All the tools, except the studded points, are obliged to be worked off plain first, and afterward the gold laid on and worked off again. And this goldwork requires double gold, being on rough-grained morocco. The impressions of the tools must be fitted and covered at the bottom with gold, to prevent flaws and cracks."

Gilding with Leaf.— Gold leaf is quite an important factor in bookbinding, and is used in various ways, the stamper, finisher and the gilder employing different methods for handling it, as well as different sizes or binding mediums. Wherever ornamentation is attempted, gold is certain to be employed as a chief decorative agent. It is only pertinent to this department to mention a few instances of mechanical or leaf gilding, the chemical methods being too numerous to mention. Copper is gilded with leaf after first being well cleaned and polished, and then heated enough to remove any grease that might be left on the surface. It is then washed over with an acid made from dried green apricots, after which it is again rubbed with pumice powder. A mercury wash is next given, after which it is submerged for three or four hours in clean water. When taken out and dried, another coating of the apricot acid is applied; when dry from this it is ready for the gold leaf. The leaf is laid on where wanted, the metal heated and the surface carefully burnished with an agate burnisher. For steel and iron the mercury is omitted. It is only necessary to scratch or etch the surface in a checkered manner and then immerse in hot solution from green apricots. When dry it is heated just short of red hot, gold laid on and burnished with the agate. The act of burnishing while hot attaches the gold. If a break occurs, heat over and burnish in new leaf. In framemaking, a size of boiled linseed oil and ochre is used over composition ornaments or whitened moldings, and laid on while size is "tacky." In signwork, leaf is laid on over a japan lacquer size.

PATENTS.

Richard P. Winckler, of Latonia, Kentucky, has patented, as No. 694,593, in a binding for books, the combination of a cover, signatures and tapes, each formed of a strip of flattened woven tubing extended transversely across the binding edges of the signatures and having its two plies movable one on the other at its central part, said strip being secured at its ends to the cover and stitches passed through the signatures and engaged with the tapes.

A supplemental covering for books has been devised by Franklin R. Derrick, of Brodhead, Wisconsin (patent No. 694,841). It fits over the permanent cover in a way to protect it.

Three patents relating to temporary binders have been granted recently. No. 693,086 is by Emory E. Trussell, of St. Louis. It is a combination of covers, tabs having swelled edges, and a hinged sheet-holding frame, having pocket members adapted to receive the tabs. These tabs hold the cover to the rear of the frame, and curved prongs hold the sheets. No. 692,545, by C. K. and C. A. Reed, of Worcester, shows a magazine binder, having a back that can be opened to slip in a number of a magazine straddle, one of the inside wires. H. T. Adams and Otto Kellner, of Chicago, in patent No. 692,594, protect a form of metal ring for temporary binding. The ring is pivoted or hinged at one point, and the opposite side is closed by interlocking or notched ends.

ALLIED PRINTING TRADES OF SAN FRANCISCO.

Mr. W. Griswold, secretary of the San Francisco Allied Printing Trades Council, writes: "I noticed in a late issue of The Inland Printer that the printing trades of this city have given to the different unions that have been on strike here in the last few months $4,000. The party who sent you this information has made quite a mistake, which I would like to correct, with the request that the same be published in The Inland Printer. Up to February 1, 1902, in the last nine months, the Allied Printing Trades of San Francisco have raised and subscribed for the different unions that have been on strike in this city the sum of $16,000, and in the machinist strike since last May the typographical union of this city has given to them over one-third of the money raised by assessment of the eighty-odd unions subscribing to this strike of the machinists. By the foregoing you will see that the printing trades stand ready to help brothers while they are in trouble."

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXI.—JEROME B. PAINTER, THE SECOND TYPEFOUNDER IN CALIFORNIA.

THE second typefoundry in San Francisco, like the first, was developed from an agency for an Eastern foundry, made necessary by the increase of trade and the long distance from the source of supply. The firm of Painter & Co. was organized in 1860, consisting of three brothers, Jerome B., J. Milton and Theodore Painter. At first the firm were printers as well as agents for L. Johnson & Co., and later MacKellar, Smiths & Jordan. In 1867 it was found necessary to manufacture type, and a fully equipped foundry was fitted out in the Johnson foundry, Philadelphia, and shipped to San Francisco. The man sent out from the East to take charge of the establishment was William Ryan, brother of John Ryan, the celebrated typefounder of Baltimore. Mr. Ryan had been an employe of MacKellar, Smiths & Jordan, and was a competent man. The business soon became a large one, and at one time had a monopoly of the entire Pacific coast. In time, however, other firms came to contest the field, and at the time of Mr. Painter's death there was vigorous competition.



J. B. PAINTER.

Jerome B. Painter was from the first the active head of the establishment, and being a shrewd business man and a printer, he knew and supplied the wants of his customers to their satisfaction and his own profit. At his death he had amassed a large fortune, much of which was invested in real estate. Having the agency of the Johnson foundry, the firm confined its product chiefly to plain newspaper type and the staple display fonts. Later, when the California Type Foundry became insolvent, Painter & Co. bought the establishment and, after running it for a time as an independent concern, it was consolidated in one building and one management.

Jerome B. Painter was born at Mount Joy, Pennsylvania, December 1, 1827, and his death occurred at his home in San Francisco, February 6, 1883. He was descended from the German Palatine stock so numerous in Pennsylvania, and his ancestor arrived among the early immigrants to enter that colony shortly after 1710. On his mother's side he came from English and Scotch stock, his great-grandfather fleeing to this country in 1772, taking up his residence in Chester county, near the "Welch Mountain" in Pennsylvania. This gentleman had been a resident of the county Tyrone, Ireland, and, having been prominently identified with the popular uprising under Lord Townsend's administration, found it convenient to transfer his residence to America. He was followed by thousands of the Protestant Irish and English residents of that district, afterward to become the most zealous patriots in the Revolutionary struggle.

Mr. Painter was a practical printer, learning his trade in the office of the *Examiner and Express,* Lancaster, at that time owned by his uncle. After thoroughly mastering his trade, he moved to Philadelphia, where he found employment in the book-printing establishment of William S. Young. Subsequently he enlisted in a Pennsylvania regiment for service in the Mexican War, but the fighting suddenly ending, the regiment was disbanded. He then set sail for California, and arrived at San Francisco, September 12, 1849. Like nearly all those arriving at that time, he set out at once for the mines, and after a varied experience met with an accident by which he had his ankle crushed, narrowly escaping with his life. He lay unattended in a lonely cabin for many days, and reached assistance only after terrible suffering. As soon as he was able to travel, he started for San Francisco. At Stockton his last dollar was spent, but by the assistance of a friend he reached his destination, where he soon recuperated his strength. Not long after his arrival in San Francisco from the mines, he found employment, and soon became a partner in the printing firm of Jobson, Sterrett & Painter. The firm did well for a time, but the great fire swept away everything they possessed.

After the loss of his business, Mr. Painter again sought employment at his trade, and his business ability soon made him a partner in the printing firm of O'Meara & Painter. Shortly after this alliance he went East and secured the agency for the Johnson Type Foundry, of Philadelphia. At the same time Mr. O'Meara was elected State printer. The new firm prospered until 1860, when O'Meara died. Mr. Painter's death occurred at a corresponding hour, and the anniversary of the day on which he started for California in 1849. With a party of friends, survivors of the party with which he came to the coast, he was to banquet at a restaurant, and the banquet was abandoned when it was learned that his death had occurred a few hours before. At his death the business became involved in litigation over the terms of the will, and in time the foundry was closed.

Of his personal characteristics it can be said he was a thorough business man, a man of integrity and a friend to many struggling enterprises. He did much to encourage the printing industry in California, and was alive to the rapid advances made in every section.

NEW TYPE FACES.

The demand for simple, bold and dignified faces in type and borders has caused the founders to give less attention to the designing and manufacturing of ornate type. This has resulted in the preparation of fewer styles, but the large demand for plain faces keeps every one busy. The founders are by no means idle so far as new things are concerned, and a number of novelties are ready for May delivery.

The American Type Founders Company presents several specimens in the way of attractive border designs. The sketchy Roycroft borders recently shown are now supplemented by a variety of faces of Old English borders, which include designs in both solid and outline. The Graphic border and the Stylus border are two new designs, suggesting at once all sorts of odd effects to the artistic printer. In the Pontiac series the company has a very useful condensed letter. It is cast complete in all sizes, and will be useful not only as a job face, but for display headlines in newspapers. The Post Condensed is a late addition of that serviceable family of strong, rugged type faces known as the Post Old Style. The condensed face will be found valuable when worked in connection with the other series or independently of it. Barnhart Brothers & Spindler show a handsome four-page insert, printed in colors, in which a number of interesting letters can be seen. Their Plate Text No. 2, made in 8, 10, 12, 14 and 18 point sizes, is a new letter, which will be found of value for invitation and other work. The Paragon series has already been shown in the 6, 8, 10 and 12 point sizes. They have now cut two additional sizes, the 14 and 18 point, made in upper and lower case, which will prove valuable for circular and artistic jobwork. Besides these letters they have an entirely new series called the Plate Gothic. This is shown for the first time in THE INLAND PRINTER in twelve sizes, from 6 point to 24 point. The page showing the usefulness of this letter for cards, bill-heads, announcements, etc., will prove interesting. The Southern Type Foundry shows the Weil rule borders, ornaments and terminals.

FIRST ANNUAL STAFF DINNER OF MONTREAL GAZETTE.

The first annual dinner of the staff of the Montreal *Gazette* was given at Welsh's banquet hall on Saturday evening, March 15, and was most successful in every detail. The various departments of the paper were well represented, and the reunion of the management and the employes resulted in all spending several enjoyable hours.

The *Gazette* does nothing hurriedly, that is, of course, in the inception of new ideas, for its staff includes bright, hustling newspaper men who are right up to date and move with the times, but an illustration is necessary to show the desired point. The first *Gazette* published in Montreal was on June 3, 1778, almost one hundred and twenty-five years ago, and it is only at this late date that the first annual dinner has taken place. However, like many other good things which take a long time in arriving, when it did come, it certainly made up for lost time.



FIRST ANNUAL STAFF DINNER OF THE MONTREAL GAZETTE.

The decision to have a dinner having been arrived at, word was passed along to prepare accordingly, and everybody was ready for Saturday night. The folks in charge of the advertising and job departments were there top o'column, with select reading matter all round, and a glance at the assignment book showed that the local staff, from His Mightiness at the city desk to the cub, was down for "dinner," and it may be remarked that the assignment was "covered" in a splendid manner, even the parliamentary correspondent coming from Ottawa to give a hand.

When the invitations were issued, the many friends of the *Gazette* were remembered and, as acceptances were many, there was a representative gathering of professional men, railroad men, theatrical people, and all the elements that go to make up a cosmopolitan city were pleased to join the newspaper men at the festive board. It was when the guests spoke that the knights of the pencil discovered what a fine lot of chaps they were, and if they possessed but half of the attributes credited to them there would be a number of vacancies in the newspaper line, and a few theatrical, railroad and other branches would receive some brilliant additions to their ranks. These guests of ours were frank, indeed, and one or two of them had a few bright ideas relative to the proper manner in which a newspaper ought to be conducted and they were not a bit backward in letting the boys have the benefit of their ideas. However, *entre nous,* things have been about the same and radical changes are unlooked for—that is, for the present at least.

The guests included Mr. Richard White, president of the Gazette Printing Company; Mr. R. S. White, Collector of Customs for the port of Montreal; Mr. George Ham, Canadian Pacific Railway; Mr. H. R. Charlton, Grand Trunk Railway System; Mr. Maurice E. McLoughlin, manager Proctor's Theater; Mr. W. A. Edwards, manager Sparrow's Theaters; H. M. Bolger, Richelieu & Ontario Navigation Company; Dr. W. H. Drummond, the well-known author of "The Habitant," and other French-Canadian poems; Messrs. W. J. White, K. C.; W. B. Smith, George A. MacDonald, George F. O'Halloran, A. A. Goodchild, George Hodge, J. B. Macpherson, T. Bell, Sydney Dugan, J. L. Teddford, F. H. Blair, J. St. John, T. W. S. Dunn, Alfred Bienvenu, Fred Hickey, B. Giles, A. M. Clerk, H. C. Oswald, J. W. C. Taylor, James Jephcott, John S. Cassils, Arthur Hebert and Rabbi Isaac Landman.

The members of the staff present were Mr. Smeaton White, manager; Mr. S. L. Kydd, managing editor; Mr. John Reade, editorial writer, and one of the most accomplished veteran journalists of America; Messrs. E. F. Slack, August Wolf, G. D. Robinson, Austin Mosher, Thomas F. Lonergan, James R. Walsh, L. R. Holme, C. James Hanratty, John Scott, John P. Roche, W. A. Ritchie, Thomas Bark, John A. Boyd, D. S. O'Keeffe, T. M. McCaw, John Adair, T. H. Cunliffe, C. J. Fox, S. M. Lowrie, C. C. McPhee, Charles Barclay, A. C. McCallum, C. H. Richey, Thomas Larkin, J. L. Ryan, Thomas Harris, J. Leroux, F. W. C. Meyers, T. J. Finn, A. J. Wallace, H. T. Thompson and J. L. McGuigan.

The menu was an excellent specimen of the typographical craft, and was neatly printed in red and black. On the back was a reprint of the front page of the initial number of the *Gazette,* printed June 3, 1778. This paper was published in the French language, and in its introductory statement announced that it was a journal of commerce and literature. The publisher of this paper was a friend of Benjamin Frank-

lin, and when the latter visited Montreal, bringing with him the type and the press on which the first *Gazette* was printed, he succeeded in inoculating his doctrines, and the paper came out strongly against the established authorities. This resulted in the suppression of the paper, but it again appeared, though under loyal management, and afterward became the official gazette of the Government, and all notices emanating from the authorities were published in it.

The tables were set so as to form three sides of a hollow square. At the head table Mr. S. L. Kydd presided, Mr. R. White sitting at the chairman's right and Mr. R. S. White on his left. When all of the good things provided had been fully discussed, the chairman arose and proposed "The King"; which toast was drunk in a loyal manner. Mr. Kydd then proposed "The makers of the *Gazette.*" The speaker then told the story of the foundation of the paper and wittily drew attention to the fact that after such a long existence it was only at this late date holding its first annual dinner. He recounted the various stages the paper had gone through until it had reached its present position. The struggles of the early proprietors, the trials and tribulations of running a paper under the difficulties which beset managers in the pioneer days were spoken of, and this led to the present management. Mr. Kydd was loudly applauded when he spoke of the kindly feelings



Nº. I. (1) (1778.)

GAZETTE

DU COMMERCE

ET LITTERAIRE,

Pour la Ville & District de MONTREAL.

MERCREDI, 3 Juin 1778.

AUX CITOYENS.

MESSIEURS,

JE me félicite de vous avoir proposé l'établissement d'un Papier Périodique, non pas tant par rapport à moi-même, que par les avantages que vous en retirerez. Je vois que plusieurs d'entre vous, Messieurs, m'encouragent par leurs Souscriptions, & que malgré la disette présente de ce qui peut intéresser le Commerce ou d'autres objets qui flatteroit votre curiosité, vous recevez avec empressement les offres sinceres que je vous ai faites, de travailler autant qu'il seroit à mon pouvoir pour la satisfaction de tous & d'un chacun en particulier.

Je m'étois proposé de remplir la Feuille des Avertissements publics & des affaires qui pourroient intéresser le Commerce. L'un & l'autre manquent pour le présent. Peu d'Avertissement, vu que le Papier n'est pas encore connu: vous savez, Messieurs, aussi bien que moi, la situation présente quant au Commerce, en conséquence je crois n'avoir aucun reproche à recevoir pour ces deux articles.

Quant aux morceaux variés de Littérature, j'espère me mettre à l'abri par le soin que je prendrai pour vous procurer ceux que je croirai les plus amusants & les plus instructifs. Je n'ignore point la difficulte de plaire à tous à la fois; mais qu'arrivera-t-il? La Feuille qui contiendra une plus grande quantité de matieres sérieuses ne plaira pas à quelques personnes, mais bien à d'autres. La Semaine suivante, celui qui n'eût pas daigné jetter un coup d'œil sur le Papier précédent, saisira avec avidité le suivant, parce qu'il flattera son caractere, ou sera plus à la portée de ses connoissances, les sujets lui seront plus familiers, les objets peints de maniere qu'il n'ait pas besoin de microscope pour les appercevoir: chacun tour à tour y trouvera son amusement ou son instruction. Le pere de famille trouvera des ressources pour procurer de l'éducation à ses enfans. Les enfans y liront des préceptes dont la pratique sera avantageuse. Les différentes matieres qui seront traitées plairont aux uns, déplairont aux autres, mais chacun aura son tour.

Il est peu de Province qui aient besoin d'encouragement autant que celle que nous habitons; on peut dire en général, que les ports ne furent ouverts qu'au commerce des choses qui tendent à la satisfaction des sens. Vit-on jamais, & existe-t-il encore une Bibliotheque ou même le dépôt d'une Bibliotheque qui puisse être regardé comme un monument, non d'une Science profonde, mais de l'envie & du désir de savoir. Vous conviendrez, Messieurs; que jusqu'à présent la plus grande partie de nos Concitoyens sont renfermés dans une sphere bien étroite; ce n'est pas faute de disposition ou de bonne volonté d'acquérir des connoissances, mais faute d'occasion. Sous le regne précédent vous n'étiez en proie qu'aux troubles qui agitoient votre Province, vous ne recevoiez à l'envi que ce qui pouvoit satisfaire vos passions,

Tome I. A

FIRST PAGE OF MONTREAL GAZETTE.

which existed between the employes and the employer, and the loyalty of the various staffs to their chiefs.

Mr. Richard White responded. He thanked those present for the manner in which they had received him, and thanked Mr. Kydd for his remarks. Mr. White expressed great pleasure at being in the midst of such a gathering. He spoke of the pleasant relations which existed between the management and the staff, and outlined his ideas as to the manner in which the nearest possible approach to ideal conditions might be reached. Mr. White told in an interesting manner how he had traveled to Montreal forty-seven years ago, occupying a space of four days to come a distance that could now be done in as many hours.

Mr. R. S. White, who had been closely connected with the fortunes of the *Gazette,* but severed his connection with it six years ago and entered the service of the Dominion Government, also responded to this toast. He said that the newspaper profession had practically no prizes to offer, and that those who were members of the profession were really in it for love of the profession. Of course, there was always an opening for the bright man, and the newspaper profession was the road to many an excellent position. Mr. White spoke of the improvement in the tone of Canadian newspapers; there was more attention to style, and less personalities, than there had been in the past. He also related some humorous specimens of early journalism, and gave some good advice to the boys.

Mr. Smeaton White proposed "The Canadian Pacific Railway," to which Mr. George Ham responded. Mr. Ham is a veteran newspaper man, and he had a whole budget of interesting stories to tell about the railway he represents, and he had, too, a whole store of information as to the proper manner in which to run newspapers in general and the *Gazette* in particular.

Mr. Wolf proposed "The Grand Trunk Railway System," and to this Mr. H. R. Charlton responded. Mr. Charlton has had experience in the newspaper business on and off for the last twenty years, and has now reached the age of thirty-five. He, too, had a few odd things to tell the newspaper men, and for all these hints deep gratification was expressed.

Mr. Maurice E. McLoughlin told several interesting little stories, which were all the more interesting owing to their truthfulness.

There was a long program of musical and vocal selections. A most interesting number was an original violin solo by Mr. Herbert Spencer, director of the Theatre Français orchestra. This number is dedicated to Kubelik, the famous Bohemian violinist, and has been accepted by the latter. Others who contributed to the evening's entertainment were Messrs. J. St. John, Fred S. Hickey, B. Giles, Sydney Dugan, J. L. Teddford, T. H. Cunliffe, J. P. Roche, A. M. Clerk, F. H. Blair and Rev. Rabbi Landman.

The dinner was brought to a close by the singing of "Auld Lang Syne."

THE POETRY OF LETTER FOUNDING.

One of the most curious poems on the "Excellence of Printing" was that published in Paris, 1718, by C. L. Thibaust, a typefounder, printer and bookseller, and publisher to the French Academy. He idealizes the operations of typecasting in some Latin verses, of which the following is a translation:

"The founder see, whose molten metal glows
Above the blazing furnace. From the pot
His ladle nimbly feeds the curious mould,
Whence straight the type in perfect fashion falls,
The willing servant, he, of all the schools,
Whether in Latin they would write, or Greek,
Or in the Hebrew tongue their minds disclose,
Or in the German. He for all prepared,
Skilful, for each his character provides,
See with what art the several types are cast
Each from its parent matrix; see how bright
Trimmed by the dresser's cunning knife, they lie.
He the rundundant metal first breaks off,
Then on the stick in order sets the type,
And with his plane their equal height assures.
Such is the founder's craft, whose arduous round
Of toil 'midst ardent heats is daily found."

—*British and Colonial Printer and Stationer.*

BOOKISH REMARKS.

"I am bound to get on in the world," said the bookbinder.

"I am going to turn over a new leaf," said the publisher.

Lessons in Illustrating

BY F. HOLME.

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The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage. Address all letters to F. HOLME, care The Inland Printer, Chicago, Illinois.

NO. VII.— PERSPECTIVE — *Concluded.*

THE imaginary lines used in a drawing to prove up the perspective or construction are imaginary only in the sense that they are invisible. They do not appear in the finished picture, but if the drawing is accurate these lines are just as actually a part of it as if they were visible, because the accuracy of the drawing rests on them, just as a house rests on its foundation. And after a picture has been completed and all the preliminary lines of the first sketch have been erased, these lines may easily be reconstructed on the finished picture by considering the shape and location of the objects therein represented. The purpose in referring to this fact is to impress upon you the importance of your mastering the principles of perspective, because an understanding of these principles is absolutely essential in making illustrations, whether your pictures are to be drawn from nature or from imagination.



A great deal may be learned about perspective by studying photographs. In a photograph you have a practical illustration of a PERSPECTIVE PLANE. The objects represented are shown on a flat surface in their proper relation to each other, and have been made visible on the negative, not by building them up on imaginary lines as in a drawing, but in the same way that impressions are carried from the eye to the brain — by focusing the rays of light through a lens upon a sensitive surface. Consequently a photograph is an object lesson in the practical application of the principles already explained.

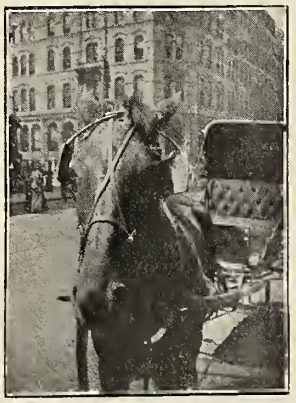
In a camera, just as in the eye, the lens is the all-important part; it has a certain range of vision the same as the eye, the limits of which might be likened to the boundary of your perspective plane, and if objects outside of that range are to be included in it, the position of the lens must be shifted and a new POINT OF SIGHT be obtained. In a camera the ground glass or the sensitive plate which receives the image is supposed to be always vertical, like your perspective plane, and if the camera is pointed up or down the vertical lines in front of it will be represented on the negative as receding lines, and the photograph will show the walls of houses either falling away from you or leaning over toward you. The reason for this has been explained in the introductory remarks in reference to the PERSPECTIVE PLANE.

The HORIZON LINE in a photograph is on a level with the eye of the camera, or, in other words, with the lens, just as your horizon line is always on the level of your eye. In a snap-shot photograph the camera is usually held considerably below your eye and consequently the horizon line in the photograph is correspondingly low, as shown in the accompanying photographs of a bicycle parade. Notice how the people in the foreground appear taller than the others, because of the lowness of this horizon line; if you were seated and making a sketch of people standing, you would notice the same effect for the same reason.

The photograph of a horse illustrates another point that is worth considering, namely, the distortion or violent foreshortening caused by the lens, or STATION POINT, being too close to the object. When you view any object at very close range, it looks abnormally large, compared with objects farther from your eye, and the farther you get away from them the more accurately they appear in their proper proportions to each other. It may be noted that in a camera having a "fixed-focus" lens there is always a certain amount of distortion in this way, owing to the lens itself; thus foreground objects will appear unusually large, while a tall building, trees or mountains in the distance will be dwarfed. But the receding parallel lines will all run to the same vanishing point just the same. A change in the angle of the lens does not alter the principles of perspective.



Of the accompanying diagrams, Nos. 1 and 2 will serve to call attention to the importance of the point of view in the making of a picture when several objects are to be considered in their relation to each other. In both diagrams, the STATION POINT (S. P.) and PERSPECTIVE PLANE (P. P.) are shown, and the points where the rays of light, passing from the outside edges of the objects to the eye, would strike the PERSPECTIVE PLANE, are marked on it by dots. The vertical lines 1, 2, 3, 4 and 5 in Fig. 1 may represent the height of any natural objects standing in a row, such as posts, houses, telegraph poles, etc. By noting in the upper diagram the points where the rays of light, passing between the eye and the top and bottom of these, would cross the perspective plane, you will readily see why the line representing the height of the object nearest the eye would *appear* longer than the lines farther away, and by comparing these vertical lines with the corresponding numbered vertical lines in the diagram below, you will see how the lines of their ends would draw together to one VANISHING POINT. In this lower diagram the PERSPECTIVE PLANE is shown as a rectangular border, while in the upper you are supposed to see merely its edge. The horizontal dotted lines in the lower diagram may be taken as indicating the height of the imaginary planes parallel with the perspective plane on which the vertical lines are located. This may make more clear the principle of transferring the height of figures equidistant from the eye to different positions on your perspective plane by means of horizontal and vertical lines, as previously explained.



Of course this would apply to horizontal lines as well as vertical lines, to the width of a cube the same as its height, so in Fig. 2 the same principle is applied, only in a different

way. Here we have a "ground plan" of a scene, three men seated at a table, and in the three sketches shown this scene is viewed from three different points as regards the observer's distance from and his point of view of the group. From the points where the lines (representing rays of light) from the STATION POINT (S. P.) to the men at the table cross the PERSPECTIVE PLANE (P. P.) they are projected down in vertical

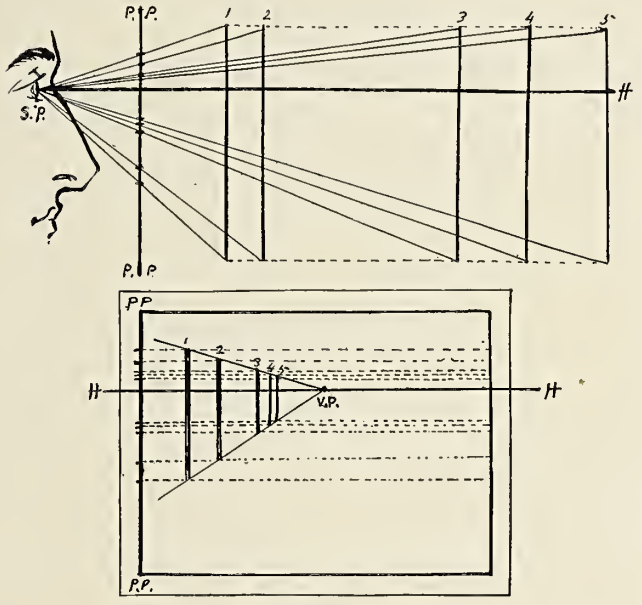


FIG. 1.

lines to the top of the small sketch below representing the same PERSPECTIVE PLANE so as to show how the relative size of the men appears to change when viewed from different points and at varying distances. The larger sketches at the bottom are merely to give you a better view of the same "compositions." In the middle sketch the STATION POINT is

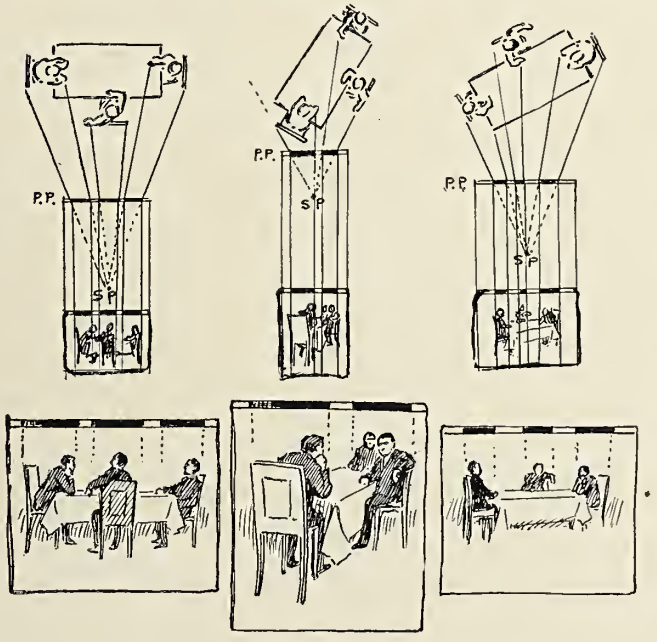


FIG. 2.

quite close to the man at the end of the table and you can readily see the change this makes in his size on the PERSPECTIVE PLANE as compared with the other figures. These diagrams are only intended to make this point clear to you, although you may be able sometime to make use of the suggestion in your own work, as, of course, the same principle would apply to any group of objects and to a landscape as well as to a group of figures.

Fig. 3 is introduced merely to call attention once more to the principle of laying out imaginary cubes for greater ease in

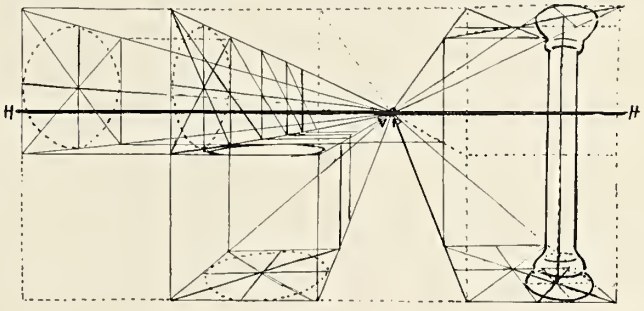


FIG. 3.

proving up perspective problems. In this are shown not only squares in perspective but circles also, both vertical and horizontal, and this may help you in drawing circles in perspective such as the wheels on a wagon, the tops and bottoms of teacups, buckets, tubs, etc. The principal point to be remembered in such cases is to construct these on the same PERSPECTIVE CENTER, or, in other words, on the same straight line. You should train your eye to judge the shape of ellipses formed in this way and always remember to locate the center first and to have the widest parts of the ellipse equidistant from this point.

In Fig. 4 is shown a simple way of proving up the measurements of objects when drawing from nature. This is an application of the principle explained in Fig. 2, because the pencil when held *at arm's length* may be said to mark your perspective plane, because when held in this way it is always at

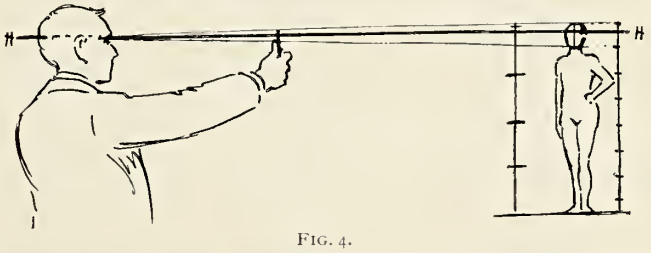


FIG. 4.

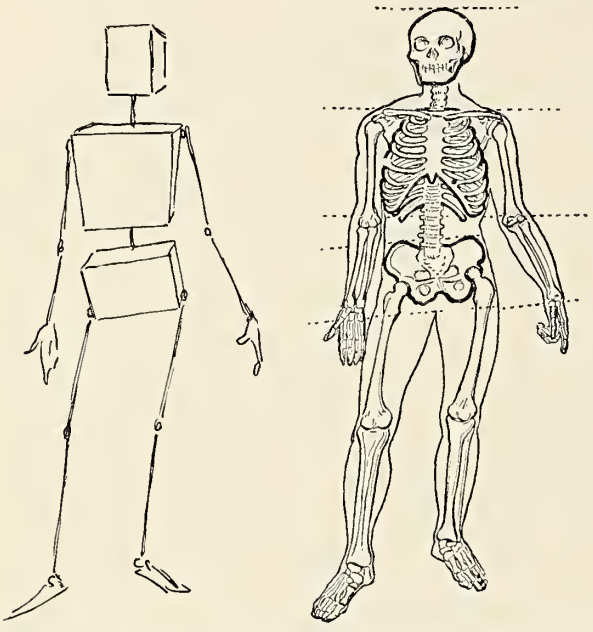
the same distance from your eye. By holding the pencil so that the end comes between your eye and a certain point on whatever you are drawing, you may slide your thumb along it until it marks another point and then, without moving the thumb you may move the pencil around between your eye and your subject, and thus by comparing the distance between these two points with all the parts of whatever you may be trying to draw, you will have a standard of measure by which to prove up its dimensions. In the diagram the points located are the top of the head and the chin, thus giving the length of the head as the standard of measure. This is the usual standard by which to gauge the height of a figure. The height of an ordinary figure is 7½ heads. Half the height of the figure is where the legs join the body, and the upper and lower halves may be divided by lines crossing the chest and at the knees.

Figure drawing is the most interesting branch of art. If you wish to draw a figure in action, you must know not only its outside appearance, but its construction as well. To learn anatomy properly, you should draw from the live model, but at the same time there are certain points that it will be well for you to learn and to remember.

The action of a figure is controlled by the bony framework or the skeleton. No matter how violent the action may be, the legs can only bend at the knee, and the arms at the elbow, wrist and shoulder. No matter how graceful the contours of

the outside surface may be, it is the bony framework underlying this which supports it and governs its movements; so if you make yourself familiar with the position of the principal bones and joints, your work will be much easier when you try to construct figures from imagination.

There are three big forms to keep in mind — the head, chest and hips. These are connected by the spine, and to the



chest and hips the arms and legs are joined. These forms may for purposes of study be imagined as solid, boxlike forms, because, though hollow, they are practically solid in that their shape does not change, no matter how their positions may be altered. If you think of these as solids, you can better imagine the "balance" or "poise" of a figure. For instance, if you stand on one leg, that side of the cube representing the hips will be tilted up, with the other side correspondingly lowered by the bend of the other leg. The chest, meanwhile, will swing in the opposite direction to preserve the equilibrium of the upper part of the figure. By drawing these forms as boxes with rectangular sides, you will be able to show them in their proper perspective and thus be training your mind to *imagine form,* which is really the most important thing in imaginative work, and especially where figures are to express some action that you have previously formed in your mind, for very few models can grasp an idea of a position as clearly as you see it. Make many sketches of these block figures, taking care to have the arms and legs the proper length and jointed at the proper places. Compose pictures, introducing these figures, and show them fighting, skating, running, etc. This will keep up your interest in the work and you will find it to be well worth your while.

(To be continued.)

LECTURES ON PRINTING.

The first of two illustrated lectures for printers, under the auspices of the North End Union School of Printing, Boston, was given at the Union Hall, Boston, on March 26, by Mr. Arthur S. Allen, on "The Printer at the Pan-American Exposition." Mr. Allen, who had charge of the Tympalyn Company's exhibit at Buffalo, has made a careful study of everything in the exhibition which he considered would be of interest and value to the craft, with the purpose of working up this information into a lecture, illustrated with lantern slides.

He began by showing the different typesetting and typecasting machines that are in use, their methods of operation and the particular features of each. New devices, never before exhibited, were shown, also different presses, with some of their attachments and advantages, together with their automatic feeders and folders, all of which were explained.

Three-color printing, which is becoming so popular and is now being attempted by so many printers, was well described. The manner of preparing these plates, the difficulties encountered by the ordinary printer in using them, and the essentials to a good three-color print were explained and illustrated by means of reproductions of an oil painting, a cover-page of *The Ladies' Home Journal* and a colored sketch of the Pan-American tower.

A brief statement was made of the paper industry, and the advance in recent years of the making of cover-papers and the like.

The electograph, a machine for transmitting photographs by electricity, and the acrograph, which is a new method of machine engraving on celluloid, the tool cutting into the celluloid light and shade according to the height and depth of the matrix underneath, were shown. Also title-pages of some of the best books exhibited.

Illustrations of a few of the prominent exhibits were given, such as the big book of the Matthews-Northrup works, showing specimens of their printing; the enormous posters of the Buffalo *Courier's* panorama; the Norwood Press complete printing plant; the big book by Mr. Forman, of Bassett, Hatch & Co., Cleveland, exhibited at the Centennial and again at the Pan-American; the unique exhibit of the Niagara Paper Company; also pictures of the Graphic Arts building and workshop, Horticultural Hall, Towers, Court of Fountains, etc.

So instructive was the lecture and so valuable to the printer who desires to keep informed of the rapid advances which are being made in the mechanics of his craft, that it will not be surprising if Mr. Allen is called upon to repeat this lecture to printers in other cities.

THE SUN — A SERVANT.

There have been many attempts to harness old Sol, to make him work at man's bidding so that his rays, trapped and put to new uses, should take the place of coal or wood as a producer of motive power. Clever minds in all ages have been at work to devise the necessary trap. Several more or less practical machines have resulted, but none so perfect, so full of promise, as the great sun motor now engaged in storing up the sun's heat at the well-known Pasadena ostrich farm, in California. By the sun's heat water is boiled, the steam working a powerful engine, capable of pumping some fourteen hundred gallons of water in a minute. From a distance the California sun-motor looks like a huge open umbrella, inverted, and with a piece sawn off its top. It is balanced on a high, steel framework, and is set at such an angle that it will catch the sunbeams on its 1788 mirrors. Each of these mirrors measures two feet in length and three inches across, and reflects the sunshine onto a long cylinder, corresponding to the handle of the umbrella, which holds about a hundred gallons of water. The boiler is made of steel, covered with a heat-absorbing material.

The hot, persistent California sun that shines almost every day in the year, when reflected from the mirrors onto the boiler, causes such heat that it is possible to obtain 150 pounds of steam pressure in one hour from cold water. When the machine is ready for work — a task for a boy, who has merely to turn a crank until an indicator shows when the sun is truly focused on the mirrors — it will move round so that its face is kept turned to the sun all day, without further manipulation, under the force of an automatic engine. The boiler is automatically supplied with water, a safety valve releasing the steam if the pressure should become too great. All day, every day, from an hour after sunrise to half an hour before sundown, this tireless heat concentrator keeps its shining face turned to the sun, storing up an energy which may be put to almost any use. It works, under the powerful California sun, as well in winter as in summer.—*Pearson's Magazine.*

PARAGON SERIES

ORIGINAL

CAST ON UNIFORM LINE FROM SUPERIOR COPPER-MIXED METAL

30 A 15 a 60 a $2 75 — 6 Point Paragon — Extra L. C. 60 a $1 20

DURING THE CENTURY JUST CLOSED THE PROGRESS
IN THE ARTS OF TYPE-FOUNDING, PRINTING,
Book-binding and kindred trades has been marvelous. Printing, as the term is generally understood, is probably the invention of Johan Gutenberg, of Germany, somewhere in the fifteenth century

24 A 12 A 50 a $2 95 — 8 Point Paragon — Extra L. C. 50 a $1 30

VERY FEW IMPROVEMENTS WERE MADE
IN METHODS AND TOOLS OF PRINTERS DURING
the first three hundred and fifty years of the art. During that whole period each master printer built his own presses and usually cast what type he

20 A 10 A 40 a $3 10 — 10 Point Paragon — Extra L. C. 40 a $1 35

INCREASED DEMAND FOR PRINTED
MATTER OF EVERY DESCRIPTION
relegated old methods to the background, they proving too cumbersome and costly, and hundreds of inventions have been the

18 A 8 A 36 a $3 45 — 12 Point Paragon — Extra L. C. 36 a $1 45

J. GUTENBURG'S HAND-MOLD,
NEVER MATERIALLY ALTERED,
was the only contrivance in which type could be cast, in use up to 1835, when the type-casting machine was

15 A 25 a $3 10 — 14 Point Paragon — Extra L. C. 25 a $1 45

THE FIRST PROCESS IN
every method of printing is
engraving. The impression

12 A 20 a $3 85 — 18 Point Paragon — Extra L. C. 20 a $1 85

PAPER ACCORDING
to Chinese History was
invented in the second

PHOTOGRAPHY FOR AMATEURS

METHODS AND MATERIALS WITH EXAMPLES.

space alloted to each room should be not less than four feet square and as much larger as possible. They should all be in a line if it can be arranged that way, so as to lessen plumbing expenses, and each one should be furnished with an iron or wooden sink, faucets, a wooden grating upon which to rest the developing dish, a shelf above for plate-holders and chemicals, a red lantern and a zinc washing box, in addition to the hard-rubber box containing the "fixing" bath. Perhaps some member may be found who is willing for a small money consideration to look after these baths and renew them each week, or certain members may take it in turn to do so; in any case the expense of the few chemicals needed, of the light for the red lantern, and of the initial construction should easily be paid out of the fee charged for the use of the rooms. An engagement book in which those desiring to use the dark room may enter their names in advance and the hour for which they wish to retain it should hang in a convenient place, as it will save much confusion

The disadvantage of these small rooms is the lack of ventilation, though they appear to be more popular with the camera clubs than with any other sort. A professional photographer's dark room is often very large, with places at which five or six persons can develop. The entrance is usually by a zigzag passageway that effectually shuts out the light and at the same time permits the entrance or exit of a person at any moment without risk of spoiling the plates of others who may be working there. Then there are the "dry" dark rooms which contain merely a shelf at which plate-holders may be refilled.

The lantern is a feature of the dark room which requires particular care. If electric bulbs are used they should be put within an iron or wooden box fitted with properly tested sheets of orange or ruby glass just as for a kerosene lamp or gas-light, though if the construction of the room permits it the lantern box is better dis-

Barnhart Bros. & Spindler

Anti-Trust Type-Founders

183 to 187 Monroe Street, Chicago, Illinois, U. S. A

Kept in stock and for sale by Great Western Type Foundry, Kansas City, Mo.; Great Western Type Foundry, Omaha, Neb.; St. Louis Printers Supply Co., St. Louis, Mo.; Minnesota Type Foundry Company, St. Paul, Minn.; Southern Printers Supply Co., Washington, D. C.; The Southwest Printers Supply, Los Angeles, Cal.; Pacific Printers Supply House, Seattle, Wash.; E. C. Palmer & Co., Ltd., New Orleans, La.; F. Wesel Manufacturing Co., New York, N. Y.; R. W. Hartnett, Philadelphia, Pa.; Miller & Richard, Toronto, Ontario.

POINT LINE
POINT SET
POINT BODY

PLATE GOTHIC

PATENT PENDING

6 Point Plate Gothic No. 1 25A $1 00

ADVERTISEMENTS MAY GENERALLY BE MOST EFFECTUALLY DISPLAYED BY STUDYING EFFECTIVE SIMPLICITY HAVE SUFFICIENT WHITE SPACE AND IF THE READING MATTER

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6 Point Plate Gothic No. 2 20A $1 00

INCLINES TO CROWDING THE ADVERTISEMENT SOMEWHAT PUT LARGEST PORTION IN SMALL TYPE FORMING A BLOCK THUS ACQUIRING ADEQUATE

6 Point Plate Gothic No. 3 20A $1 00

SPACE TO ATTRACTIVELY DISPLAY THE VITAL PORTIONS OF THE MATTER CONTRACT SIGNED FOR 3 COLUMN AD WEEKLY

6 Point Plate Gothic No. 4 16A $1 00

ADVERTISE WHEN BUSINESS IS DULL REMARKED THE 2 SUCCESSFUL MERCHANTS TO THEIR COMPETITORS

8 Point Plate Gothic No. 5 16A $1 15

PRINTERS CAN APPLY THIS ADVICE CHEAPER THAN ANYBODY ELSE WITH 5 IDLE PRESSES

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BORDERS ENHANCE ATTRACTIVENESS PLAIN AND UNIQUE 12 POINT DESIGNS

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JUDICIOUS USERS OF PRINTERS INK 38 WRITERS OF ADVERTISEMENTS

12 Point Plate Gothic No. 8 12A $1 50

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12 Point Plate Gothic No. 9 12A $1 55

28 PAPER WAREHOUSES

14 Point Plate Gothic 10A $1 65

EMPLOY 9 SALESMEN

18 Point Plate Gothic 8A $2 00

TO INTRODUCE 36

24 Point Plate Gothic 6A $2 50

FINE WORKS 3

POINT SET POINT LINE POINT BODY

HHHHHHHHHHHHHHHHHHHHH

SPECIAL CHARACTERS CONTAINED IN FONTS

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©
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POINT LINE
POINT SET
POINT BODY



BARNHART BROS. & SPINDLER

183, 185, 187
MONROE STREET
CHICAGO

SUPERIOR COPPER-MIXED TYPE KEPT IN STOCK AND FOR SALE BY
ALL BRANCHES AND DEALERS

CHICAGO 190

M

TO ANDREW CLAY DENNISON, DR.

TERMS: CASH ON OR BEFORE THE 15TH OF THE MONTH FOLLOWING SALE

THE PRACTICAL GARDENER AND
FLORIST

CONSERVATORIES: EVERGREEN ROAD, SPRINGLER TOWNSHIP, AND SMOKY ISLAND

SPRING ANNOUNCEMENT

R. C. HENDERSON & CO.

324 MADISON AVENUE

WE INVITE YOU TO INSPECT AN UNUSUALLY FINE SELECTION OF IMPORTED NOVELTIES IN LEATHER, BRONZE, WOOD AND ENAMEL WARE, FINE WRITING PAPERS, DINNER AND MENU CARDS, ETC. A REPRESENTATIVE OF OUR RETAIL STATIONERY DEPARTMENT HAS JUST RETURNED FROM THE GREAT EUROPEAN CITIES, WHERE HE HAS SECURED MANY EXQUISITE AND EXCLUSIVE ARTICLES PARTICULARLY ADAPTED TO FASTIDIOUS BUYERS.

AN INSPECTION OF THIS LARGE ASSORTMENT WILL CONVINCE YOU THAT OUR LINE IS ALL WE CLAIM FOR IT, AND THAT ANY ARTICLE YOU SELECT WILL PROVE SATISFACTORY.

STATIONERY DEPARTMENT

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REPRESENTING
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CARLISLE R. HAMPTON

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SPECIAL AGENT
WESTERN INSURANCE CO. OF QUEBEC
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CHICAGO

Mr. and Mrs. William Stevenson
request the honor of your presence
at the marriage of their daughter
Elizabeth Frances
to
Mr. Archibald McDonough
Thursday evening, September the third
nineteen hundred and two
at eight o'clock

146 Fulton Street

Miss Ella Mel

258 Davis Court

Miss Dora Ellis

Plate Text No. 2

8 Point Plate Text No. 2
10 A 30 a $2 20 Extra L. C. 30 a $1 20

The Real Charm of a College Room
Lies not in its looks nor in its Location 6

10 Point Plate Text No. 2
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The Chief Point of Interest is
Not in the 5 Rooms or Dormitories

12 Point Plate Text No. 2
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Great Care Was Taken to
Assist 16 Inmates to Comfort

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Studies of 8 Young Cadets

18 Point Plate Text No. 2
6 A 16 a $2 80 Extra L. C. 16 a $1 50

Soldiers New Home
Occupied by 34 Members

Manufactured by
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We desire to make very prominent
the fact that our Stationery and Printing Dept.
executes work of the highest possible standard in
Visiting Cards, Wedding Invitations, Announcements, etc.
and in much less time than is usually required for
work of this high character. We will be pleased
to furnish estimates and specimens.

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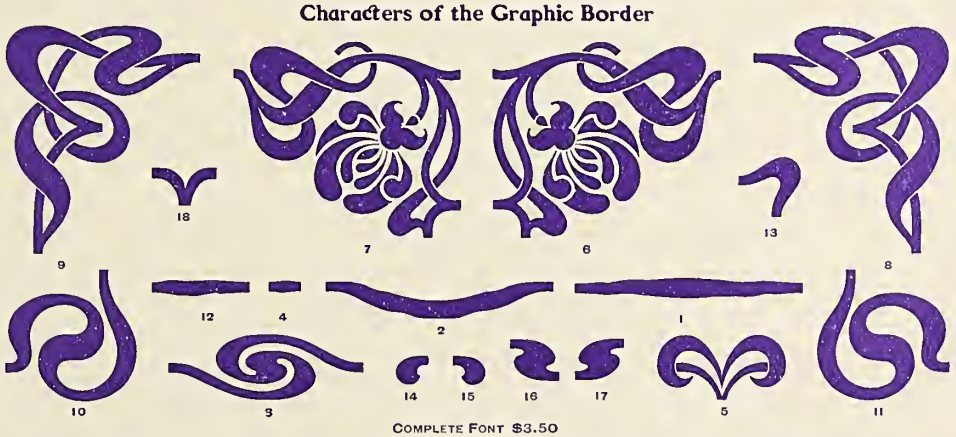
The Graphic Border

D

The Latest Stroke

Of our artist penman, as applied to border designs, is conceded to be a graceful, virile and effective one. It is here embodied in perfectly finished metal types, the characters being cast on multiples of 12-point, and so made as to be capable of a multitude of variations, giving unique and stylish effects, either plain or in tints

Characters of the Graphic Border



COMPLETE FONT $3.50

American Type Founders Co.

Salesrooms in Leading American Cities

GRAPHIC BORDER IS PATENT APPLIED FOR IN UNITED STATES AND REGISTERED IN ENGLAND

Old English Borders

A

12 Point No. 21 — 36 inches $1.50

Specimens of Fifteen Additional Designs of Old English Borders

6 Point No. 26. 54 inches $1.50

The favor with which the Old English Borders shown last month were received has induced us to select several additional designs, as exhibited on the two pages herewith. The practical utility of these Borders will be at once apparent, both for the variety in shapes and weights and the simplicity of their make-up. They present in the nicely finished manner of modern typefounding some of the most interesting decorative features which gave distinction to the best work of the old-time printers. The Borders are cast on point bodies and sets, can be used in connection with many styles of types, and consisting of but few characters they are especially adapted for quick handling

Old English Borders are in stock and for sale at all salesrooms of the American Type Founders Company

12 Point Old English Border No. 22. 36 inches $1.50

Old English Border

8 Point No. 23 50 inches $1.50

Old English Border

6 Point No. 25 54 inches $1.50

American Type Founders Company

8 Point Old English Border No. 24. 50 inches $1.50

18 Point Old English Border No. 27. 30 inches $1.50

Old English Borders

A

12 POINT NO. 28 — 36 INCHES $1.50

12 POINT NO. 29 — 36 INCHES $1.50

Showing several styles of the Old English Borders supplementary to those shown last month, the series presenting many of the decorative features that gave distinction to the best work of the old-time printers

6 POINT NO. 32. 54 INCHES $1.50

This Company is a continuous producer of **Borders** and Types, leading the fashion for the printer

6 POINT NO. 31. 54 INCHES $1.50

The Old English Borders are made on American point bodies and sets, and consisting of but few characters they are quickly handled. The Old English Borders are patent applied for in the United States and registered in England

6 POINT NO. 34. 54 INCHES $1.50

This Company is the originating producer of **Novelties** and things for making up-to-date typography

6 POINT NO. 33. 54 INCHES $1.50

SHOWING THE 6 POINT NO. 34 IN DOUBLE LINES

American Type Founders Co.

Maker of the Best Things in Types and Borders

6 POINT OLD ENGLISH BORDER NO. 35. 54 INCHES $1.50

12 POINT OLD ENGLISH BORDER NO. 30. 36 INCHES $1.50

The Stylus Border

Border Beauties

Exhibiting Some Specimens of the Latest Ideas for Securing Artistic Printed Effects

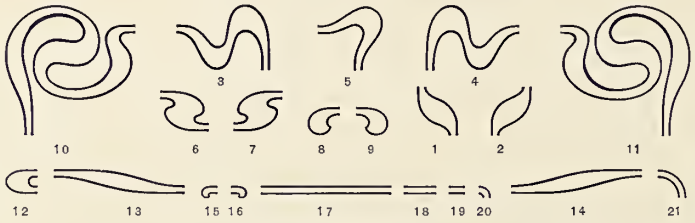
The possibilities of the Stylus Border for original and artistic effects are practically limitless. The general style of the design is refreshing and decidedly up-to-date, while the different sizes and forms of the characters and their arrangement on the type bodies permits of a variety of

Highly Effective Combinations

limited only by the ingenuity and artistic capabilities of the compositor. All characters are cast on point bodies and line perfectly in any combination by using our 6 and 12 point quads. The Stylus Border, like all our modern border productions, is made with ew to quick justification

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Characters of the Stylus Border



COMPLETE FONT $3.50

American Type Founders Company

Maker of the Best Things for the Printer

STYLUS BORDER IS PATENT APPLIED FOR IN UNITED STATES AND REGISTERED IN ENGLAND

Another Popular Design

THE PONTIAC SERIES

36 POINT 5 A $1 65 8 a $1 60 $3 25

HEROIC LEADERS WANTED

Crying Evils of the Day will be discussed everywhere 8

42 POINT 4 A $1 90 7 a $1 85 $3 75

PLEASING SERENADES

Guitar and Mandolin in Harmonious melodies 6

30 POINT 6 A $1 55 9 a $1 45 $3 00

TEMPTING MILLINERY DISPLAY

Charming Array to suit Feminine Tastes and Masculine Purses 32

12 POINT 18 A $1 05 36 a $1 20 $2 25

MINERS ACCEPT THE TERMS OFFERED

At a rousing mass meeting held in the Grand Opera House to-day a settlement in favor of the striking miners was not effected without stiff opposition 7385

8 POINT 24 A $0 85 48 a $1 15 $2 00

ELEVEN KILLED BY THE BURSTING OF A SEVEN-INCH GUN

ONE of the British first-class battleships which arrived at Queenstown to-day reports a disastrous accident during gun practice off Bremerhaven yesterday afternoon. While the crew was standing behind a seven-inch barbette gun the breech burst. Two lieutenants and nine members of the crew were killed and eight others injured 214680

10 POINT 20 A $0 90 40 a $1 10 $2 00

BELGIAN DEPUTIES TALK OF CIVIL WARFARE

The day has passed without disturbances, but a considerable number of strikers are quietly lounging about the city. One of the Liberal members of the Chamber of Deputies said he repudiated violence, but that civil war 52807

6 POINT 28 A $0 75 56 a $1 00 $1 75

COURTS-MARTIAL FOLLOW CHARGES OF CRUEL TORTURE IN THE ARMY

THE President and Secretary of War have determined upon rigid and exhaustive investigation of all charges of cruelty in the army now in the field and have directed that courts-martial shall be held where there is the slightest foundation for accusations made against officers or privates This action was taken after a thorough discussion of the whole subject at the Cabinet meeting this afternoon when the President expressed himself very strongly against the use of unnecessarily harsh measures by army officers and urged upon the Secretary of War 3579

AMERICAN TYPE FOUNDERS CO.

Furnish Everything for a Modern Printing Office

Review of Specimens Received

BY ALFRED PYE.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THE Stanley-Taylor Company, San Francisco, is still sending out attractive monthly blotters, the designs on which are very unique and artistic.

MARSH & GRANT COMPANY, Chicago.—A neat calendar announcement printed in color, which ought to prove a trade-bringer in the artistic line of letterpress printing.

NOLAN BROTHERS, Brooklyn, New York.—The booklet, "From an Up-to-Date Store," is a good piece of artistic composition, but we think the presswork could be improved upon.

"LA COIFFEURE" is the title of a pamphlet devoted to the toilet, published by the Binder Company, Philadelphia. It is intended to advertise the toilet preparations of the company, and is a neatly printed publication.

A CATALOGUE of guns and ammunition, sold by the William H. Hoegee Company, Los Angeles, California, has been received from V. H. Peck, the compiler. It is a creditable piece of work. It bears the imprint of Kingsley, Barnes & Neuner Company.

FROM the Review Printing House, Bridgeway, Ontario, we are in receipt of a program of a masquerade ball given by the Young Men's Social Club of that city. It is a neat piece of composition and presswork, the front cover being illustrated with the outline figure of a drum-major printed in silver on a red rough stock.

A SERIES of medical ads., prepared by Calkins & Holden, of New York city, are gotten up in a style that will no doubt attract attention. Each ad. is illustrated with a sketch depicting the subject matter of the letterpress on the ad., the sketches being drawn in a forceful manner. Calkins & Holden's work should be fruitful in results.

THE A. D. Farmer & Son Company has printed an excellent specimen book of the Chatham Old Style series of type, showing sizes from 6-point to 72-point, printed in black and red on heavy enameled stock in folder form, enclosed in cover of brown Princess stock printed in gold. Printers should send for a copy of this work, which will prove of interest to them.

THE passenger department of the Pennsylvania Railroad has sent out a souvenir of the visit of Prince Henry of Prussia, in the form of a pamphlet giving itinerary of the trip over that road and other information in reference to the entire tour of the Prince. It is from the press of Allen, Lane & Scott, and an excellent piece of work from a typographic standpoint.

A NEAT booklet is issued by H. B. Rouse & Co., Chicago, with the enticing title, "Profit Producing Tools for Printers." It is descriptive of the labor-saving appliances manufactured by this firm for helping printers to save money, and is a good sample of neat typography. Printers interested in economical problems should send for a copy of this booklet.

REDFIELD BROTHERS, New York, have sent out some unique circulars relating to the *Outing* magazine. They are gotten up in "ye strictly olde style method of doinge pryntinge," with deckle-edge stock of tinted hues, and illuminated initials, printed separately and attached to the circulars with a little mucilage at the top, letting the balance of the initial hang free. Design, workmanship and finish are excellent in every respect.

SID SIMPSON, Toronto, Canada, one of the most energetic agents for THE INLAND PRINTER, takes so much interest in his work that he has issued a handsome calendar, which is being distributed in the different offices in his city. The calendar pad is attached to a dark green mounting board, on which a design in gold is printed. At the top is Mr. Simpson's card printed on a gray stock. It is an attractive way of advertising and ought to influence sales.

"PICTURESQUE SEATTLE" is a pamphlet of sixty-four pages and cover, published by A. D. Eshelman, Seattle, Washington. It is a collection of poems on the beauties of Seattle and the scenes in its vicinity, comprising among others, "The State of Washington," "Seattle," "The Burst of Morn on Puget Sound," "An Apostrophe to Mount Rainier," "To a Washington Forest," etc., all written in a most inspiring strain and illustrated with half-tone views of the scenery and subjects treated upon. The work is an excellent piece of typography, the engravings are good, and the work is gotten up in a most attractive manner. Presswork is above criticism.

A PROGRAM of the Riding and Driving Club, of Brooklyn, New York, is a very good piece of color-printing. The cover is of very dark gray stock on which is printed in gold, red and pale blue the announcement, embellished with a picture of a female bareback rider and a clown, printed in gold, black, pink and pale blue. The work is artistically designed and admirably executed, and is a product of the Miller Press, Lafayette place, New York city.

THE "Galley Slaves" sometimes take a day off, as is evidenced by a program of the "annual stag" of that ilk from the book and law department of R. G. McLean's establishment in Toronto, Canada, on the occasion of the third annual dinner and sleighride on February 7, 1902. The program of the event is a good piece of typography and presswork in three colors and gold, embossed, printed on a card shaped to stand on the table in the form of "gates ajar."

R. S. PECK & Co., Hartford, Connecticut, have sent us a portfolio of their work — samples of commercial, professional, society and advertising printing — all of the very best quality. Composition is neat and attractive, engraving and embossing most artistic, presswork very fine. The samples were enclosed in a wrapper of dark green cover-stock on which was printed in gold: "We do it all! We do it well." There is no question about the work being done *well*.

A PACKAGE of printing from the Lambert-Deacon-Hull Printing Company, St. Louis, Missouri, shows artistic taste in designing, mechanical excellence in execution, in engraving, composition and presswork. The Burlington folder and the Fergusson-McKinney catalogue are good specimens of high-grade printing. The "cover suggestion" is a good one; we think the specimen printed in white ink is the best. All the specimens are of excellent quality and beyond criticism.

C. EUGENE WELLS, Reading, Pennsylvania, has prepared a booklet of "Typographical Specimens," which will prove helpful to beginners in typography. Numerous specimens of letter-heads, business cards, envelope corner cards, programs, etc., are shown, in styles that most ordinary printing-offices could duplicate. The work is not advertised for sale, but Mr. Wells will doubtless be willing to furnish copies to any who may be interested enough to address him in relation thereto.



J. E. BARNES.

Superintendent, Westbourne Printing Works, Bournemouth, W., London, England.

Mr. Barnes is a great admirer of THE INLAND PRINTER, and believes in American methods and American type and machinery.

A NUMBER of specimens of jobwork from the office of the Sleepy Eye (Minn.) *Dispatch* are of such excellent quality that we would advocate a campaign to change the name of the locality to "Open Eye," instead of Sleepy Eye. The quality of the work is evidence enough that the ruling spirits of the job office are wide-awake in both the composing and press departments, and use up-to-date materials and ideas in planning and carrying into execution the work undertaken by them.

C. B. COTTRELL & SONS COMPANY has been sending out a sample sheet of three-color work, being the pages from the book "Perfection in Three Colors" issued by the Electro-Tint Engraving Company, of Philadelphia. We understand that the work was executed entirely on second-hand Cottrell presses. If such work as this can be done on a second-hand press, people begin to wonder what a new machine could do. Edward Stern & Company, the printers, as well as the makers of the presses, are to be congratulated.

THE Britton Printing Company, Cleveland, Ohio, has designed and printed for the Warren Paint Company a most amusing, artistic and

instructive booklet, that should prove to be a great business getter for the paint company. A story is told in verse and illustrated with sketchy features relating the good qualities of the products of the paint company, in such an interesting manner that it can not fail to arrest the attention of all who read the brochure. Engraving, composition and presswork are all of excellent quality.

Two attractive booklets come from H. C. Hansen, the typefounder, Boston, one presenting the Viking and Viking Italic, the other the Buffalo and Buffalo Outline series. Each of the pamphlets shows the use of the type when arranged in different ways and printed in two colors. The Viking is a light-faced letter, well suited for circular and general job use, and is made in eleven sizes. The italic for the series is made in seven sizes. The Buffalo series is well known. Both of these letters are provided with accents. These pamphlets will be sent to any printers who desire them.

A PAMPHLET with the title "Winter Scenes in and about Los Angeles" has been prepared and issued by the Herald Company, Los Angeles, California. It is a work of forty-eight pages, 9½ by 12½ inches, printed on fine white enameled stock. The engravings are from photographs of scenes in and around Los Angeles, taken during the winter season, showing that flowers and not snowstorms prevail in that region in the winter months. The engravings are of excellent quality and have been well treated by the pressman. From front to back cover the work is a fine sample of artistic typography.

MAGIC printing-ink is the latest novelty offered to printers and publishers by the Queen City Printing Ink Company, of Cincinnati. It is not only useful for advertisements in the form of circulars, cards, etc., but can be used effectively by newspapers for their Sunday editions. Portions of the advertisements or cuts are printed in black, and the balance in the magic ink. The latter is not discernible until a lead pencil point is rubbed across the surface of the advertisement, when the portion printed in the magic ink appears with wonderful clearness. Printers can see samples of this by writing to the company.

F. BODINE BARRETT, with Alfred M. Slocum Company, Philadelphia, Pennsylvania — The samples you submit are deserving of only one kind of criticism — that they are most artistic in design and execution. Your compositors and pressmen must be very highly educated in their respective lines to produce such excellent results. If you will send us a print in solid black on white stock of the Alfred M. Slocum letter-head and the Pressed Steel Car Company cover we will be pleased to reproduce them. Most of the samples of your work are in colored inks, which are difficult and in some cases impossible to reproduce.

E. G. BATES, Albert Lea, Minnesota, has issued a booklet entitled "Modern Printing," containing thirty leaves, each with a different design in rule and type, all in up-to-date style. The cover is a rulework design in black and silver, printed on green stock. There is a finish about the joints on the rulework which is most pleasing to note. A feature of the book is a business card set in six different styles by as many different compositors. In each instance the treatment is most artistic. Presswork on the book is of most excellent quality. Your letterhead and envelope card are artistic in design and selection of colors, and very neat in execution. They would attract attention anywhere.

"HELLO! LITTLE PEOPLE!" is the title of a booklet sent out by the Empire Milling Company, of San Francisco, California, in which are a number of sketches after the style of "The House That Jack Built," describing and illustrating the process from the planting of the seed to the retailing of the finished product for the breakfast table. This will no doubt prove an attractive and profitable form of advertisement. The pages are interleaved with tissue so that the little ones may trace over with pencil the outlines of the sketches on the printed page. The booklet is issued from the office of F. J. Cooper, 36 Geary street, San Francisco.

WE have just received from Williams & Wilkins Company, Baltimore, Maryland, a wall calendar for 1902, the background of which is a very artistic design entitled "Ye Careful Printers," representing the employer and workman critically examining the product of their press. The calendar portion is printed in bold black figures on pure white paper, each month being finished off with a quotation from one of the most famous authors. An announcement accompanying the calendar states that "The recent strike prevented the issue of this calendar at the first of the year . . . hence the delay in presentation of this greeting." It is a piece of work of which the Williams & Wilkins Company may well feel proud.



Photo by Percy Lund.

THE ARTIST AFIELD.

A HANDSOMELY printed pamphlet of forty-eight pages, about 7 by 9 inches in size, is sent out from the printing department of the Marshall-Wells Hardware Company, Duluth, Minnesota. It is entitled, "Where Rails and Water Meet," and is a description of the offices, warehouses, storerooms, etc., of the company as viewed through the camera. The half-tones, which are of excellent quality, are printed in black, and the letterpress in brown ink, run over the vignetting of the half-tones. The cover-design is most artistic and is printed in black, light blue and old gold on a deep gray stock, and shows an ocean greyhound plowing the main at night, and a time-annihilating express train of the up-to-date class, encircled with a scroll design of dolphins, Neptune's trident and a block signal. The work throughout is of a quality that is above criticism.

THE Northern Pacific Railroad has issued the 1902 edition of "Wonderland," descriptive of the scenery through which its line passes from the Central States to the Western coast. Numberless scenes are shown with the aid of the camera, and the descriptive letterpress is most entertaining to the reader. A trip of from two to three thousand miles through such entrancing scenery can not but be captivating to the senses.

The cover-design and chapter headings were molded by Alfred Lentz, of New York, and are veritable works of art. The half-tones include views of the wonderful Yellowstone Park, the geysers, canyons, wild animals, Indians, Puget Sound and Alaska. This beautiful work may be obtained by addressing Charles S. Fee, general passenger and ticket agent, St. Paul, Minnesota, enclosing the sum of 6 cents for each copy. The book is printed by the well-known house of Rand-McNally Company, Chicago, Illinois, and is a fine specimen of up-to-date letterpress printing.

James B. Mabry, with the *Times-Herald,* Waco, Texas, has carried out an original idea with regard to a calendar. On a rough sage-green card 6 by 9 inches in size he prints in gold a horseshoe encircling a lucky star, above which are the words "Footprints on the Sands of Time." On the left is a wreath printed in gold encircling portrait of himself and wife with date 1900 beneath; on the right another wreath encircling a portrait of their baby, with date beneath, 1901. In the center is a miniature calendar pad, 1 by 1⅛ inches, above which is printed this couplet:

"Here's luck to you
Through nineteen-two."

Mr. Mabry calls himself the "Crank-Photakist," but we think he is anything but a "crank," as his work shows skill of an exceptional quality. He is also a printer of no mean ability. We have no hesitation in saying that the calendar will prove a "taking" advertisement.



A SPANISH PLAYING-CARD.

The above design is supposed to be intended for printing the back of a Spanish playing-card. The cut was sent by a friend in Havana, Cuba, to Messrs. Brown & Whitaker, printers, of Hamilton, Ohio, and is made of little pieces of steel set in a base of zinc or some hard metal, and then attached to a solid metal base. The rules are so clear cut that one would imagine the plate was intended for gold stamping, or some very heavy work of that character.

A CHRISTMAS GIFT THAT IS ALWAYS WELCOME.

Enclosed please find money-order for $2.50, for which send me The Inland Printer for another year. Permit me also to make a suggestion: Christmas comes but once a year, and the Christmas of 1902 is a long way off. But when it does come around again, can't you induce some of the philanthropic employers who are readers of your admirable journal to send in a year's subscription to The Inland Printer for those of their employes who are unable, or think they are, to subscribe of their own accord. I know that quite a number of employing printers make a practice of remembering their employes on that festal occasion, and I think that money spent according to the above suggestion would be like casting bread upon the waters. Employer and employe would alike be benefited. After being a reader of The Inland Printer for a number of years I fail to see what excuse an employe could offer for not reading so admirable an instructor in all things typographic.—*J. E. Gapp, Easton, Pennsylvania.*

Books and Periodicals

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

The March edition of *Our Companion,* published by the Cincinnati House of Refuge, contains an article about the printing department of that institution, from the *Commercial Tribune* of Cincinnati, illustrated with half-tones of the different departments.

Book Plates is the title of a new publication, issued by the Book Plate Printers, Marquette building, Chicago, the first number having made its appearance in February. The intention is to issue it six times a year. A number of very interesting examples of book-plates are shown. Clarence C. Marder is responsible for the arrangement and taste displayed in getting out this number.

"The Book Illustrators of Japan," by Williard M. Wood, appears in the Easter (April) number of the *Overland Monthly,* and throws a new light on the makers of Japanese prints and the conditions under which they worked. Many of the masters who have created the prints so valued by modern collectors drew their originals as illustrations to Japanese novels. The article shows reproductions from some of the most famous prints.

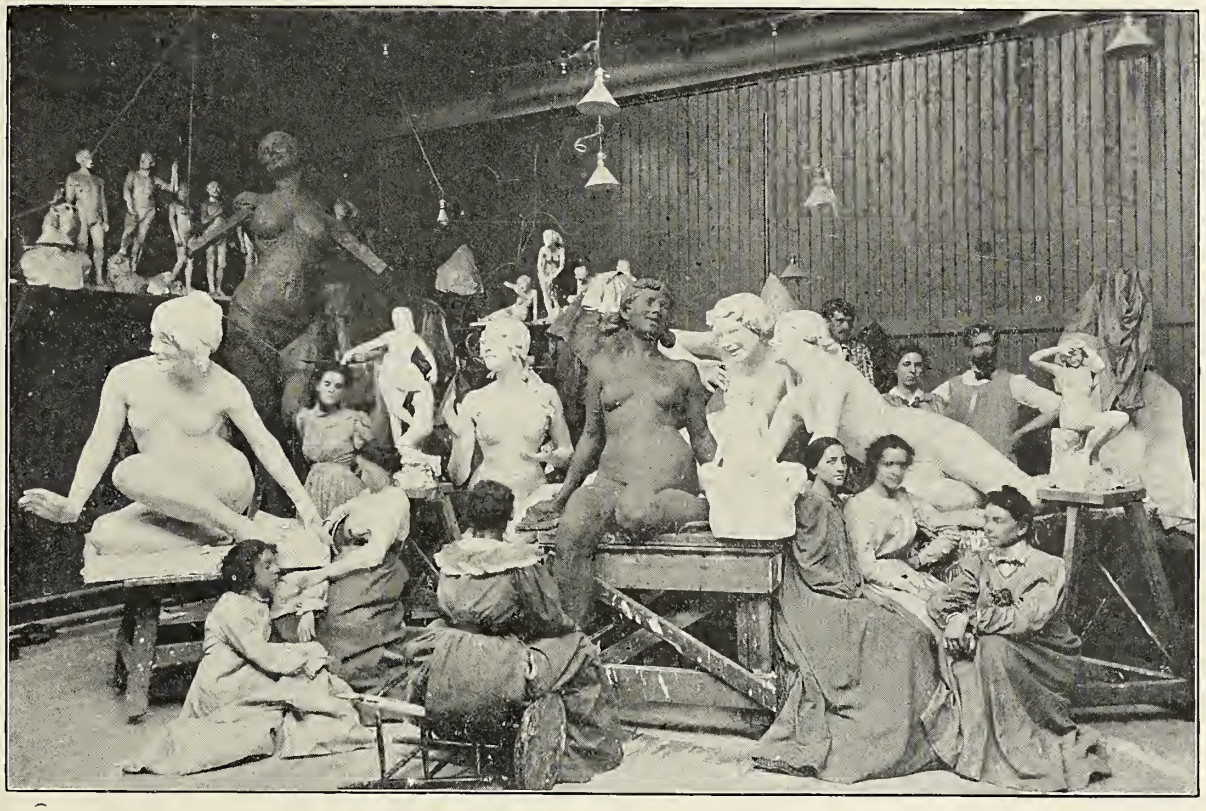
The "American Newspaper Annual," published by N. W. Ayer & Son, Philadelphia, is a carefully compiled and well-printed book of some sixteen hundred pages. The arrangement of the list of papers enables one to obtain just the information desired in the quickest possible time. Newspapers are catalogued according to States, and are also arranged in another part of the work by counties. A complete list of religious, agricultural and class publications is given, as well as publications in foreign languages, and a list of press and editorial associations. The maps of the different States in colors add very materially to the value of the work.

William Bancroft, the publisher of *Outing,* seems to be inaugurating quite a campaign of advertising for his publication. These are in the form of circulars printed on deckle-edged paper, with handsome initial in colors attached to the first page. *Outing* has greatly improved of late, not only in typographical appearance, but in an editorial and business way, and is coming rapidly to the front. The aggressive plan of advertising now being adopted can not fail to increase the prestige of the magazine among advertisers and subscribers. We understand that Redfield Brothers are now doing the printing, and this accounts for the excellence of its typography.

The first number of *Mahin's Magazine,* a publication devoted to advertising interests, made its appearance in April. It is to be a monthly journal, and proposes to give attention to the special field of bringing the truths of psychology and advertising into closer harmony. Among the leading articles is one entitled, "Association of Ideas," the first of a series of twelve papers on psychological topics, by Walter Dill Scott, of the Northwestern University. "Advertising as a Selling Force," a lecture delivered by Thomas Balmer, also finds a place in this issue. The number contains several other articles of interest and value. It is well printed, and from the present outlook will find a place with other publications in the adver-

tising line, which it is not trying in any manner to supplant. The subscription price is $1 per year. John Lee Mahin, 200 Monroe street, Chicago, is the editor.

Pèl and Ploma is the title of an artistic and literary magazine published monthly at Barcelona, Spain. In make-up and general appearance it is somewhat on the order of the German publication *Jugend,* though the subject-matter of both text and illustrations is confined more closely to matters of art than to the consideration of political and general topics, as in its German prototype. The works of several Spanish artists unfamiliar to American readers appear in its pages, notably landscapes by Joaquin Mirs, portraits in charcoal by R. Casas, and character studies in pencil by I. Nonell, the latter suggesting by his choice of subjects — street types, beggars, etc. — the work of the Frenchmen, Steinlen and Raffaelli, though his treatment and grasp of character more resembles the great Spaniard, Goya. The colorwork and printing of the magazine are excellent.



IN THE SCULPTURE CLASS ROOMS, ART INSTITUTE, CHICAGO.

From Sweden comes a unique volume of information relating to the graphic arts. It is called a "Printing Calendar," and covers the progress of printing in Scandanavian countries during the last two years. The compiler, Mr. Wald Zachrison, was the organizer of the Swedish book exhibit in Gothenburg, 1900. The "calendar" is replete with articles on designing of type faces, ornaments, and artistic effects in printing and jobwork. Bookbinding has not been neglected, and both practical and decorative bindings are thoroughly discussed. It contains specimens in all branches with which it deals. An extract from the preface would probably not be amiss to American readers: "We may well be anxious about the education of the next generation. Competition grows ever stronger; machinery becomes more complicated; electricity is making inroads in this as well as other industries; chemistry, too, is becoming a formidable agent, the ever-increasing qualities and colors in paper and inks requiring judgment of an artistic order to match them in an effective way. From all this it will be seen that the coming printer will need excellent theoretical and practical training in the 'battle for existence.'"

THE SOAP BRAND RECORD AND TRADE-MARK MANUAL. By Leebert Lloyd Lamborn, B.S., B.S. Published by Charles S. Berriman, 108 Fulton street, New York. Price, $5.

During the past year we have had much to say about copyrights, because they are so intimately connected with the printing craft, but closely related is the matter of trade-marks, upon which, it must be confessed, very erroneous and vague ideas are current, and we commend this volume as one that has been much needed by every one interested in proprietary goods, of whatsoever kind. Reliable information upon the subject has been very difficult to obtain, and if acquired from consultation with a specialist the amount contained in this work would cost many, very many times its price. The title of the book, however, we think is a little misleading, and would have been better by a little transposition. It is really a "Trade-mark Manual," and valuable at that, while the "Soap Brand Record" is purely supplementary.

THE EDUCATION OF A JOURNALIST.

"As a kind of education for a journalist, I think he will spend his time most profitably in the study of history, of continental languages, and of the masters of style in his own tongue," says Mr. T. P. O'Connor, in a recent issue of *Pearson's Magazine.* "I regard time spent by anybody who does not intend to be a professional scholar over Latin and Greek, as sheer waste. It does not do a young man any harm to go through a university; but I can not say that I think it does him so very much good; though, after all, there is no university for one who has to make his living so good as the University of Life. But, on the other hand, unless a young man devote some years of his life to learning, it is possible that he will never get the habit of reading at all, and without good reading it is difficult for a man to rise to good writing. The two most read, and, in the true sense, most scholarly men I ever met in my life, are Justin McCarthy and the late George

Augustus Sala, and neither the one nor the other ever went to a university. The one began earning his living when he was fourteen as a reporter; the other started even at an earlier age, for, I think, he was a call-boy or scene painter at a theater as a start in life. And when you put these men by the side of a university man, and even a university man of a high degree, you saw how ignorant was the university man and how learned the two who had never heard a university lecture. But then these are two exceptional men, and, whatever had been their lives, would have been great readers. But to most men reading — especially with the serious purpose of acquiring knowledge — is an art to be taught, and taught under the compulsion of competition and a master, and all the rest of the machinery of a scholastic establishment. I attach, as will be seen, great importance to reading as a training for the journalist. When I omit Latin and Greek from the journalist's curriculum it is not that I do not think that the study of great literary models will not be most useful; but there are literary models in our own tongue, and if a student is to read them all he will find that several years will not be too many for the work. For journalists I especially recommend Macaulay, J. R. Green, De Quincey, Newman and Kipling. This is, of course, not an exhaustive list, but these are the kind of authors a journalist ought to study. In French a course of Balzac is very useful."

A POEM WITH A POINT.

The following verses, the author of which is Mr. Daniel Baker, were recited at the dinner of the Philadelphia Franklin Club recently:

"In days of old
When printers bold
Like barons held their sway,
A printer bold,
In search of gold,
‖Sang merrily this lay:‖
My plant is large and true,
My type the best that's cast,
And all my hands so quick and true
That none with them compare;

So what care I for prices high,
I'll work for naught or die;
So what care I for profit high,
I'll work for fame or die.

"So this brave wight,
With visions bright,
Went gaily to the fray.
He worked by night,
Till broad daylight,
For things just came his way:
The work all came his way.
The noisy pressroom din
Was music sweet to him;
As in his office bare and dim
He looked for profit there.

So what cared he for prices high,
He'd work for naught or die;
So what cared he for profits high,
He'd work for naught and die.

"His price so low
Made profits go
And credit melt away.
For want of gold
The plant was sold,
While buyers sang this lay,
The buyers sang this lay:
His plant so large is worn,
His type and workmen gone;
Yet ere he died he feebly cried,
I've kept the vow I've sworn.

So what care I for prices high,
I've worked for fame and gotten naught,
I've worked for naught,
For naught, for naught, I die."

SYSTEM OF ELECTRIC DRIVE FOR LARGE NEWSPAPER PRESSES.

BY H. H. CUTLER.

IN adapting electric motors for driving large newspaper presses it is necessary to provide for many requirements peculiar to newspaper work. These requirements may be enumerated briefly as follows:

First. To prevent tearing the paper, the press must be started and accelerated with extreme smoothness.

Second. For threading in the paper, the press must be operated at an exceedingly steady, slow speed, not exceeding one-twentieth the normal speed used for printing.

Third. For attaching the stereotype plates to the rolls, the press must be turned over a very small fraction of one revolution and then stopped in exactly the proper place.

Fourth. Arrangements are necessary for quickly and positively stopping the press in case the paper breaks or the folder clogs, or anything else occurs which necessitates a quick stop.

Fifth. For printing different qualities of paper and for using different kinds of ink it is necessary to operate the press at speeds corresponding therewith over a wide range. In color-printing, for example, a speed approximating one-half of full speed is frequently found advisable.

Sixth. In order to make it safe for the operators while making ready, it is advisable to provide means under their control which will absolutely prevent the press from being started while they are at work upon it.

The above requirements can, at the best, be only partially filled by any method which does not employ the electric drive, and many of the electrical methods in use to-day also fall far short of filling these very essential conditions.

At least one printing-press manufacturer, however, has been furnishing for a great many years presses equipped with a mechanical slow-motion device, which device is of especial interest in this connection, as it has been utilized in adapting the particular system of electric drive described in this article.

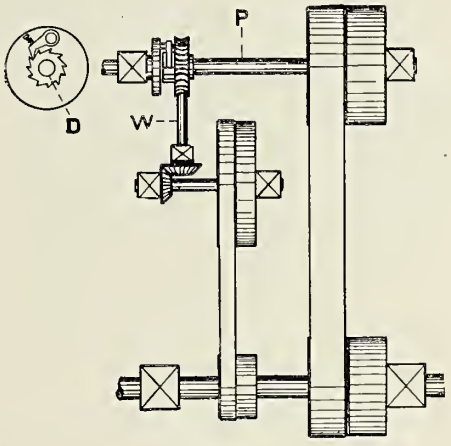
Cut No. 1 shows a method frequently used by R. Hoe & Co. for mechanically driving their large sextuple and quadruple presses, and illustrates the construction which has been in operation for the past seven years on a Hoe press owned by the New York *Journal*.

A main shaft is supported by hangers at the top of the pressroom and connected by means of two independent belts to countershafts and gearing mounted on the pressroom floor. Both belts are provided with belt shifters arranged to slide the belts from a loose to a tight pulley mounted upon the said countershafts. The larger belt shown in cut No. 1 passes directly around a tight or loose pulley on the press shaft and drives this shaft at a speed suitable for printing. The smaller belt shown in the cut drives a small countershaft connected by means of miter gears to another shaft at right angles to the first. This second shaft carries a worm, meshing with a worm wheel, which wheel is mounted loosely on the press shaft, and carries a pawl arranged to engage with the teeth of a ratchet wheel keyed to the press shaft.

It is evident, therefore, that whenever the worm wheel is revolved, its pawl will press against the teeth of the ratchet wheel and thereby cause the press shaft to revolve at an extremely slow speed. As soon as the larger belt is shifted to the tight pulley on the press shaft the ratchet wheel will be driven thereby at a much greater speed than that of the worm wheel, thus allowing the pawl to clatter over the teeth of the ratchet wheel. It is evident, then, that both belts may be connected to the tight pulleys or either one of them alone without interfering in the least with the functions of either belt. It is apparent, however, that a mechanical arrangement of this kind would allow the press to be operated at but two speeds, one very slow speed for threading in the paper and a much faster speed for printing the same.

In order to meet the requirements stated in the beginning

of this article, it is necessary to provide a wide range of speed. Now, since this type of Hoe press is usually arranged to be driven by two belts, it is at once apparent that each belt can be driven by an independent motor in precisely the same manner as is customary in substituting a number of motors for a main line shaft carrying a number of belts when redesigning the equipment of any machine shop or factory for the pur-

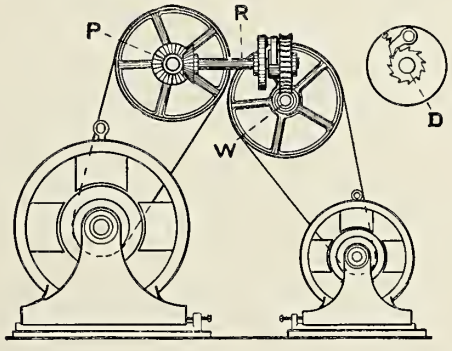


No. 1.

pose of substituting electric motors in place of the main line shaft. This is precisely the plan that was adopted last spring for driving a new sextuple Hoe press installed for the New York *Journal* in their auxiliary pressroom, located under the Brooklyn Bridge.

Cut No. 2 shows the two motors as they are installed in this plant, and cut No. 3 illustrates the controller which was especially designed for this two-motor equipment by the Cutler-Hammer Manufacturing Company. This controller is capable of changing the speed of both motors through a range of practically fifty per cent by means of the usual rheostatic methods, and differs from a standard single-motor press controller merely in connecting two resistances in series, one for each motor, and controlling these resistances by means of a single lever.

The lower part of the controller contains the segments and resistances suitable for a 10 horse-power motor, and the upper part of the controller contains like mechanism suitable for a 60 horse-power motor. Two solenoid-controlled switches, clearly shown in cut No. 3, are utilized for closing the main line circuits for the two motors respectively. The windings of

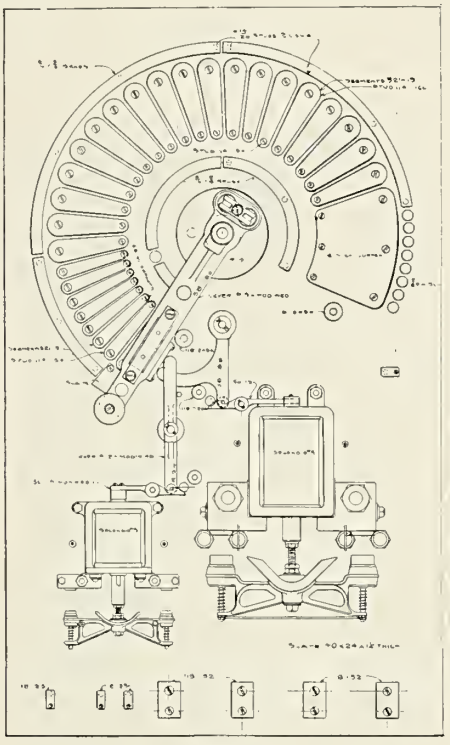


No. 2.

these solenoids are connected in circuit by means of a small brush mounted on the end of the controller lever and arranged to press against a narrow brass segment shown surrounding the resistance segments on the controller front. This ring is cut at the place where all the resistance is cut out by the controller from the small motor circuit and at which same point the resistance of large carrying capacity begins, this latter resistance being used for regulating the speed of the 60 horse-power motor. As this small brush in the end of the rheostat lever leaves the lower part of this narrow brass segment, it deënergizes the solenoid switch which controls the small motor circuit and at the same time energizes the solenoid switch which controls the circuit of the large motor. This action stops the small motor and accelerates the large motor, resulting in a consequent increase in speed of the press, which can be further increased by cutting out the resistance of the controller from the armature circuit and still further increased by introducing rheostatic resistance into the shunt field circuit, as provided for by the extra contact buttons shown in the cut.

It is also possible by means of this controller to start and stop the press and move the same over an extremely small fraction of an inch without calling upon the current supply for over 10 horse-power of current and without producing any flashing or burning on the segments of the controller.

A series of push-buttons is also provided, so arranged that



No. 3.

by pressing any one of them the circuit is interrupted, which includes both of the solenoid switches, thereby producing an instantaneous opening of the circuit to either motor which may be operating, and thus quickly stopping the press.

It then becomes impossible to again start the press until the controller arm is moved back mechanically to the "full-off" position. This safety feature is accomplished by a system of electro-mechanical mechanism, shown in the cut, which enables the solenoids to close their switches only when this mechanism has been put in the proper position by moving the controller handle to the "full-off" position.

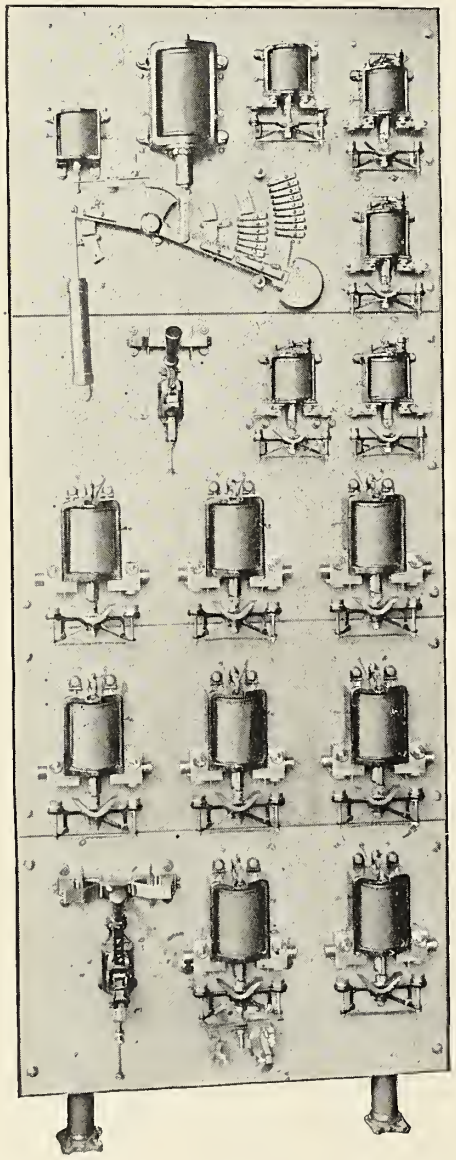
It is sometimes desirable to arrange controllers for printing-press work so that they can be started as well as stopped from several different places and also have their speed increased or diminished at these several different places. It is customary, for example, to slow down the press when the roll of paper is nearly exhausted and apparatus is in use whereby an extra roll of paper can be pasted on to the end of the exhausted roll without stopping the press, which press is slowed down merely by pushing the "slower" button.

Cut No. 4 shows a controller arranged to be operated from six different stations by means of three push-buttons located at each station. The controller shown in this cut has been operating, for several months, a full-size Hoe quadruple press for the Minneapolis *Tribune*, and performs its work in a wonder-

fully smooth and reliable manner. This system is so arranged that pressing the top button marked "Faster" on any one of the controlling stations will start the press by means of the small motor, which motor will gradually automatically accelerate the speed of the press so long as any one of the "Faster" buttons is kept pressed, and as soon as the desired speed is obtained the finger is removed from this button.

To make the press go slower it is only necessary to press the middle button of any one of the stations, and the press will continue to decrease in speed so long as any one of the "Slower" buttons remain pressed. To stop the press quickly the "Emergency" switch is pulled, which switch is located at the bottom of each push-button station and consists of a 10-ampere, modified, Bryant snap switch, which carries the fraction of an ampere necessary for energizing the solenoid controlling the main line circuit.

The circuits are so arranged that if any one of these little emergency switches is opened, the press can not be started until it is closed. The closing of these emergency switches is indicated by the lighting of a lamp on the controller so that



No. 4.

the operator always knows if his emergency switches are all closed by looking at the controller.

The basic principle upon which the controller operates is the substitution of solenoid-controlled switches for cutting out the starting and regulating resistance in the armature circuits of the two motors. The use of these independent solenoid-controlled switches prevents the rapid wearing away of the contacts, which occurs when the usual sliding form of contact is used, where a brush slides from one segment to another, invariably drawing with it a spark whose intensity diminishes only as the number of segments is increased.

Each solenoid switch is provided with carbons for taking the spark which occurs when cutting in resistance, so that it is found in practice only ten steps of resistance are necessary, no matter how large the motor may be, as a perfectly smooth acceleration may be obtained on any motor with ten changes in the amount of external resistance in the armature circuit. These solenoid-controlled switches are energized in the usual manner by means of a "master" solenoid moving a lever over a number of segments, which segments are connected with the high-resistance windings of their respective solenoids and carry but a small fraction of an ampere. The motion of this lever is retarded in both directions by an oil dash-pot.

When it is desired to start the press or increase its speed, the "Faster" button is pushed, thereby energizing a relay magnet, which in its turn energizes the "Master" solenoid. When it is desired to slow down the press, any one of the "Slow" buttons is pressed, which deënergizes a locking magnet, whose plunger is connected with a lever working over teeth cut in the controller lever and arranged to hold said lever in any position. The usual method of utilizing external resistance in series with the starting solenoids necessitates the return of the controlling lever to the "full-off" position before the press can be again started after it has once been stopped.

Still another feature remains to be explained, namely, the method of connecting the two motors to the press. In order to furnish a commercial device which could be easily attached to any make of newspaper press, it was thought best to mount both motors on one bed-plate, as shown in cut No. 5. The driving apparatus can then be shipped as a whole by the motor manufacturer and treated in attaching same to the press precisely the same as would be the case with a single motor.

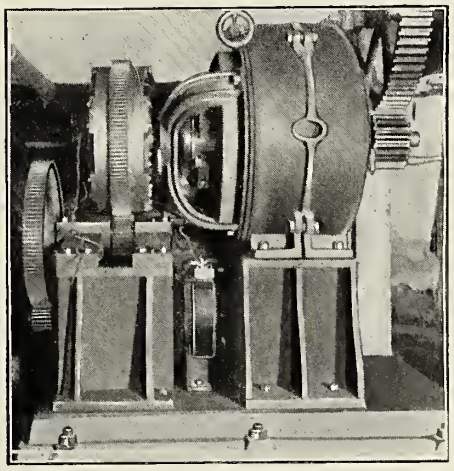
The cut shows a 40 horse-power, 220-volt Lundell split-pole motor, mounted on two cast-iron pedestals and connected by means of a small pinion on one end of the armature shaft to a large gear wheel keyed to the press shaft. The top of this 40 horse-power motor reaches within 1½ inches of the top of the floor. A 5 horse-power motor is mounted directly on the cast-iron bed-plate, the right-hand portion of which motor can be seen projecting beyond the two cast-iron pedestals, which almost entirely surround this small motor. Mounted on the top of these two cast-iron pedestals is an intermediate shaft carrying a spur-gear meshing with a pinion on the shaft of the small motor, said intermediate shaft also carrying a pinion meshing with a gear mounted loosely on an extension of the armature shaft of the large motor.

This system of double reduction gearing will cause the small motor to turn the shaft of the large motor at exactly one-twentieth of the speed of that of the small motor. When it is desired to operate the press at slow speed a magnetic clutch, keyed to the extension of the shaft of the large motor, engages with the gear wheel mounted loosely thereon, thereby forming a rigid connection between the small motor and the press shaft. This arrangement gives an enormous starting torque for the little motor.

Measurements taken show that the small amount of 10 amperes at 220 volts, or less than 2½ horse-power, was all that was required to operate this full-size Hoe quadruple press at one-twentieth of its full speed, by means of this arrangement of motors and gearing. The first flow of current in this particular plant was about 25 amperes, which quickly fell to 10 amperes as soon as the little motor acquired full speed. For the purpose of making a comparative test, measurements were taken as to the amount of current required to start the press from rest by means of the large motor alone, showing that from 325 to 350 amperes were necessary for starting, while the running current fell off to about 100 amperes when operating

the press at full speed, delivering a sixteen-page paper at the rate of twenty-four thousand impressions per hour, which is the maximum output of a Hoe quadruple press of this size. The maximum current taken from the lines while accelerating the large motor never exceeded 160 amperes.

It is evident from these figures that an enormous saving of current is obtained by means of this double motor drive, and also that the generators do not have to furnish, with the double motor system, the very abnormal amount of current



No. 5.

necessary for starting the press when this is accomplished by means of one large motor. This sudden demand for current, of course, also seriously affects the voltage of the lines which are supplying incandescent lamps. Notwithstanding these drawbacks, however, the majority of newspaper presses which are driven by motors to-day are operated by a single motor which calls for this abnormal amount of current every time the press is started from a position of rest.

When it is considered that in making ready, before actually starting the press at printing, it is necessary to make a great many starts and stops, and also to do this with exceptional smoothness and accuracy, it is apparent that an abnormal starting current is a very undesirable and troublesome feature, to say nothing of the strain on the supply lines, waste of current in the starting rheostat and tendency to sparking and overheating on all contact surfaces, requiring same to be of abnormal capacity.

To return to the description of the apparatus, it should be understood that if the "Faster" button is kept pressed for a sufficient length of time, the "Master" solenoid shown in the upper left-hand corner of cut No. 4 will move its lever far enough to interrupt the current of the small motor and close the circuit to the large motor by means of the solenoid switches provided for that purpose. As soon as the main solenoid, however, lifts, which solenoid controls the winding of the large motor, it opens the circuit to the magnetic clutch and at the same time the circuit of the small motor is opened and the load is immediately taken up by the large motor, which continues to smoothly increase the speed of the press so long as the "Faster" button is kept pressed.

It will be noticed that in this plant, instead of using the ratchet clutch which was used on the New York *Journal*, a magnetic clutch was substituted in its place. The reason for this is to obtain an absolute rigid connection between the small motor and the press shaft. With any form of mechanical clutch there must always be more or less lost motion. This means that the little motor will start up with absolutely no load until the mechanical clutch takes hold, which action is apt to cause more or less of a jerk in starting the press, and the paper is more liable to be torn thereby.

In this particular plant of the Minneapolis *Tribune* extraordinary large-sized rolls of paper were used, and on account of lack of room these rolls were mounted in the basement, so that there was considerable length of paper between the roll and the press itself. No means were provided for rotating this roll except by pulling on the paper. This method of mounting the paper would ordinarily give a good deal of trouble, as it requires absolute steadiness in starting and accelerating the press. That this system of control operates successfully with this method of mounting the rolls of paper shows that it must be exceedingly smooth in starting and accelerating. As a matter of fact, the very first time that the adjustments of this controlling apparatus were completed the paper was fed through without a break on the first trial and the entire edition of twenty-seven thousand papers, requiring three rolls of paper, was gotten out without once breaking the paper during the entire run. This has been repeated a great many times since. The apparatus is also wonderfully sensitive and prompt to act. The writer has frequently advanced the paper in the press by one-eighth of an inch at a time, merely by quickly pressing the "Faster" button and immediately letting go of it. The double motor drive is moreover peculiarly adapted to printing-press work in getting the actual speeds most used at good economy in use of current and with steady speed regulation. The speed requirements never call for printing speeds less than fifty per cent of the maximum speed, and except in color-printing the range of speed for printing does not vary more than fifteen per cent below or above the normal. This range of speed is economically obtained without affecting the automatic speed regulation of the large motor by means of resistance in the armature and shunt field, respectively. There is practically no demand for any speed between eighty-five per cent of normal speed and five per cent of normal speed, except for color-printing. There is, then, no necessity of providing apparatus that will give any speed at good economy between these amounts, and a double motor drive, therefore, gives the speeds necessary for practical work at good efficiency and at the same time allows of a very wide range of speed for special work.

The chief expense in the actual printing of a large newspaper is the cost of the paper itself, and one of the chief delays which occur in getting out an edition of a large newspaper is caused by the breaking of the paper while same is being threaded through the press or while being printed. Any system of control, therefore, which moves the press in an absolutely steady manner is of great value to the newspaper trade.

UNION HOURS AND WAGES IN CHINA.

So far the unions of China have done very little as to fixing the hours of labor, although the weavers' guilds here prohibit their men from working later than 9 o'clock at night. The average day is twelve or more hours long, and about the only holidays are at the end of the year. The invasion of foreign machinery has increased wages only at the ports.

The pay everywhere is very low, ranging from 3 to 10 cents a day for ordinary workmen, and from 18 to 22 cents for skilled laborers. In Fuchow coolies can be hired for from 75 cents to $1.50 per month, and good mechanics for 10 or 15 cents a day. In other districts laborers are paid 3 cents, tailors 10 cents, carpenters 11 cents and blacksmiths 13 cents per day.

I have seen women making grass cloth who work about twelve hours for 2 cents, and an old missionary tells me he can get ten men to work a whole day for him for $1, and the contractor who goes out with the gang will take ten per cent of their wages for hiring them. Doctors here are paid as high at 20 cents a visit, engravers get 10 cents a day, and a troop of theater actors will play forty-eight hours for $30. Farm laborers receive from 10 to 15 cents a day during harvest time. Sometimes they are hired by the year at $12, with board and lodging thrown in. This is big pay.—*Frank G. Carpenter in Chicago Record-Herald.*

Trade Notes

H. M. Downs, printer, has moved into new quarters at 360 Main street, Fitchburg, Massachusetts.

Robert L. Stillson, New York's progressive printer, has moved his shop to 122 to 130 Centre street.

I. Whiteson, printer, Chicago, has removed from his old location on Dearborn street to 343 Fifth avenue.

Col. Allan C. Bakewell, general manager of the Sprague Electric Company, has recently been elected second vice-president of the Pennsylvania Society of New York.

The Advertisers' Club, Des Moines, Iowa, gave a banquet at the Savery House in that city on April 18. Among the speakers were John Lee Mahin and Paul E. Faust, of Chicago.

A. C. Austin, well known to the photoengravers and to process workers generally, has assumed the editorship of the *Process Review and Journal of Electrotyping*, of Buffalo, New York.

R. D. Sawyer, formerly with the Miehle Printing Press and Manufacturing Company, Chicago, now represents the American Type Founders Company in the Portland, Seattle and Spokane district.

The Johnson-Randall Company, one of the growing printing concerns of Detroit, Michigan, has recently found it necessary to remove into larger quarters and add to its facilities. It is now located at 34 Larned street, east.

A. G. Mackay, of the J. L. Morrison Company, New York, has sailed for England, to be absent several months. His company has a number of European connections, and it is his intention to look after these during his trip abroad.

The employes of the New York branch of the American Type Founders Company presented a watch chain and charm to E. F. Soule on March 29, on his retirement from the position he has held in that company for the last eight years. The presentation speech was made by George D. R. Hubbard. Mr. Soule has connected himself with the F. Wesel Manufacturing Company, New York, in the position of assistant to the manager.



E. F. SOULE.

The Seybold Machine Company, of Dayton, Ohio, has recently received a decision in the United States Supreme Court of interest to those in the printing trade. It was on the validity of a patent on a signature press, and was brought by the W. O. Hickok Manufacturing Company against a party purchasing one of the Seybold machines. The case has been contested in the Supreme Court of the District of Columbia, went to the Court of Appeals, and finally the United States Supreme Court. The decision indicates that the Seybold Company is willing to stand back of any machinery it puts out.

James Croke, representing the Fuchs & Lang Manufacturing Company, has a fine collection of high-grade catalogue printing specimens, collected from the leading printers of New England, which he has loaned the Manual Training High School, of Providence, Rhode Island, and has been exhibited for the benefit of the students who are taking a course in half-tone and line etching.

P. R. Shumway, president of the Paper Mills Company, Chicago, was married on April 3 to Miss Harriet Emily Hoblit, of Bloomington, Illinois. Mr. and Mrs. Shumway will be at home during May at 1605 Hinman avenue, Evanston, Illinois.

Samuel Usher, printer and stationer, has removed from his old quarters at 171 Devonshire street, Boston, where he has been for the past nineteen years, to the six-story building



THE POSTMASTER'S BABY.

at 176 to 184 High street (Fort Hill Square), which has been fitted up specially to meet his needs. In recognition of the historic associations of the new location, all publications issued by him will bear the imprint of "The Fort Hill Press."

The A. D. Farmer & Son Type Founding Company, formerly at 163 and 165 Fifth avenue, Chicago, has removed to commodious quarters on the ground floor at 189 Fifth avenue. Mr. J. B. Breman, the manager, states that he is now in better position than ever to handle the increasing business of his house.

The engineers and apprentices of the Westinghouse Electric Manufacturing Company, feeling the necessity of closer union and coöperation, have formed an organization called the Electric Club. The quarters are at 735 Penn avenue, Wilkinsburg, Pennsylvania, where a lecture hall and classrooms have been provided. The club is supported by the dues of members, supplemented by a subscription from the company. Its founders anticipate that it will do a good work and be of much value to those connected with it.

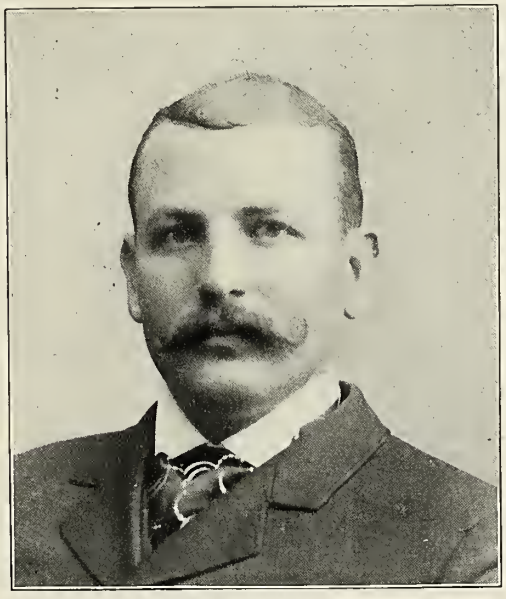
The Sprague Electric Company has found it necessary to move its Boston office into new and larger quarters to enable it to handle the increasing business in the New England district. The company has taken a suite of offices in the Weld building, 176 Federal street, which is one of the most desirable

office buildings in Boston. The location is extremely good, and is convenient to the South Terminal Station, which is almost opposite. The Weld building is a new and modern office building, with well-lighted offices and the fastest running elevators in the city. The tenants are of the best class, and include many well-known firms and engineers. Mr. H. C. Farnsworth continues as manager of the Boston office. He has recently added to his staff Mr. George D. Simmons, who was formerly superintendent of the Hawes Electric Company.

Obituary

H. G. Coyte, traveling representative of the Keystone Type Foundry, Philadelphia, died in Peoria, Illinois, on March 24. Mr. Coyte took a severe cold in St. Louis, and instead of remaining in that city and looking after it, went on to Peoria to close a contract he was very anxious about. In consequence he became worse, and the malady finally reached such a stage that it was impossible to save his life. He had many friends, and will be widely mourned in the trade. Mr. Coyte was formerly connected with the F. C. Nunemacher Press, at Louisville, and had been with the Keystone Foundry about three years.

The electrotyping trade of Philadelphia lost one of its most worthy members in the death of Charles S. Belz, secretary and treasurer of the C. S. Belz Electrotyping Company, Incorporated, which occurred in that city on March 14. Mr. Belz had been a patient sufferer from neuralgia for six years



CHARLES S. BELZ.

and died from the effects of an operation. He was born in Philadelphia, December 7, 1863, in which city his father was a prominent manufacturer, and with whom he engaged, after completing his education. In 1885 he accepted the position of superintendent and manager of the Albemarle Lumber Company, of Elizabeth City, North Carolina, remaining with that firm until January, 1891, when he returned to Philadelphia and formed an electrotyping firm in connection with Charles Joyce and Albert W. James. In 1896 the original firm was dissolved by the withdrawal of Mr. Joyce, and the business incorporated, Mr. James assuming the office of president and Mr. Belz that of secretary and treasurer. Mr. Belz was a member of the Philadelphia Typothetæ, was president of the Employing Electrotypers' Association, and a member of the Franklin Club. He leaves a widow.

Omar Schober, a well-known employing printer of Detroit, Michigan, died at his home in that city on March 26, at the age of forty-four years. Mr. Schober was born in Detroit, and was a son of the late Emil Schober, who founded the Schober Printing & Stationery Company, and whose place he took as the head of the concern upon the death of the latter, twelve years ago. Mr. Schober's entire life at the close of his school days was spent in the printing business, and he succeeded in building up a large trade. Two years ago his sight failed him, and he subsequently became totally blind, but even this affliction did not deter him from personally supervising his business, which he did successfully up to within a few weeks of his death. He was prominent in Masonic and social circles in Detroit, and an active member of the Detroit Employing Printers' and Publishers' Association.



OMAR SCHOBER.

ADVICE TO THE YOUNG JOURNALIST.

I turn to the training of the young aspirant for the literary side of a paper. First, I repeat the warning I have already given: It is not wise for any man to take up journalism unless he has a distinct gift for writing. Let me, however, immediately add that it is not easy always for the young man to answer that question satisfactorily in his own case. He may err on the side of want of modesty; but he may also err on the side of excess of it. It is difficult for most of us to know what powers we have or what we lack, until we have been tried — until the opportunity has come to us. There is one way of testing your powers of writing that is a snare. Young writers constantly come to me with what they call essays. I never look at them; life is too short now for essays. When you have become a literary man of repute, and can write like Matthew Arnold or Mr. Birrell, you can do something with essays; but until that moment arrives it is difficult for you to get anybody to look at your essays. Take an incident within your own knowledge — a departure of volunteers, say, for the war; a trial at the Assize town in which you live, if you live in one — or something of that kind; try to seize the human and dramatic points of the story; and then let your article be read by some competent critic; and so you will get something like a judgment worth attending to as to whether you have or have not the gift of writing. I use the word "gift" advisedly. The longer I live the more I see that though you may enormously improve natural gifts by training and practice, you can not supply them if they be wanting. At schools they still compel unfortunate children, who have not a note of music in their brains, to spend years at the piano. It is just as wicked a waste of time to send to journalism anybody who has no original gift for writing from the hand of nature; for journalism is one of the professions where one ought to be really good. Mere moderate ability does not bring sufficient remuneration or sufficient certainty of work to make journalism a good profession. It is like painting; either a man is a good painter and then makes a handsome income, or he is just a middling painter, and then he is liable to starve.—*T. P. O'Connor, in Pearson's Magazine.*

Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

No 12345
FACSIMILE IMPRESSION.

Over five thousand of the new models Bates Typographic Machines are now in use. Note testimonials, page 204.

Bronson's Printers' Machinery House, located at 48 North Clinton street, Chicago, carries an extra large line of all rebuilt cylinder presses actually in stock, and can supply almost any requirement very promptly. Those who have purchased machines of this house always express themselves well satisfied. See its partial list of machines in "For Sale" column, and for further information write for Bronson's Bulletin.

SAMPLE BOOK OF WRITING PAPERS.

"Standard Grades" is the title of the new "blue book" just issued by Henry Lindenmeyr & Sons, papermakers, New York. The binding is of blue cloth, with decorative design and lettering in white. The book includes samples of flat writings, linens, French folios, fine thin paper, and manila writings. The ledger and bond papers are shown in a separate book.

TWO NEW SPECIALTIES.

A new style of labor-saving wood furniture is announced by the Hamilton Manufacturing Company this month. It is made of rock maple, cut on the point system, and the line or point way is with the grain, the pressure coming on the end of the wood. As wood does not shrink or swell endwise with the grain the advantage of this new furniture will be apparent. The Sanspareil Harris rule case is also being pushed by this firm.

SKILLED PRINTERS WANTED.

The demand of the day is for competent men. Intelligence does a job so easily. Does not your best judgment tell you to get "The Practical Colorist" and fit yourself for something better? Be ready when the opportunity comes. One fact a day learned for ten years gives 3,650 facts — a good stock of knowledge. The Practical Colorist Correspondence Course will give *many facts* each day that you will not get elsewhere. It will fit you to earn larger salary. Write for descriptive circulars. The Owl Press, Burlington, Vermont.

THE OILING OF PRINTERS' QUOINS.

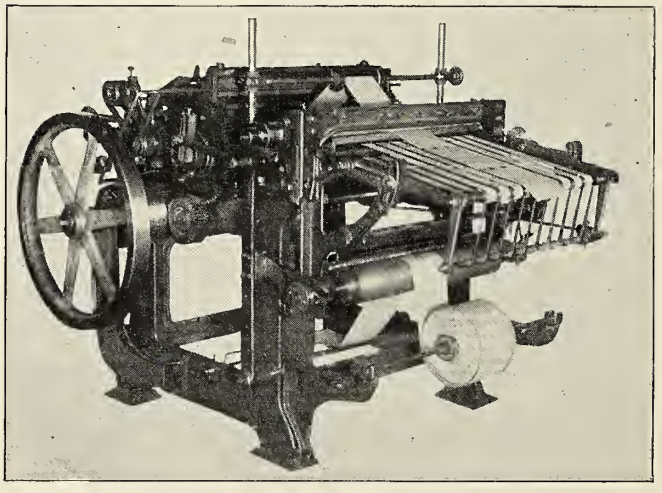
In most printing establishments, especially where serious damage to machinery and type has resulted from the slipping or loosening of quoins, the oiling of a quoin by an employe would be regarded as inexcusable ignorance and deserving of reprimand, even of discharge. It will surprise some of our readers to learn that there is a quoin which it is entirely safe and of decided advantage to oil. In directions which accompany each dozen of the Wickersham Quoins, as now made, are these words: "A drop of oil, or a kerosene bath, occasionally, makes the quoins work easy, prevents wear and does' not weaken their holding power when locked against either wood, type-metal or iron." Strange as it may appear, we are informed that all new Wickersham Quoins are thoroughly oiled by the manufacturers and that abundance of proof is to be found, among the printers now using the quoins, that they hold, without slipping, under the most severe tests, on fast cylinder and job presses. This is a peculiarity of the Three-Disk-Cam Wickersham Quoin only, and of the Morton Lockup, which includes the Wickersham Quoin and is made by the same company.

NEW COUNTER-CHECK BOOK PRESS.

The Harris Automatic counter-check book press is out. It is the regular sheet-feed press, with attachments. In one operation it prints in one color, numbers in two colors and perforates both ways at a guaranteed speed of five thousand an hour, working separate cut sheets. This latest production of the Harris Automatic Press Company is making a sensation among printers who are in or trying to get in the counter-check book trade, and is creating great interest among all printers who have work which must be printed, numbered and perforated.

THE MERRILL PRESS.

This view of the Merrill Automatic Jobber shows its manner of taking the web, and the lower shear blade clipping off the printed sheet; table absent. It prints only one side, in but one color, with chases 7½ by 24 inches; these are its limitations. It is built for fine work and hard usage; guaranteed speed five thousand sheets per hour; maximum speed unknown. It is a surprisingly simple yet simply surprising job press, and a "good thing." Manufactured and for sale by George E. Lloyd & Co., 200 South Clinton street, Chicago.



NEW BLOCK FOR PRINTING THREE-COLOR PLATES.

Printers and engravers doing three-color plate printing will be interested in the new iron extension three-color block, for printing color plates, which has just been placed upon the market by the A. D. Farmer & Son Type Founding Company, 63 and 65 Beekman street, New York. This block is known as the Weatherly three-color block, and is made with one adjustable hook on each of the four sides, which allow the plates to be shifted in any direction necessary to bring them into perfect register; the blocks being expansible to take plates of various shapes and sizes, are designed to be made up into large forms. One-eighth inch margins or more are easily obtained, and the facility with which individual plates can be moved in any direction makes necessary manipulation in registering color plates easy. It is claimed that the time saved over other devices in preparing these blocks for mounting plates is

very considerable; the bases being rigid and accurately made, stand up under the most powerful impression without yielding, the result of which is the best presswork obtainable. The illustrated advertising page in this issue of our magazine gives a good idea of the advantages of the block. All the knotty problems in working color and calendar plates are easily overcome, and one of the strong points is that the blocks can be increased to any extent, from the thickness of a cardboard up.

SOLID NICKEL MATRICES.

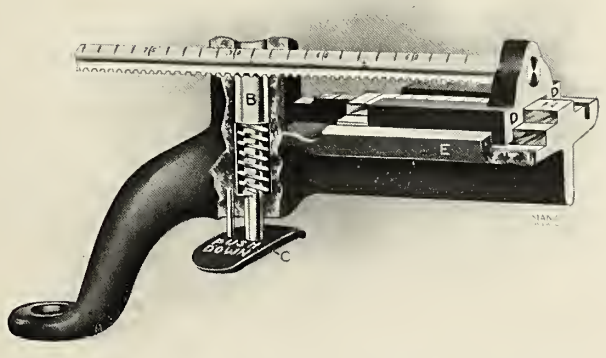
The attention of typefounders and electrotypers is called to the advertisement of Actiengesellschaft für Schriftgiesserei und Maschinenbau, Offenbach am Main, Germany, on page 206 of this issue. The advantage of nickel matrices over those made of copper is well known to all in the trade. Not only can better type be cast by the use of these matrices, but their durability is greatly in their favor. Nickel electrotyping by their process is also a great improvement over ordinary electrotyping. Readers are invited to correspond with the firm. The company would be glad to give information to any interested.

"WHERE MACGREGOR SITS IS THE HEAD OF THE TABLE."

From small beginnings, steadily and always surely, one firm has established itself ahead of all the houses which cater to the requirements of printing and its allied trades. It is the only house that from its own manufactures and stock can promptly and satisfactorily outfit a printing plant with presses, type, printing materials, electrotype, stereotyping and photo-engraving departments, and bookbinding supplies. It has the most complete stock in America, a stock that specially appeals to the best and most advanced class of printers—"the elite of printerdom." If you are looking for something special to meet conditions not provided for by those who deal in the every-day, commonplace manufactures, you will not be disappointed if you apply to the home of labor-saving specialties and advanced ideas—the F. Wesel Manufacturing Company, 82 and 84 Fulton street, New York, and 310 Dearborn street, Chicago. No office can be complete that is not using some of the Wesel manufactures.

A NEW BOOKLET.

"Profit-producing Tools for Printers," is the title of an attractive booklet furnished to the trade by H. B. Rouse & Co., Chicago, manufacturers of the popular Rouse job sticks and



American lead and rule cutters. Believing it of especial interest to compositors, we reproduce one of the illustrations showing the mechanism of their automatic locking gauges, which embody an entirely new principle in this class of tools. In operation the flaring notches in the gauge rod *A* are engaged by four teeth of corresponding taper on the end of bolt *B*, which in turn is held firmly in place by a strong spring. These teeth seat on their sides, not touching at the bottom, which renders them self-centering, and also compensates for wear, it being obvious that any wear in the teeth will merely permit them to mesh the deeper. The grooved bed *E*, with the flanges on gauge head *D*, make it impossible for thin material to get under the gauge. To adjust the gauge, press down on the button *C*, slide the gauge *D* to *about* the desired measure, as indicated by the graduations, and release the button; the teeth on the end of bolt *B* will be forced into the proper notches, centering the gauge at the exact measure wanted. The same mechanism is employed in the front gauge also, which adjusts to *one nonpareil* and upward, thereby dispensing with the unsatisfactory wire gauge common to all other cutters.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AD. PHRASES — Being a hand-book for ad.-writers and advertisers; contains many expressions of interest and value to those engaged in the writing and placing of advertisements; price 50 cents (money or express order). Address W. S. WRENN, Chicago, Ill.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall place, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for ten years, and is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. $1.50.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

BOOKS.

MODERN TYPE DISPLAY — The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

OMEGA COLD STEREOTYPING PROCESS, 32 pages, 2-cent stamp; Art of Stereotyping, 25 cents; 2 pounds composition, $2; satisfaction guaranteed. WM. H. IRVING, 1055 Broadway, Oakland, Cal.

OVERLAY KNIFE — This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the blade wears, cut away the covering as required. 25 cents.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. $2. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING — Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth. 140 pages. $1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proofroom Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

STUBBS'S MANUAL — A practical treatise on how best to finger the Linotype keyboard; profusely illustrated; author holds medal and speed record; price $1, postpaid. W. H. STUBBS, 2553 Francis street, Baltimore, Md.

THE COLOR PRINTER — The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price $10 (reduced from $15).

THEORY OF OVERLAYS, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN — $300 cash buys complete six-quarto news and job plant in good condition; Vaughan and Peerless presses, three hundred pounds body type, forty fonts job type, cases, etc.; write quick. Address IRA COLE, Forsyth, Mont.

COMPLETE WEEKLY NEWSPAPER AND PRINTING PLANT in city of 18,000 near New York for sale cheap; worth $5,000, will sell for $3,000, easy payments. Address EDW. W. DAVIDSON, Attorney, New Rochelle, N. Y.

DAILY AND WEEKLY NEWSPAPER — Location, college town in Illinois, 7,500 inhabitants, also county seat; circulation, daily 850, weekly 1850, growing rapidly; machinery, Mergenthaler Linotype, Babcock cylinder press, four job presses; large supply of type, furniture, etc.; will take $4,000 cash, balance on easy payments; no incumbrance. H. M. LUDDEN, Room 406, Daniels bldg., Danville, Ill.

DECIDING TO MOVE WEST, will sell $6,000 plant; weekly circulation 2,700; bargain if taken at once. B 361.

FOR SALE at a bargain; a ten-year-old established, popular and profitable illustrated journal of travel, the publisher having been called to other fields; write for particulars to B 393.

FOR SALE — Cheap: Good-paying electrotype foundry; write for full information. B 70.

FOR SALE — Printing plant, one of the best locations in Boston, consisting of three Cranstons, five other presses, plenty of type, and everything that goes to make up a first-class printing establishment. Address C. COLBURN, Trustee, Lynn, Mass.

FOR SALE — Up-to-date country newspaper and job office in Michigan; established business, good circulation and advertising, fine job business; splendidly equipped office and profitable property. B 84.

FOR SALE — Well established, modern job printing plant, Chicago; cylinder, Gordon, electric power; doing circular, folder, booklet, factory printing for large manufacturing concerns; a money earner; price $2,800. A 147.

JOB OFFICE AND STATIONERY STORE — $2,000 buys one-half interest; incorporated; annual business over $10,000; leading office in Muncie, a city of 30,000; failing health reason for selling; a bargain. Address W. A. RICHISON, Muncie, Ind.

PRINTER WITH CAPITAL wants interest in good office; northern Illinois preferred; expert all-round printer, also proofreader, English or German. B 392.

WANTED — Partner in printing business in county seat town in Wisconsin; must have $1,000 cash or security. B 350.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A1 ROLL WRAPPING-PAPER PRESS AND OUTFIT FOR SALE.— Made by Caps, Kansas City; machine has striping apparatus, duplex ink distributor and also sheet feed and delivery for sheet or bag work; complete stereo equipment for flat work as well as for the curved machine plates; machinery used less than a month and is as good as new; will be sold at a bargain and delivered anywhere in the United States. TORONTO TYPE FOUNDRY CO., 70-72 York street, Toronto, Canada.

BOOKBINDING MACHINERY — Folding machines, Chambers double and Dexter single 16, drop roll feed; stamping, embossing and smashing machines, cutters, trimmers, rotary board cutters, signature presses. HENRY C. ISAACS, 10-12 Bleecker street, New York.

ENGINE — A 6 horse-power Baxter engine, A1 condition, for sale cheap. P 372.

FOLDING MACHINES — Two good point-feed, 3 and 4 fold book folders, $100 each. B 372.

FOR SALE — Goss perfecting, six-column, four or eight page news and book press, with complete stereotype outfit; used but little, in perfect running order, first-class condition guaranteed. N. P. S. Co., Box 505, New Haven, Conn.

FOR SALE — No. 527, Clause web perfecting press; No. 305, 36 by 57 Hoe double cylinder press; No. 614, 46 by 60 2-revolution 4-roller Cottrell press; No. 486, 44 by 60 2-revolution 4-roller Potter press; No. 617, 44 by 60 2-revolution 4-roller Huber press; No. 374, 41 by 60 2-revolution 4-roller Campbell press; No. 609, 43 by 56 2-revolution 4-roller Cottrell press; No. 293, 41 by 56 2-revolution 4-roller Campbell press; No. 543, 37 by 52 2-revolution 4-roller Campbell press; No. 578, 36 by 52 2-revolution 4-roller Potter press; No. 558, 34 by 50 2-revolution 2-roller Campbell press; No. 587, 33 by 48 2-revolution 2-roller Campbell press; No. 589, 38 by 54 Cottrell stop 6-roller press; No. 261, 34 by 48 Hoe stop 6-roller press; No. 604, 33 by 48 Potter stop 6-roller press; No. 427, 33 by 47 3-revolution Taylor press; No. 721, 39 by 53 Campbell Oscillator; No. 279, 37 by 52 Hoe drum press; No. 641, 32 by 46 Babcock Standard drum press; No. 595, 32 by 46 Potter drum press; No. 652, 25 by 35 Potter drum press; No. 621, 29 by 42 Potter drum press; No. 616, 25 by 40 Cottrell & Babcock drum press; No. 607, 21 by 24 Hoe drum press; No. 597, 18 by 22 Cottrell drum press; No. 613, 17 by 21 Hoe drum press. BRONSON'S PRINTERS' MACHINERY HOUSE, 48-50 North Clinton street, Chicago.

FOR SALE — One new No. 8 2-revolution, 39 by 52, rear delivery, Cottrell press. Address CRESCENT PAPER CO., Indianapolis, Ind.

FOR SALE — Stereotype outfit, consisting of saw and trimmer, steam table, metal pot, shaving machine, and two flat casting boxes; used only one year. TIMES, Davenport, Iowa.

FOR SALE — 13-5 horse-power Otto gas engine, good order; bargain. H. DREW, Jacksonville, Fla.

FOR SALE — 32-inch Challenge lever paper-cutter and 33-inch Sheridan Auto power paper-cutter, self-clamp; good as new; dirt cheap for quick sale. B 14.

HOE DOUBLE-CYLINDER PRESS, modern style, six-column, eight-page, condition guaranteed. RICHARD PRESTON, 45 Pearl street, Boston, Mass.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2 x 4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.

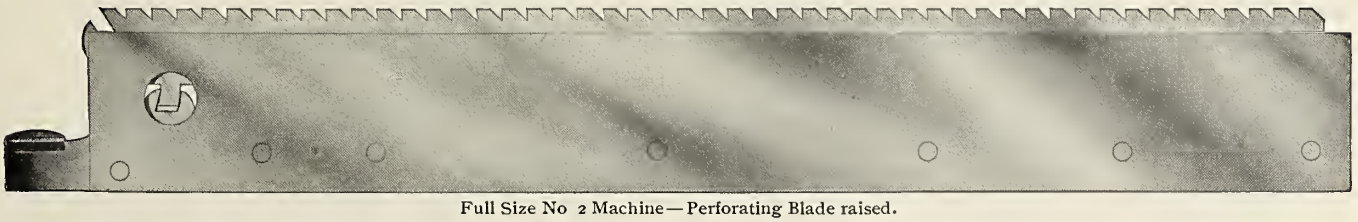


The Damon Perforating and Scoring Machine

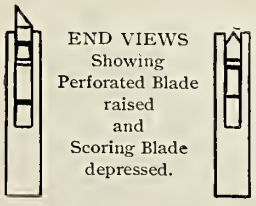
Will SCORE or CREASE as well as Perforate.



Full Size No. 2 Machine—Scoring Blade.



Full Size No 2 Machine—Perforating Blade raised.



END VIEWS Showing Perforated Blade raised and Scoring Blade depressed.

If you are not using it you have not investigated it, for its cost, which is very small, can be saved many times over in any job office. Write to your nearest supply house or to us for descriptive circular.

Locks into form for perforating or scoring the work without inking it at the same time it is printed, saving 100 per cent. Two blades, a perforating and a scoring blade, are fitted to each machine and are easily interchangeable. The blade, which rises and falls at each impression, is operated by a lever coming in contact with a rubber presser quod attached to the tympan.

Made in Four Sizes:

No. 1 —	Perforates or Scores	4⅛	inches
No. 2 —	" "	6⅛	"
No. 3 —	" "	9	"
No. 4 —	" "	11	"

Special Sizes made to order up to seventeen (17) inches length of blades.

In stock and for sale by all typefounders and dealers in printers' materials.

MANUFACTURED BY

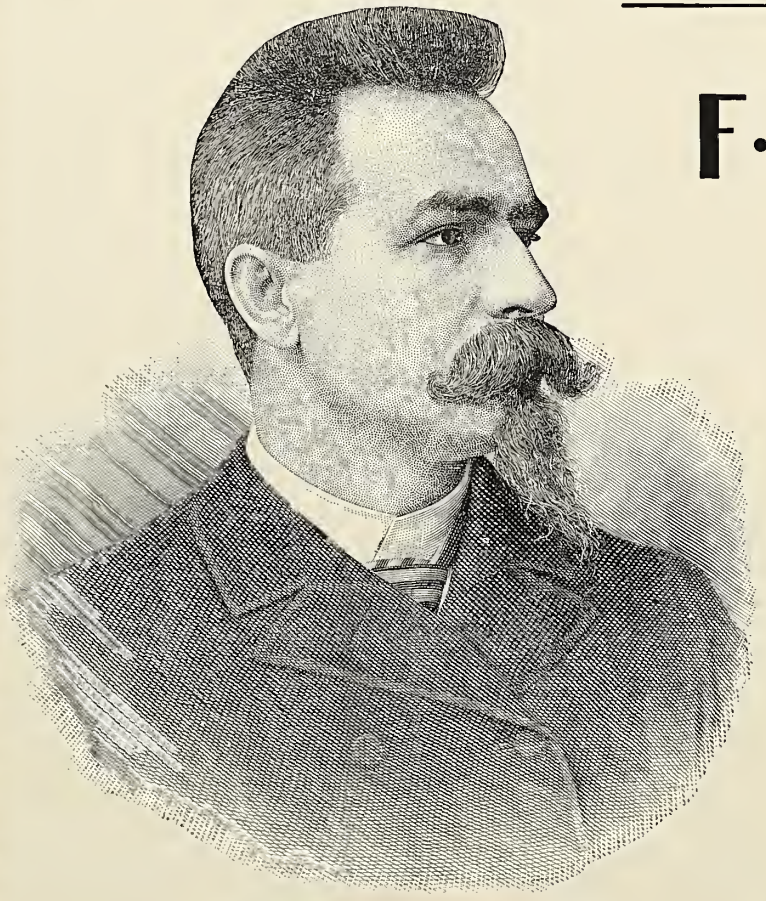
Damon Perforator Co.

142 MAIN STREET ♁ ♁ OLD TOWN, MAINE.

HIGHEST AWARDS RECEIVED AT THE WORLD'S COLUMBIAN EXPOSITION

THE LARGEST PRINTING PLATE MANUFACTURING ESTABLISHMENT IN THE WORLD

F·A·RINGLER·CO·



... IMITATION STEEL STIPPLE ...

Designing and Photo-Engraving

ELECTROTYPING
... AND ...
STEREOTYPING
OF EVERY DESCRIPTION FOR LETTER-PRESS PRINTING

DUPLICATES MADE FROM STEEL AND COPPER PLATES

COPPER PLATES COATED WITH STEEL

EMBOSSING PLATES FOR LEATHER, &C.

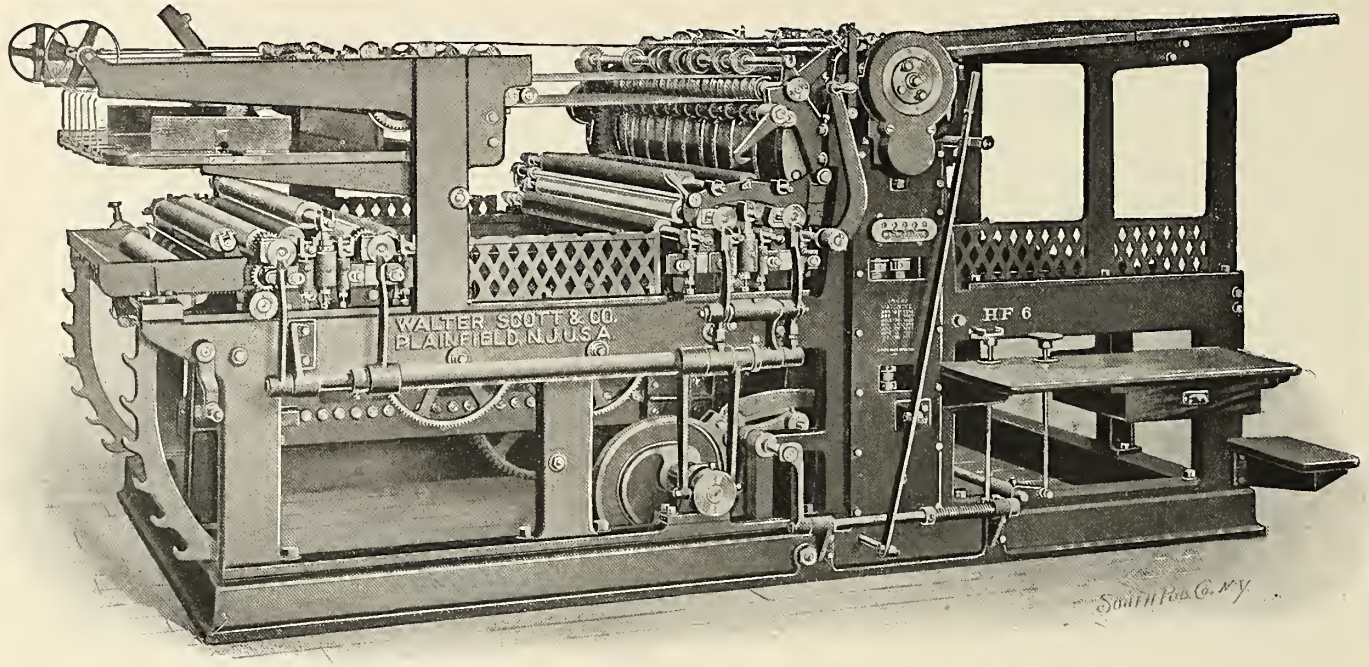
RELIEF ELECTROS FROM FINE ART SUBJECTS

PHOTOELECTROTYPES FOR INTAGLIO AND RELIEF PRINTING

Telephone, 944 Cortlandt

26 and 28 Park Place to 21 and 23 Barclay St., New York


GEO. H. BENEDICT & CO.
308 DEARBORN ST.
CHICAGO
DESIGNERS
ENGRAVERS
ELECTROTYPERS
Write for Estimates



THE SCOTT TWO-REVOLUTION PRINTING MACHINE WITH PRINTED-SIDE-UP FRONT DELIVERY

Are You Moving?

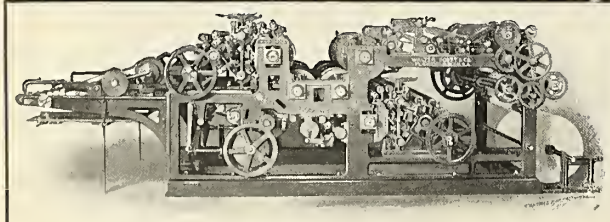
If so, do not take the old worn-out presses along. Replace them with machines that are up-to-date in every respect, an illustration of which is shown on this page.

The Scott Two-Revolution has all the latest improvements, gives an unyielding impression, perfect register, is easily handled and easy running.

They Are Money-Makers for employing printers, the time of make-ready being reduced to the minimum by the saving devices, and the output increased to the maximum.

These Machines Are Built with two and four form rollers, and with rear, front fly, or printed-side-up delivery as desired. Our two-revolution catalogue, showing different styles of two-revolution and stop-cylinder presses, mailed on request. Write to office nearest you.

The Scott All-Size Rotary Press Prints 50,000 Sheets per Day, Any Size



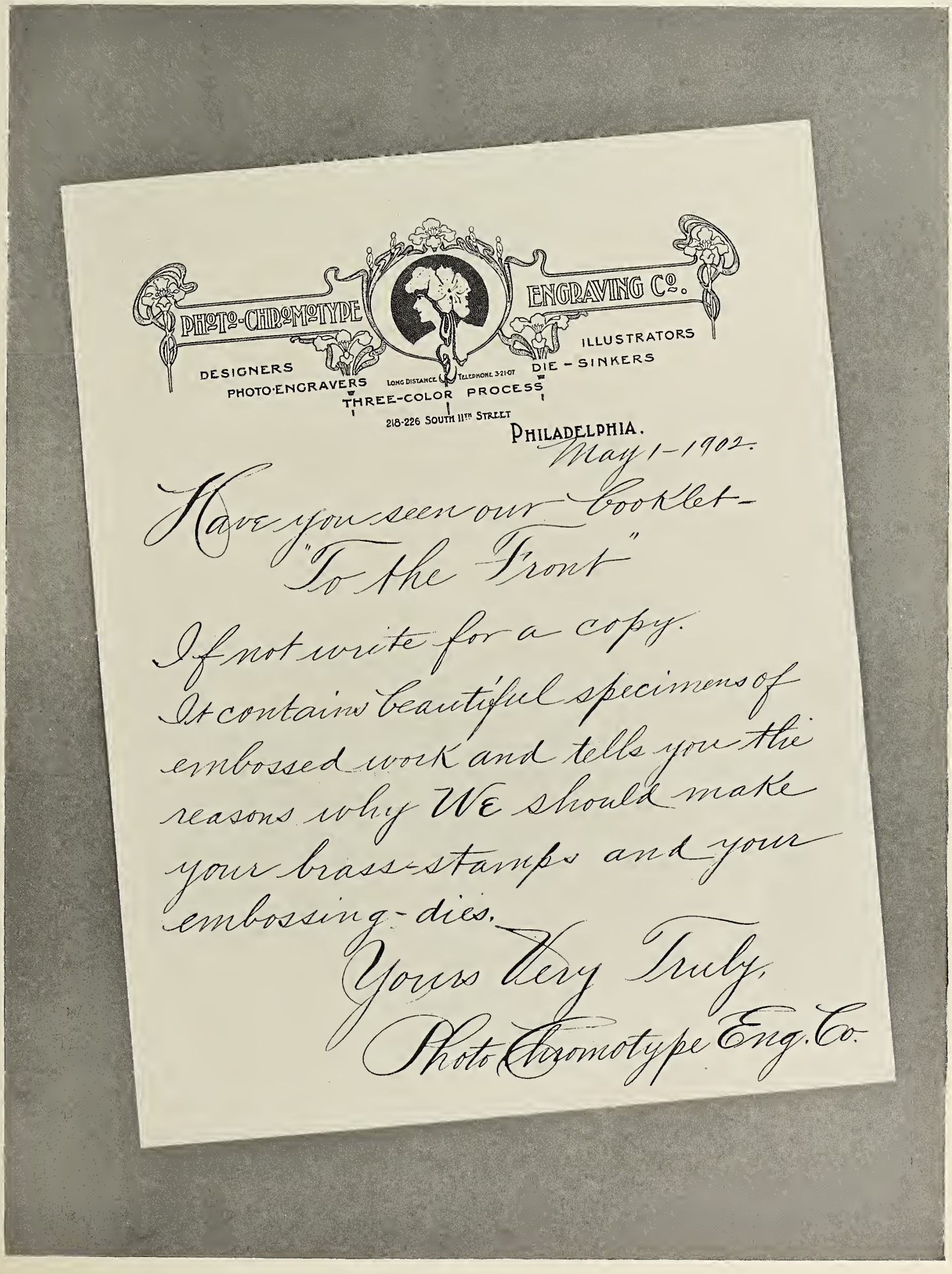
SCOTT ALL-SIZE ROTARY WEB MACHINE
Prints 88 different lengths of sheet

WALTER SCOTT & CO.

NEW YORK OFFICE, Times Building
CHICAGO OFFICE, Monadnock Block
ST. LOUIS OFFICE, Security Building
BOSTON OFFICE, Winthrop Building

PLAINFIELD, N. J., U. S. A.

Cable Address
WALTSCOTT, NEW YORK


PHOTO-CHROMOTYPE ENGRAVING Co.
DESIGNERS
PHOTO-ENGRAVERS
THREE-COLOR PROCESS
ILLUSTRATORS
DIE-SINKERS
LONG DISTANCE TELEPHONE 3-21-07
218-226 SOUTH 11TH STREET
PHILADELPHIA.
May 1-1902.
Have you seen our booklet-
"To the Front"
If not write for a copy.
It contains beautiful specimens of
embossed work and tells you the
reasons why We should make
your brass-stamps and your
embossing-dies.
Yours Very Truly,
Photo Chromotype Eng. Co.



Buffalo Inks **Always Work**

WE HAVE NOW IN PRESS A SECOND EDITION OF OUR SPECIMEN BOOK OF

COVER INKS

Any printer desiring a copy can have the same by making application. Requests will be filled as received, and early application will be necessary as the demand for the first edition was such that the supply did not equal the demand. We want every first-class printing office to have a copy, and any application on a printed heading will be cheerfully granted. We not only make first-class Cover Inks, but also any and every thing that the trade may require.

BUFFALO PRINTING INK WORKS, Buffalo, New York

E. F. RYCHEN, Proprietor



Buffalo Inks **Always Work**

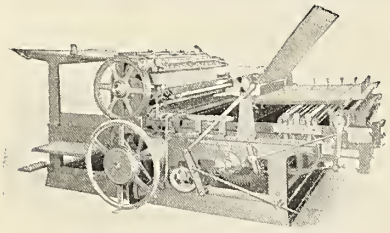

Again the World
is free and Black
And Phillis thinks
the world was made
But Tommy thinks
it mainly means
(even see he has to
do the farming)
for
this
is
Key

Cover NP MILLS TRADE MARK Papers

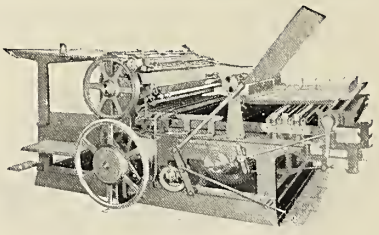
May be had of the following Wholesale Paper Dealers:

HENRY LINDENMEYR & SONS,	New York, N. Y.
BRADNER SMITH & CO.,	Chicago, Ill.
GARRETT-BUCHANAN CO.,	Philadelphia, Pa.
GRAHAM PAPER CO.,	St. Louis, Mo.
A. STORRS & BEMENT CO.,	Boston, Mass.
THE CHATFIELD & WOODS CO.,	Cincinnati, O.
A. ZELLERBACH & SONS,	San Francisco and Los Angeles, Cal.
DOBLER & MUDGE,	Baltimore, Md.
E. C. PALMER & CO.,	New Orleans, La.
STANDARD PAPER CO.,	Milwaukee, Wis.
McCLELLAN PAPER CO.,	Minneapolis, Minn.
KANSAS CITY PAPER HOUSE,	Kansas City, Mo.
CARPENTER PAPER CO.,	Omaha, Neb.
C. M. RICE PAPER CO.,	Portland, Me.
PLYMOUTH PAPER CO.,	Holyoke, Mass.
ALLING & CORY,	Rochester, N. Y.
THE COURIER CO.,	Buffalo, N. Y.
J. & F. B. GARRETT,	Syracuse, N. Y.
HUDSON VALLEY PAPER CO.,	Albany, N. Y.
TROY PAPER CO.,	Troy, N. Y.
W. W. McBRIDE & CO.,	Pittsburg, Pa.
JOHNSTON & CO.,	Harrisburg, Pa.
MEGARGEE BROS.,	Scranton, Pa.
M. J. EARL,	Reading, Pa.
E. MORRISON PAPER CO.,	Washington, D. C.
KINGSLEY PAPER CO.,	Cleveland, O.
CENTRAL OHIO PAPER CO.,	Columbus, O.
THE BLADE PRINTING AND PAPER CO.,	Toledo, O.
BEECHER, PECK & LEWIS,	Detroit, Mich.
W. A. STOWE,	Grand Rapids, Mich.
CRESCENT PAPER CO.,	Indianapolis, Ind.
J. C. PARKER PAPER CO.,	Louisville, Ky.
MORGAN & HAMILTON CO.,	Nashville, Tenn.
ST. PAUL PAPER CO.,	St. Paul, Minn.
SCHLEUDER PAPER CO.,	Austin, Minn.
DULUTH PAPER & STATIONERY CO.,	Duluth, Minn.
OLD DOMINION PAPER CO.,	Norfolk, Va.
ANTIETAM PAPER CO.,	Hagerstown, Md.
THE S. P. RICHARDS CO.,	Atlanta, Ga.
SCARFF & O'CONNOR CO.,	Dallas and Houston, Tex.
SCARFF & O'CONNOR CO.,	Oklahoma, Ind. Ter.
PETERS PAPER CO.,	Denver, Col.
NEW YORK & UTAH PAPER CO.,	Salt Lake City, Utah.
PACIFIC PAPER CO.,	Portland, Ore.
H. N. RICHMOND PAPER CO.,	Seattle and Tacoma, Wash.
GRAY, EWING & CO.,	Spokane, Wash.
PASSMORE PAPER CO.,	Butte, Mon.
W. V. DAWSON, (Exclusive Agent for Canada)	Montreal, Que.


OUR CUTS TALK
"NOTHING SUCCEEDS LIKE
SUCCESS."
I ntrust the making of your
CUTS
in the hands of a firm that
has made the most
Conspicuous Success in
the West in their line
of business:
THE
WILLIAMSON-
HAFFNER
ENGRAVING
DENVER, COLO., U.S.A.
ENGRAVING
BY ALL
PROCESSES



Read what a Purchaser says of the



WHITLOCK PRESS

OFFICE OF ASTON BROS., PRINTERS
108 LIBERTY STREET

New York, April 3, 1902

THE WHITLOCK PTG. PRESS MFG. CO.,
121 Times Building, New York:

Gentlemen,—Enclosed please find settlement in full for our New Two-Revolution Whitlock Press. When you remember that it is just a week ago to-day that we gave you our "rush" order for this press, that it had to be shipped from your factory and erected on our floor, and that naturally we do not send settlement until we have tested the press to our perfect satisfaction, it is something wonderful, and we beg to congratulate and thank you.

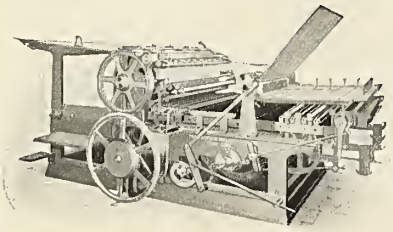
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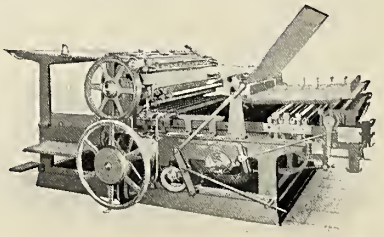
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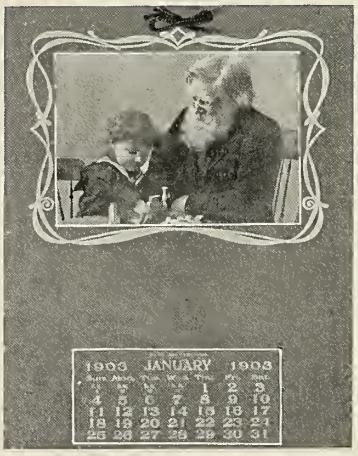
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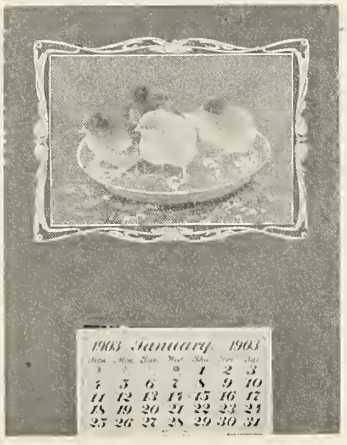
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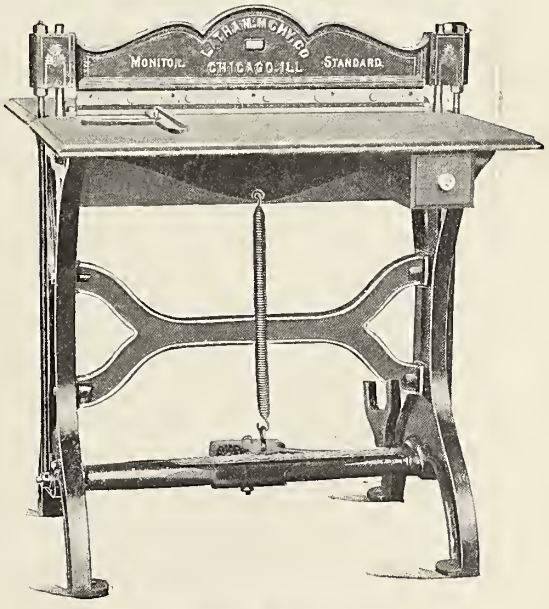
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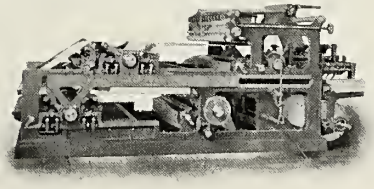
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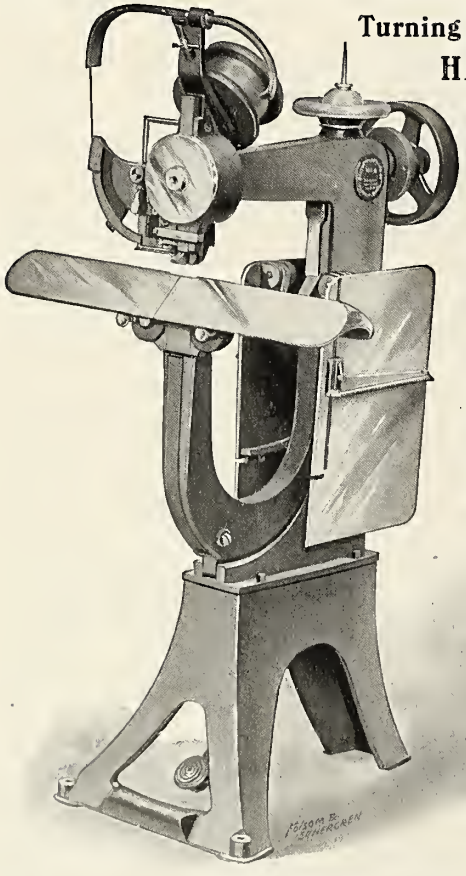
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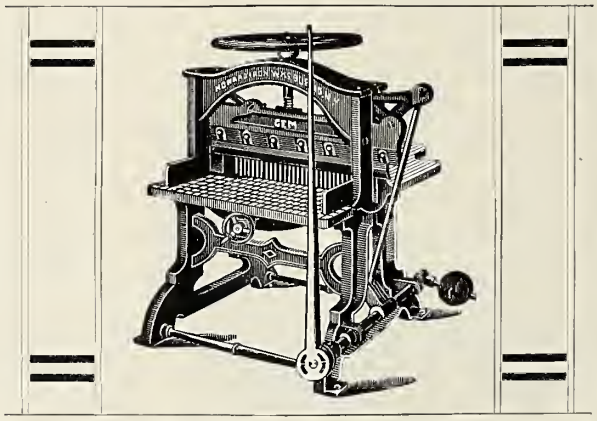
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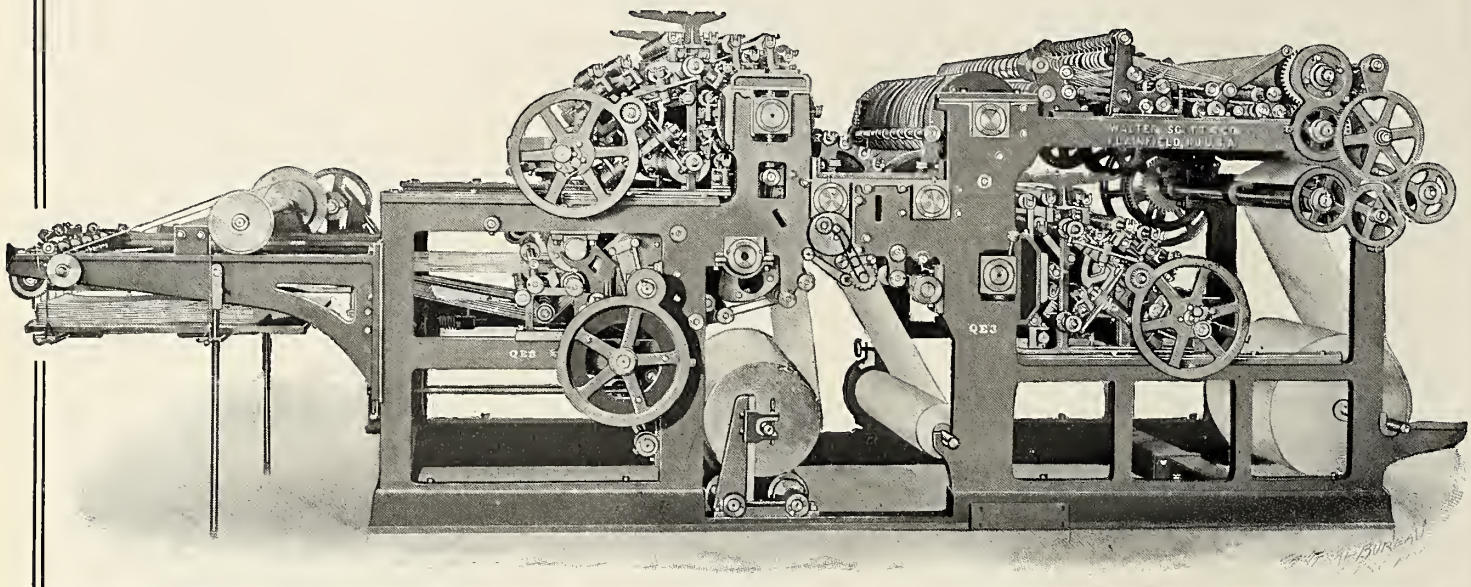
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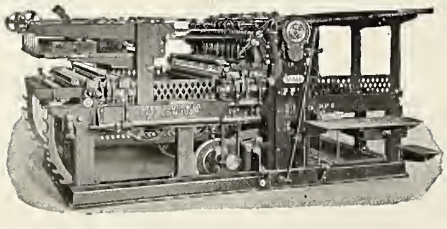
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIX. No. 3. CHICAGO, JUNE, 1902. TERMS { $2.50 per year, in advance. Foreign, $1.25 per year extra.

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A COURSE IN THE PRINCIPLES OF DESIGN.*

NO. I.— ERNEST ALLAN BATCHELDER.

THE aim of this series of articles is to present a simple, practical course in the principles of decorative design. An impartial observer must be impressed by the fact that there is a notable spirit of self-improvement among printers, a widespread desire to produce work that will stand the test of artistic criticism. This spirit has developed during the past few years a steadily increasing amount of tasteful, well-executed work. On the other hand, in an effort to be original and artistic, the printer sometimes errs on the side of eccentricity and irregularity, both in arrangement and in the selection of colors. Confusion results, and unity, the foremost consideration of design, is lost.

The bizarre and the unusual may succeed in "catching the eye," but we should remember that the eye often resents being caught, and that when caught, a message should be conveyed to the mind that shall linger as a pleasant memory. We have to consider not only *what* to say, but *how* to say it in the most orderly and attractive way.

We may trust, if we choose, entirely to personal judgment; but it is our impression that a working knowledge of the principles of design will be found most helpful and suggestive.

During the course, definite problems will be given for solution, because in any work involving use of mind, eye and hand we must learn by *doing*, not by casual *seeing* or reading. Many problems that appear to be simple, in the reading, will be found, in the doing, to contain certain unforeseen difficulties. It is in the solution of these difficulties, each in its proper place, that we shall exercise our skill and judgment, and thus progress.

At the start it must be said that design can not be taught; nor can music be taught. We may learn to play acceptably on a musical instrument without necessarily being musicians. In the same way we may acquire a clear understanding of the fundamental principles of design, may attain to some degree of technical skill, with ability to express an idea in an orderly and tasteful form. Further than this, instruction will not avail, except in the line of personal help and criticism. The rest must remain with ourselves.

We shall endeavor to get at the bottom of the subject. The start will be from simple, elementary shapes, abstract in character. From this start, an effort will be made to render the work more and more definite in its adaptation to the immediate needs of the printer. We shall avoid the academic, and shall treat of the use of natural forms at the latter end of the course only.

For those who desire to follow the line of work to be presented, the following equipment, mental and material, will be useful:

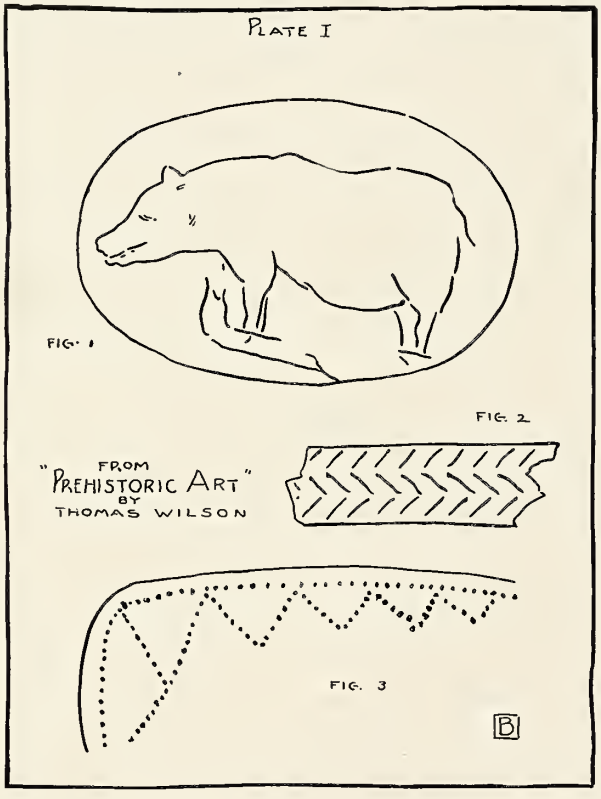
First — A fund of common sense! This is always a prime consideration, in a question of taste as well as in all other affairs of life. Our instruction will lack the element of personal contact, hence common sense must be the arbiter of many minor points. Directions will be as clear as possible; but even so, doubts will occasionally arise. When in doubt, use common sense!

Second — A wholesome imagination! This is also an important factor, for all art — music, poetry, design or what not — must spring from the "play impulse"; the effort must be free and spontaneous, not a matter of duty or drudgery, nor with expectation of immediate

*This course in design is based on the work done at Harvard University under the instruction of Dr. Denman W. Ross. To him is due such credit as may appear in the work; to the writer, in attempting to publish, with a definite purpose in mind, the most helpful thing that has yet been said on the subject of design, must come whatever blame may arise from reasons of inconsistency or lack of clearness. The cause is well worth the effort. It is hoped that others may partake of the good work. [All rights reserved.]

pecuniary benefit. We must look upon it as a recreation to be taken up during leisure intervals. The solution of each problem must be a pleasure, otherwise we may gain but little in the end. However, as one of our aims will be to stimulate the imagination, let us pass on, without further comment, to the material part of the equipment.

Third—A bottle of india-ink, black. A pan of charcoal-gray paint, water-color, will often serve as an



interesting substitute, but is not necessary. A small dish should be provided in which to dilute the ink with water when some tone other than black is required.

Fourth—Two or three water-color brushes, a small one, say No. 2, for lines, and a larger one, say No. 7, for washes. A bamboo Japanese brush will be found most useful for all general purposes, as it is suitable for either line or wash.

Fifth—A transparent paper that will "take paint." Japanese water-color paper, 10 by 14 inches in size, is best. It may be purchased of a dealer in artists' materials, or at a Japanese store. It need not cost over 1 cent per sheet. Ordinary typewriting paper will answer for most of the problems.

Sixth—One or two sheets of "square underlay" paper, or engine ruled paper, 10 by 14 inches in size, being most serviceable. This paper may be secured ruled into ⅛-inch squares, ¼-inch squares, or ½-inch squares. The ¼-inch ruling is best for our purpose. If the paper can not be readily found, we may, by the expenditure of a few moments' patience and care, do the ruling by hand.

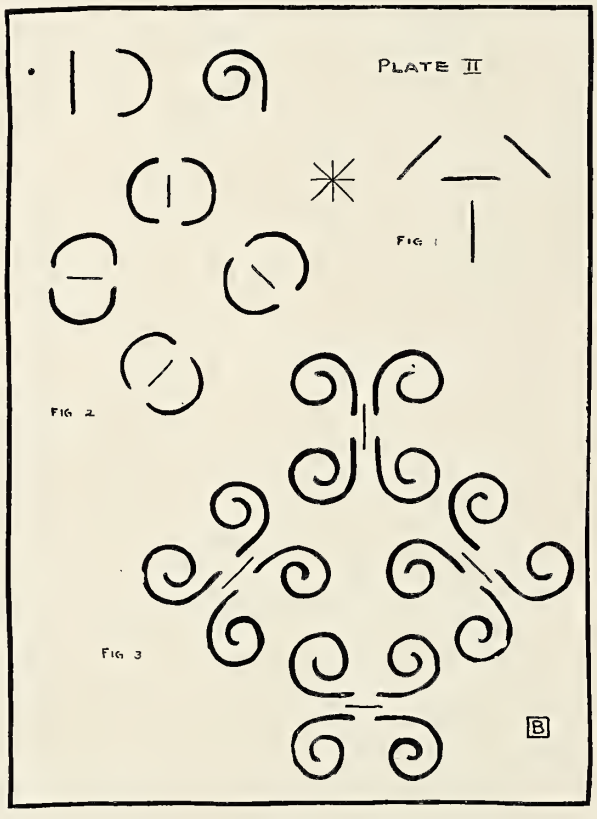
Seventh—Drawing board, T-square, thumb-tacks, triangles—these things are always useful for various purposes, but even without them, most of the work may be done.

Let us assume that we are in possession of the above equipment and come at once to the point. What is design? How shall we define the work that is to follow?

For the sake of simplicity we will go back for a moment to the earliest examples of art that we know of. In the remote past there is a period known vaguely as "prehistoric times," when the cave-bear, the reindeer and the mammoth roamed the earth, when men lived in caves and found life less peaceful than in modern times. But, in so far as we know, there are no preartistic times, for indeed, it is by artistic remains, rude to be sure, such as flint chippings, bone scratchings and bits of broken pottery, that we know anything of the lives of the early men.

A study of these earliest productions shows development along two distinct lines:

First, Representation (Plate I, Fig. 1), or the record of facts of observation. Many drawings have been found scratched on flat surfaces, showing rude representations of animals, trees and other features. The example given is typical. It was not in any sense a



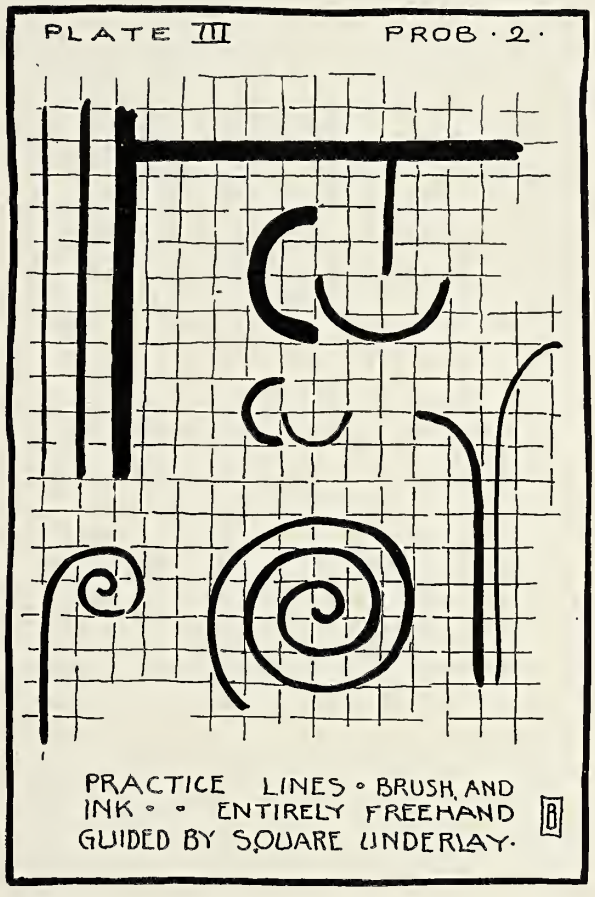
decoration, but was evidently a mere sketch made on the first flat surface that happened to be at hand.

Second, Pure Design (Plate I, Figs. 2, 3), the arrangement of lines, scratches or indentations in an orderly way for sake of beauty alone. It is this last development that concerns us, for it is along the line of pure design that our work will lead us. We have, though, a wider range of thought and more varied

materials than the savage cave man; we are not going to deal with scratches, nor with lines alone, so let us broaden our definition. The spot of paint (ink) is to be our "raw material." We may describe a spot of paint in three words: It is a tone, a measure, a shape. This description applies to any spot of paint that we can make.

Again, we are to be guided, at the very start, by certain definite principles: Rhythm, Balance, Harmony.

So then, in broadening our definition, let us say that "Pure design is the composition of tones, measures,



shapes for the sake of rhythm, balance, harmony, the principles of order, of beauty."

We have said the spot of paint is a tone, a measure, a shape.

By tone we mean the value (as dark, light, black, white); or the color (as red, green, blue).

By measure we mean the size (as large, small, long, short).

By shape, we mean the contour or bounding line (as square, round, straight, curved).

These terms are important, for we shall use them again and again. We must not confuse one term with another, nor confuse a term with a principle. To emphasize the distinction we will insert at this point the first problem, and may it be added parenthetically, that if we are to understand what follows, here is the proper place to begin. Otherwise we shall be trying to converse in a foreign language.

Problem I.— Make a spot of paint (ink) of any tone, measure, shape that you may choose. Place it preferably at the top of the sheet of paper, and then on the same sheet repeat the spot, but with the following variations. When done you will have eight (8) spots, including the one with which you started.

First — Change its tone without changing its measure or shape.

Second — Change its measure without changing its tone or shape.

Third — Change its shape without changing its tone or measure.

Fourth — Change its tone and measure without changing its shape.

Fifth — Change its tone and shape without changing its measure.

Sixth — Change its measure and shape without changing its tone.

Seventh — Change its tone, measure, shape, so as to make an entirely different spot of paint.

Note.— Pin the transparent paper over the squared paper. Do not use a ruled line in this or any other problem that follows. Any one can make a ruled line; it has no artistic value and will be of little service in the development of skill or taste. The lines of the underlay will be sufficient as a guide, aided possibly by a light, free-hand pencil line. Allow one sheet of paper to each problem and consider always the arrangement of the problem on the sheet and the neatness and accuracy of execution. We suggest that the name and such other fragments of autobiography as may be necessary be placed on the back of the sheet. We shall observe these conditions in our own illustrations, and thus expect you to do the same.

When the above problem has been solved, let us proceed to a brief definition of our principles in accordance with the interpretation that we shall give to them.

By rhythm is meant that consistent relation and connection of details by means of which the eye readily finds a way through the design.

By balance is meant "the opposition of attractions in such way that the eye may be held at the center of the design."

By harmony is meant the "consistency of likeness"; "having something in common." To gain harmony there must be a "reconciliation of differences," so that the details of the design may share certain properties in common.

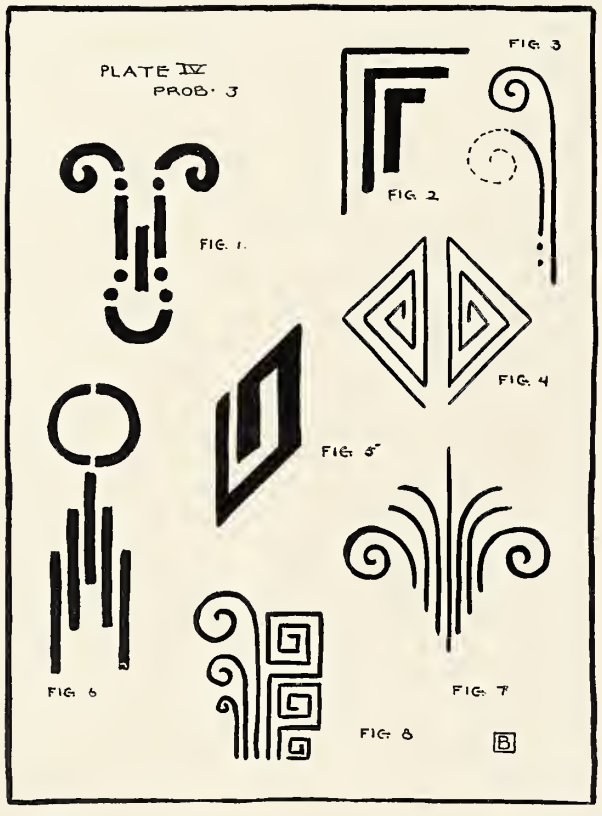
Now the simplest spot of paint is the dot. The dot can be expanded into a line or into an area. The line is simpler than the area, so let us begin with that. The remainder of this paper will be devoted to the purely elementary line, and cover as much of the preliminary work as possible.

As in the case of Problem I, we may give to a line any tone, measure or shape that we choose; but as we wish to express ourselves in an orderly and decorous manner, and furthermore, for the sake of definiteness, we will select from the multitude of lines three typical shapes, the straight line, the curved line (arc) and the scroll (Plate II). We will give to the straight line four typical positions, vertical, horizontal, right oblique, left oblique (45 degrees). To be sure, there are other posi-

tions, such as 60 degrees, 40 degrees, etc. These four positions, however, will furnish sufficient material for our ingenuity.

The arc has eight typical positions; the scroll has sixteen.

The lines in Plate II were made over the squared paper in order that they might have a common unit of measure, namely, the ¼-inch. Before attempting a sheet of similar character you will undoubtedly find a certain amount of practice necessary, for it is a difficult matter to make a pliant brush do your bidding. Try two or three sheets similar to Plate III. See if you can make, with a brush, a straight line, an arc, a scroll that shall go just where you wish it to go, and retain throughout an approximately even width. If the line is to be firm and steady the brush must be held in a vertical position, at right angles to the paper. Press it



firmly down until you have the desired width, then with the little finger as a gauge drag the brush slowly and carefully after the hand. Do not consider a good line to be a "knack" or a "trick of the hand." It is not. It is entirely an intellectual task and requires absolute concentration of all your faculties in its execution. In no other way can a good free-hand line be made. When you can make such a line you have overcome the first difficulty.

If you have followed the work thus far you are ready for *Problem II.* Make one, or two, or as many sheets as you wish, similar (not copies) to Plate IV, to contain original groupings of the typical shapes and positions shown in Plate II. To exercise your invention try lines of the same shapes but of different measures; lines with same measures but of different shapes; lines in which shapes and measures both vary. These are not designs; they are, on the contrary, mere "groupings."

With the solution of these preliminary problems we ought to understand what is meant by the terms tone, measure, shape, and should be able to guide the brush in a proper performance of its duty. We are now ready for a more careful study of the principles and the relation of the terms to the principles.

(To be continued.)

Written for THE INLAND PRINTER.

SOME INFLUENCES OF THE COMPOSING MACHINE.

BY E. B. CROMWELL.

WHILE the Linotype has been of incalculable benefit in reducing the cost of the printer's product, it has lowered the typographical standard of the newspapers. There has been a noticeable retrogression from the point of typographical excellence that had been attained by newspapers ten years ago. The Linotype has to a great extent supplanted the typesetter, and with it have come new methods. It can not be successfully contended that the machine may not be made to produce good work; but it is evident to all that it is responsible for much that is bad. The fault is not inherent in the machine: the retrograde movement is actuated by conditions that it has created. It looks now as if the Linotype is to finish the work that the typewriter began. The typewriter, while a very useful adjunct of the clerical department of the business house, has accustomed the public to slipshod methods; the Linotype, to an appreciable extent, is perpetuating those methods. The limitations of the typewriter itself and the non-acquaintance of the average typewritist with the simplest typographical rules explain the ragged appearance of the typewriter sheet. For the Linotype's shortcomings we must look for other causes.

The proprietor of the newspaper, when he concluded to install the Linotype in his office, made a close calculation as to the minimum number of machines that would do his work. In very many instances when business justified an enlargement of the paper there was no increase in the number of machines. Hurry methods became imperative. The result has been product of inferior quality and a gloomy outlook regarding the kind of printers who are to succeed us.

One of the most striking examples of deterioration in the newspaper is seen in tabular work, or what formerly could be called rule-and-figure work. It was once a pleasure to scan the array of beautiful specimens of tabular work in one's favorite paper on the morning after a general election. One looks now only for information regarding the result of the election. Tables are seen in all degrees of crudeness — fantastic arrangements that have the headings boxed with rules, but with no rules between the columns of figures, a combination that in the old days would have elicited the derision of the newest apprentice. Fine rule-and-figure work can

be done where sufficient time may be taken to saw furrows in the slugs in which to adjust rules of the proper height.

Some few papers still use italics and small caps, but they are very costly. Their absence detracts greatly from the typographical elegance that once characterized many of the papers. A change that jarred most printers on the advent of the Linotype was the enforced



Photo by S. L. Busha.

"'MOST QUITTIN' TIME."

use of contractions like deg., min., sec., etc., instead of the symbols. It is true that the symbols may still be used, but they must be placed in position by hand, and that consumes time. Small caps were used everywhere by newspapers in the town name in date lines; now it must be caps or lower-case, or the resort to handwork. One can often see combinations like 37 1-2c. for 37½c. Wide, irregular spacing is the rule rather than the exception. Divisions are made that are not authorized by any lexicographer. Syllables of two letters are run over, and ble and tle are often seen on the beginning of the line. Different modes of spelling the same word are frequently observed on the same page. And the line beginning shrdlu and ending with etaoin is now often seen at the end of an article and sometimes in the midst of a scholarly passage.

It was freely predicted only a few years ago that in a short time the country would have an oversupply of Linotype operators, and that the unions would not be able to maintain their scales of pay. It was argued that the manual skill necessary to make a good operator could be easily acquired. The prediction has been partly verified; we have the oversupply of operators, but not of the kind desired by the foreman who must get the best results from every machine. It has been found that only the few become "swifts," as in typesetting; but the slow operator has not half the chance of getting employment that the slow compositor had. The operator, to be successful, must have some speed. Under the old system, a compositor or two, more or less, did not seriously trouble the foreman, but now the difference is felt when one machine is run by a slower man than the one ordinarily engaged. The speedy machine operator is in demand, and to some extent he is responsible for the growing deterioration of the printer's art. His speed covers a multitude of sins.

A cause of concern to many is where the competent newspaper printer of the future is to be obtained. Formerly, when a boy had finished his apprenticeship on a newspaper he, with rare exceptions, was a good hand, having suffered the tutelage of the proofreaders for four years. The boy graduated from a job-office who sought work on a newspaper was surprised at what he had to learn about "style," but after a rough-and-tumble struggle with the proofreader lasting sometimes a year or more, usually something could be made of the young man. Now all this is changed. The newspaper apprentice is in as bad a plight as was and is the job-office boy. He is not allowed to work on a machine till toward the end of his apprenticeship, and when his time is finished knows practically nothing about setting the plainest kind of straight matter. And right here may be found the cause of the decadence of the printer: he does not get the training he once received. The foreman is frequently obliged to employ men of the slow or incompetent class, and with the knowledge that if the readers do justice to the proof he will not get his paper out on time, he orders his men in the proofroom to touch the proofs lightly. The result is seen at once, and seen not alone by the printer.

Written for THE INLAND PRINTER.

PRINTING FOR THE BLIND.

BY B. B. HUNTOON.

EMBOSSED printing for the blind is a branch of the printer's art that is unique. The principal establishment for doing this work is the American Printing House for the Blind, at Louisville, Kentucky. It is maintained by a subsidy from the United States of $10,000 a year. Its management is a board of trustees, comprising seven local members and *ex-officio*, every superintendent of a public school for the blind, of which there are forty in the United States.

These superintendents select the books to be printed and decide upon the style of type to be used, while the local board attends to the business details.

The list of books embossed in the twenty years since the subsidy began fills twenty-six pages of the latest annual report for 1901.

These books are, of course, educational in their character, as the Act of Congress establishing the subsidy is entitled, "An Act to Promote the Education of the Blind." The subsidy fund consists of a bond for $250,000, made perpetual, bearing four per cent interest, paid semi-annually, and held in trust by the Secretary of the Treasury."

Its expenditure is guarded by proper regulations, and its product, in the shape of embossed books and tangible apparatus, is distributed, yearly, among the various public institutions for the education of the blind, according to their respective number of pupils.

The total number of pupils in all the schools for the

blind in the Union, for the year ending June 30, 1901, was 4,239. From this it can be inferred that the size of an edition of any book is very limited.

Owing to the size of the letter and the fact that only one side of the page is used, embossed books are very bulky. The Bible requires eleven volumes of 150 pages each, 14 by 15 inches, and 4 inches thick. The American Bible Society, New York city, New York, supplies these for $7, about one-third of the cost.

The first books for the blind were printed from movable types, but persistent effort has been made to devise some cheap and efficient method of stereotyping. Success in this direction has been obtained by the invention of machines, operated with six keys, that throw up



Photo by C. D. Phipps, Fenton, Mich.

"LISTEN TO MY TALE OF WOE."

the letters of the point system on a sheet of thin brass, that may be clamped on a cylinder press and any desired number of impressions struck off.

The press devised for the American Printing House for the Blind consists of two cylinders, working against each other, each bearing a rubber blanket and two flexible stereotype plates, so arranged that the plates of one cylinder engage the rubber blanket of the opposing cylinder. The paper, in a damp condition, is fed between the cylinders, and four embossed pages are delivered by a fly at every revolution, the press running at about thirty revolutions a minute.

The method for making flexible stereotype plates for the roman or line letter alphabet is widely different, as this style of printing for the blind has to be set by hand from movable types.

The paper to be used for the mold is first charred to the consistency of wax and then a cold impression is taken from the type. Against the paper mold is laid a sheet of tin-foil, and covering this is a sheet of paper. These are all placed in a flask and molten lead is poured into the flask. The heat passes through the paper and the tin-foil is melted and fills the depressions of the type in the paper mold. As soon as the metal is cooled the flask is opened and the metal removed; a sheet of roofing tin is now placed against the tin-foil, the sheet of protecting paper is replaced, the flask is closed, a second pouring of molten metal is made, the heat of which, passing through the paper, "sweats" the tin-foil and the tin-plate into a homogeneous, flexible plate. This may be clamped, by one edge, to the cylinder, to which it readily adapts itself, and any number of impressions may be taken from it.

In late years several public libraries have established departments especially for the blind. The New York State Library, at Albany, distributes embossed books all over the State to blind readers, paying transportation charges both ways. The same institution has appropriated annually, for the past three years, $1,000 for embossing books of a more general character than those printed for the schools, such as Seton-Thompson's "Wild Animals I Have Known," Crawford's "Via Crucis," Riis' "The Making of an American," etc.

Last February a blind man asked for an embossed copy of the President's message. The library was very desirous of meeting the first request ever received from a blind man, but the year's order had been given and the fund was exhausted. Learning this fact, Mr. Jacob A. Riis communicated the facts to a lady friend of his in New York city, who promptly responded with a check for the sum required, stipulating that her name should not be mentioned. A copy was sent to the President, who, in acknowledging its receipt, said: "Few things have touched and pleased me more than the printing of my message for circulation among the blind. I thank you for the copy sent me. I shall always preserve it."

In 1879 Mr. H. L. Hall, the devoted founder of the Working Home for Blind Men of Philadelphia, himself blind, organized a society for providing religious literature for the blind, which has expended annually from $3,000 to $4,000 in this direction; and the American Printing House for the Blind has printed for it the International Sunday School Lessons in the shape of the *S. S. Weekly*, now in its twenty-fourth year, that has a circulation among the blind of two thousand copies, in a duplicate edition, in the line and the New York point print.

HENRY AND THE PRINTER.

"When I have anything to say," remarked Henry Watterson the other day, "I write it; then I put it in my pocket. After a while I take it out, read it and write it again. Once more I put it away. Then I write it again and send it down to the printer and have it put in type. When I get the proof I run over it closely and write it again, and again it goes to the printer. Afterward it is sent to me again in the revised proof. Then I make the last corrections and send it down again. And then," continued Mr. Watterson, with a heavy sigh, "the confounded printer gets it wrong."



Photo by George Stark, St. Louis, Mo.

A PHOTOGRAPHIC POSTER SUGGESTION

No. 1—Greek Art



Photo by George Stark, St. Louis, Mo.

A PHOTOGRAPHIC POSTER SUGGESTION

No. 2 — French Art; a Watteau



Photo by George Stark, St. Louis, Mo.

A PHOTOGRAPHIC POSTER SUGGESTION

No. 3 — Italian Renaissance



Photo by George Stark, St. Louis, Mo.

A PHOTOGRAPHIC POSTER SUGGESTION

No. 4 — Modern Art; the Poster Girl

THE INLAND PRINTER

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A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
James G. Mosson, 6 Glinka street, St. Petersburg, Russia.

EDITORIAL NOTES.

The third prize essay on "What a Printer's Salesman Should Do and How He Should Do It" appears in this issue of The Inland Printer.

Among the curious ideas regarding typography the suggestions of Mr. John G. Readman, "promoter of continuous sight method printed matter, and expert left-handed type distributor and reliable job compositor," Young Men's Christian Association, Montreal, is unique. Mr. Readman's letter will be found in the correspondence columns of this issue.

Attention is drawn to the letter of Mr. Frederick Driscoll, commissioner for the American Newspaper Publishers' Association, in this issue. By means adopted by the Association, a five years' contract has been entered into with the International Typographical Union and the International Printing Pressmen and Assistants' Union. While an arrangement of like character will be more difficult of accomplishment in the book and job branches of the printing trade, it is time that some tentative efforts at least were made in that direction.

In its efforts to aid in the dissemination of information of benefit to those engaged in the graphic arts, The Inland Printer answers many inquiries each month. No request for enlightenment on any subject pertaining to printing is overlooked. Some of the answers are of interest only to those making request for information, and in such cases replies are made by mail. When the topic is one of general interest, response is published in the columns of the magazine. The department feature of The Inland Printer was arranged for the purpose of best serving readers with matter particularly appealing to them. Inquiries are invited on topics properly coming under any of the heads. Readers who enjoy the matter served up each month should bear in mind that the departments can be made more helpful if questions are sent in. Do not be satisfied with what is presented, but ask questions. Queries belonging to the bookbinding, postal, proofroom and electrotyping departments are especially desired.

A COURSE IN THE PRINCIPLES OF DESIGN FOR PRINTERS.

In response to requests from a number of readers, The Inland Printer begins in this issue a series of articles on the principles of design, with special reference to typography. Mr. E. A. Batchelder, the author of the series, believes with The Inland Printer that there is a spirit of improvement among printers that has developed a steady increase of good work; on the other hand, the attempt to be original and artistic often leads the printer to err on the side of eccentricity and irregularity, both as to arrangement and color. A confusing clamor of detail results, and

unity is lost. To produce a good design the best equipment is a store of common sense, a wholesome imagination, and a knowledge of the fundamental principles of order and beauty. On the basis of the first two qualities how can a knowledge of the principles, Rhythm, Balance and Harmony, be acquired in the simplest and most practical way? This is the problem presented to the instructor, and under the circumstances it is proposed to avoid the academic methods and make the series as practical as possible and therefore of almost instant working value to the printer.

WHAT IS NEEDED TO INCREASE THE VERSATILITY OF THE LINOTYPE?

A CORRESPONDENT in Baltimore, Maryland, writes that at an accidental meeting in that city recently between several employing printers and Linotype machinists, a general discussion ensued on "What is the one or more things needed to increase the versatility of the Linotype?" The answers were so varied that the correspondent suggests that THE INLAND PRINTER should open a sort of question box to the queries:

"What improvement is wanted to make the Linotype of more practical value to the employing printer?"

"What is the drawback, if any, that you have found in the Linotype for the production of first-class book and job work?"

The question box is now declared open and THE INLAND PRINTER readers may deposit their answers for publication.

INFLUENCE OF THE ANNUAL BANQUET.

THE advantage of hearty coöperation on the part of heads of departments and the employes generally in the printing business are obvious. Where work is to be done by aggregations of men in any department of life, the *morale,* as it is termed in military parlance, is an important factor. To obtain that cheerfulness, confidence and alacrity, willingness and industry which go to make up a desirable *morale,* is a task that is puzzling to many in these strenuous days. Mr. Andrew Carnegie, in his book, "The Empire of Business," is observant of this influence, and believes that where the employer was able to meet his men and become personally acquainted with them that the results were much better than now. The times are changed, however. "It being, therefore, impossible for the employers of thousands to become acquainted with their men," says Mr. Carnegie, "if we are not to lose all feeling of mutuality between us, the employer must seek their acquaintance through other forms, to express his care for the well being of those upon whose labor he depends for success, by devoting part of his earnings for institutions, and for the accommodation of organizations, such as coöperative stores, and I hope in return that the employes are to show by the use which they make of such benefactions that they in turn respond to this sentiment upon the part of employers wherever it may be found. By such means as these we may hope to maintain to some extent the old feeling of kindliness, mutual confidence, respect and esteem which formerly distinguished the relations between the employer and his men."

Without discussing the merits of the "benefactions," or Mr. Carnegie's views, the expression of which is here introduced as representing the ideas of a large and important number of American citizens, we return to a consideration of one of the plans adopted to secure a good *morale* in the printing trade, as exemplified by Mr. George H. Buchanan, "The Ivy Leaf Press," Philadelphia. Mr. Buchanan has established a custom of an annual banquet to the heads of the departments of his establishment. "It originated," he writes, "in a desire I had to meet these men and talk over the condition of our business, to the end that they might be stimulated and encouraged in their work. The idea has been prolific of such good results that I want others to know of it and profit by it. Such a thing has, perhaps, not entered into the thoughts of many employers, and others may cavil at the expense. I can assure any one that the results attained are worth many times the money expended.

"Going back to the starting-point a year ago, my men appreciated the business talk, given at the first dinner, so much that they tendered me a complimentary dinner in return, in order that I might continue the discussion further, and thus open up to them many aspects of business policy that were formerly a closed book to them. At this second meeting I precipitated a general discussion on the various topics presented, and was surprised and highly gratified at the acumen displayed in their remarks. It showed that there had been some thinking going on, and demonstrated to me that here was good ground well worth cultivating. Good fruit was borne at once. There at once sprung up into existence an association among these men. They have met at stated times during the year, talked over the business passing through their hands, discussed better methods of forwarding the work, and in a measure smoothed the rough places that so frequently occur in forwarding work from one department to another.

"Has this been beneficial to my business? Emphatically, yes. There has been an honest desire on the part of each man to improve the record of his department. It is manifest in a hundred ways. A different spirit pervades their efforts. The progress of a year is marked. As an evidence of the interest taken, when the invitations to the last dinner were issued, the foreman of the job composing-room requested that he might be allowed to prepare a suitable menu. He was given *carte blanche,* even to the matter, and the result justifies the confidence reposed in him.

"Henceforth this will be an annual affair with us. The meetings held between times are informal, and serve a good purpose in disposing of current difficul-

ties and in discussing ways and means of bettering and facilitating our work.

"I am convinced that this is a good thing, and I would urge others to try the experiment. It is a much better plan than fault-finding. Get the men away from business. Give them a good time. Get close to them in this semi-social manner and, my word for it, there will be less of bickering and contention and less of strife to fret and annoy us."

"WHAT IS THE MATTER WITH THE PRINTING BUSINESS?"

UNDOUBTEDLY the most incisive literature regarding reforms in the printing trade is that which has recently been issued by the Chicago Master Printers' Association under the serial title of "Hints from the Hellbox." No. 6 of the series asks the question, "What Is the Matter with the Printing Business? (with apologies to William Allen White)," and then proceeds to diagnose the trouble. While the circular is intended principally for the Chicago trade, the conditions described are quite general throughout the country. Mr. W. S. Burnham, the secretary of the Association, states that the Master Printers' Association needs the membership of every substantial concern in the business in Chicago. "If you are not a member you are missing opportunities for improving your own and your neighbors' condition."

THE INLAND PRINTER invites free discussion of the propositions advanced by the circular, the text of which follows:

What is the matter with the printing business? *There are too many people in it.*

In Chicago alone there are 625 separate concerns doing or pretending to do a printing business. True, a great many of these are attic printers, and several fair-sized concerns are located in the outlying business districts, but over two hundred and fifty of this number are down-town concerns, doing business on a commercial scale.

There is too much credit in the business.

As long as printing machinery can be purchased with notes, payable periodically over a number of years, just so long will printers continue to anticipate their real needs and keep the field overstocked with facilities. Each recurring busy season they will load up with liabilities which will drive them to the utmost lengths of price-cutting during the succeeding dull season, in the fearful struggle to pay out.

Furthermore, no existing plant will have any value as an asset while new machinery can be bought practically without capital. No bank in Chicago will loan money on any printing plant.

There is too much guessing in the business.

Printers are content to guess at the market instead of knowing just what their work costs. When a man knows just what a piece of work costs him he is never in any doubt as to what he can afford to sell it for, but if he does not know his costs he is unable to discriminate between profitable and unprofitable business, hence he soon comes to have a firm hold on the unprofitable work in his neighborhood.

It is a remarkable fact that in the printing business, representing in the United States an investment of one hundred millions of dollars, and of which the annual product approximates two hundred millions, there is no recognized system of determining costs, hence no basis of values for the product. Is it any wonder that the immense capital and the work of all these thousands of men are unprofitable?

There are too many people in it who are willing to live on journeyman's wages.

The standard of the business will never be raised until the standard of living of those engaged in it is raised.

How many printers own their homes?

How many printers carry a substantial life insurance?

How many printers can take a month's vacation every year?

How many of them have traveled extensively, even in their own country — except as tramp printers in their journeyman days?

How many of our club members in Chicago are printers?

How many printers in Chicago would dare drive down to business in the morning?

There are too many cheap solicitors on the street.

How many of the printing concerns of Chicago have competent solicitors on the street — men who are educated, refined, well-dressed gentlemen, experts in their business and capable of selling their product on the basis of its value, instead of at the lowest price?

How many of these concerns are capable of appreciating such representation or would pay what it is worth if they could get it?

It is the fact that printing concerns will not pay adequately for such services that drives every ambitious man either into the business on his own account, or into some other line.

The printing business in Chicago approximates $15,000,000 per annum, and yet it is doubtful if in the forty largest concerns a single employe could be found whose emolument equaled $5,000 per year, while those whose salaries reach $3,000 could be counted on the fingers of one hand.

Unless the rewards for service can be made more attractive we can not expect to retain the best talent in the business.

There is too much secretiveness and selfishness in the business.

The effort to beat each other, one of the blessings of unrestrained competition, leads the printers to beat themselves. There are no recognized rules and practices that protect the printing trade in its rights — no standard form of contract adapted to the risks and requirements of the business, nothing to withstand the encroachments and impositions of unscrupulous buyers. It is every man for himself and "the devil take the hindmost."

Printers consider their competitors enemies; they dodge each other round the corner and cut and slash prices on each other for the edification and financial profit of the customer. Evil practices grow up. Rebates, allowances, concessions of every kind are easy to extract from a man who dares not meet his competitor face to face, but who secretly meets practices the other fellow is alleged to have followed.

There seems to be almost everything the matter with the printing business, but the whole situation may be summed up in the sentence — *there is no profit in the business.* Leaving out a few concerns who have made money out of specialties, how many printing-offices in Chicago have had a career of continued success? What has become of the large offices of a few years ago?

Clarke-Longley Company.
Jno. B. Jeffrey.
Culver, Page, Hoyne & Co.
Horace O'Donoghue & Co.
Rokker, O'Donnell & Co.
Foster, Roe & Crone.
Knight, Leonard & Co.
Thos. Knapp Printing & Binding Co.
J. C. Winship & Co.
H. H. Piper Company.

These are a few of the larger concerns which have been sacrificed in recent years, while the smaller concerns have "gone up" by the score. These men have represented the

best that was in the business — were bright, capable, ambitious and probably honest. Yet they failed.

No way has yet been discovered of "failing for profit" in the printing business, and, as a matter of fact, none of the concerns above mentioned was able to make a settlement; all were sold out under the hammer.

They were ruined by selling their product at prices that would not sustain them in business. Other contributing causes are alleged in each case, but there is only one reason why a large business is allowed to go to pieces — because it is unprofitable and not worth saving.

No one will doubt that these men, who had labored for years to build up businesses that should sustain them in their old age, have made the most strenuous efforts to correct the evils which were undermining their financial strength, but they were powerless to stem the tide of ruinous competition.

There is competition in every line — but of a competition *based on general ignorance of costs,* and *forced by the necessities of surplus facilities bought with mortgage notes,* happily most lines of business know nothing.

This is the condition that confronts every man in the printing business to-day, and no man, single handed, is smart enough to "beat that game." Business men in almost every other line have learned to coöperate for the elimination of the worst evils of competition, and on the principle of "live and let live" are conducting their various enterprises successfully and with profit.

But, with the exception of a few of the leading concerns in the large cities, little as yet has been done in the way of coöperation among printers. The associations of master printers which have grown up in the past few years have demonstrated that the salvation of the printing trade rests with the printers themselves, and could they enlist a large percentage of the concerns in their work, there is no doubt that most of the abuses of the trade could be corrected. Further organization locally is needed to bring about more uniformity in the methods of doing business, and above all a unity in the determination of proper values for every kind of work performed in the printing-office. When this is done, every house should insist upon educating its men in every item of costs and placing the final approval of its estimates in the hands of competent authority, who have made this matter a study.

It is high time that the "moss-backs" were dragged out into the lime-light and educated, in spite of themselves, to twentieth-century methods of doing business.

The old fellows who have "been in the business all their lives" and "guess they know how to figure printing," and who "never figured make-ready in their lives" should be bumped against a few facts taken from their own and their neighbor's books, and jolted into a comprehension of them.

The "smart Alec" who knows how to make up a job to print and bind three on, hence can undersell all competitors, should be gently but firmly brought to a realization of the fact that every other fellow in the business knows the crafty trick and has worked it to the limit for the past thirty years.

The bright financial genius who conceives that he will, by running day and night and thereby doubling his production, cut his expenses by half, should be shown the sad record of failures attributable to this delusion, and convinced by demonstration that he is not the originator of the idea.

A shake-up all along the line is badly needed, one that shall tend to make business men out of printers, lift the trade out of the side streets and alleys and put it where it belongs, in the front rank of manufacturing industries.

It should be that no man could obtain a position as manager, estimator or solicitor for any printing concern who was not able to pass a first-class examination in all matters of cost. It should be that no man could obtain any part of a printing plant on credit until he had demonstrated that he was thoroughly conversant with the cost of doing business in the market he proposed to invade, and that no bank would loan money to any printer whose statements did not show in detail his costs in every department. With a proper organization of printers in every city the banker could at once verify every statement made, by having before him the average cost, ascertained in such association, and would at once be in a position to determine the nature of the risk he was asked to assume. Will anybody doubt that with a proper record of costs to which the banker, paperdealer and machinery manufacturer could have access, the abuses of ignorant and ruinous competition would be largely eliminated?

Every printer who desires to do an honest, legitimate and profitable business, and who wants to have conditions brought about which will enable him to do such a business continuously, should make all haste to join the Master Printers' Association and throw the weight of his active influence and support in the direction of its best efforts.

EVEN TEMPERATURE IN THE PRESSROOM.

"ONE of the greatest obstacles to doing good printing profitably is temperature," writes Mr. Charles A. King, editor of the *Morning Citizen*, of Beverly, Massachusetts. "Take the average small office in city or country, or even some of the more pretentious establishments. In the morning during winter everything is cold, and it requires considerable time to warm up; even if the room is of normal warmth it has become so by a forced heat, and if one put his hand upon a press or cutter he experiences a cold shock. It is frequently near midday before everything is working just right. Much of the trouble caused by 'electricity in the paper' is due to uneven heat, and it makes a decided difference in the working of ink, particularly colors. In an office of any considerable size it would be in the line of economy to keep a steady heat all night, during winter, and never let the temperature fall below 60 degrees. It is common practice to shut off heat as soon as the day's work is done, and while iron and steel retain heat for many hours they retain cold equally as long, and composition rollers are even more susceptible to temperature, and wear out much faster if an uneven temperature is maintained."

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. XX.— THE DISTRIBUTOR AND THE MAGAZINE.

"THERE isn't a great deal more that I can tell you about the Linotype," said the Machinist to the Operator, "as I have explained nearly every part of the machine except the distributor and the magazine. There is something to learn about these parts, however, so I'll tell you what I can about them.

"In the first place, don't get the idea that the distributor bar is at fault whenever the distributor gives trouble. The bar is made right and set right, so don't 'monkey' with it. If the matrices fall into the wrong channel or clog in the distributor entrance, it is usually because the magazine is not set right. The two adjusting screws (*A*) on either side of the magazine are for the purpose of setting the magazine in proper relation

to the distributor bar. Throw the distributor belt off and turn the distributor by hand and set the magazine so that when the matrices fall from the bar they will just clear the partitions or guides. When the distributor is running normally the momentum given the matrices will carry them to the center of the channels. The other adjusting screws (*B*) on the magazine (Fig. 30) must be set so as to leave a space of one-sixteenth of an inch between the bottom of matrices suspended from the bar and the top of the magazine entrance guides. Next be sure that the guides themselves are not bent out of place. They must all be equidistant and perfectly straight. To test them, use the stopping bar (*C*, Fig. 29) as a guide. Press it to the right, and if any of the partitions are bent out of place the projections on the stopping bar will cause the partitions to move, and they can be detected and straightened. See that the partitions lay close to these projections and that the lower end of the guides are bent so as to cause the matrices to enter the magazine without striking it.

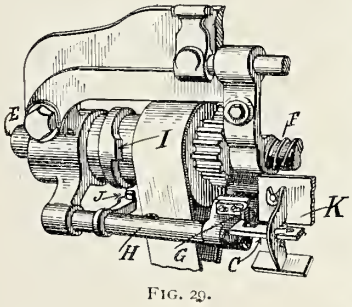


Fig. 29.

"You see," continued the Machinist, "the distributor is controlled by a friction clutch, which will slip if anything binds the distributor screws or matrix lift, thus preventing breaking or bending of the parts. The friction clutch is formed by a spring pressing a disk against the side face of the pulley (*D*). The friction shaft (*E*) is geared to the distributor screws and the gears are matched so as to cause the matrices to hang perpendicularly from the distributor bar. The back distributor screw (*F*) can be raised and swung upward by unlatching the catch on the right-hand end. Don't attempt to raise it, however, while there are matrices on the bar, and when closing it down see that the pin on the gear matches with the short tooth on the other gear, or else the distributor will not run. Watch the matrix-lift lever also and move it out of the way when closing down the back distributor screw."

"The automatic stopping bar (*C*) is what throws the distributor clutch out of action, isn't it?" remarked the Operator.

"Yes," replied the Machinist; "the end of the bar rests on the end of trip lever (*H*), and if matrices should clog in the guides, the movement of the distributor bends the guides to the left, thus moving the stopping bar (*C*) and causing the end to slip off the trip lever. The small plate (*G*) on which the automatic stopping bar rests is adjustable, and should be set so that the bar (*C*) rests on it about one-sixteenth of an inch.

"I'll show you," continued George, "how the movement of the trip lever (*H*) throws off the clutch. Do you see that cam-shaped collar (*I*) on the clutch shaft? The clutch throw-off (*J*) stands directly below and to the right of this collar, and is prevented from rising into the path of the collar by the stopping bar (*C*) resting on the end of the lever (*H*). When the stopping bar is pushed to the left, or the magazine entrance (*K*) is opened, the lever is allowed to rise, and it strikes against the side face of the collar, thus pressing the friction disk away from the pulley and allowing the friction to slip and the distributor stops."

"What makes the distributor stop so that it has to be backed up before it will start again?" the Operator asked.

"Sometimes a matrix will get caught on the lift (*I*, Fig. 28), and then you will have to slip the distributor belt off the lower pulley and back up the distributor by turning the friction shaft (*E*) toward you until the lift (*I*) is lowered, when it will usually run again when the belt is thrown on."

"Is that all the adjustment there is for the magazine," asked the Operator.

"No," replied the Machinist; "the front end of the magazine must be adjusted to the proper height to permit the full stroke of the matrix escapements. Throw off the keyboard belts and touch the lower-case e and em-dash keys. Then turn the rollers by hand until the keyrods rise to their highest stroke. At this point there should be a clearance of one-thirty-second of an inch between the verge and the hook on the keyrod. Adjust by means of the screws (*L*) under the magazine until this clearance is obtained."

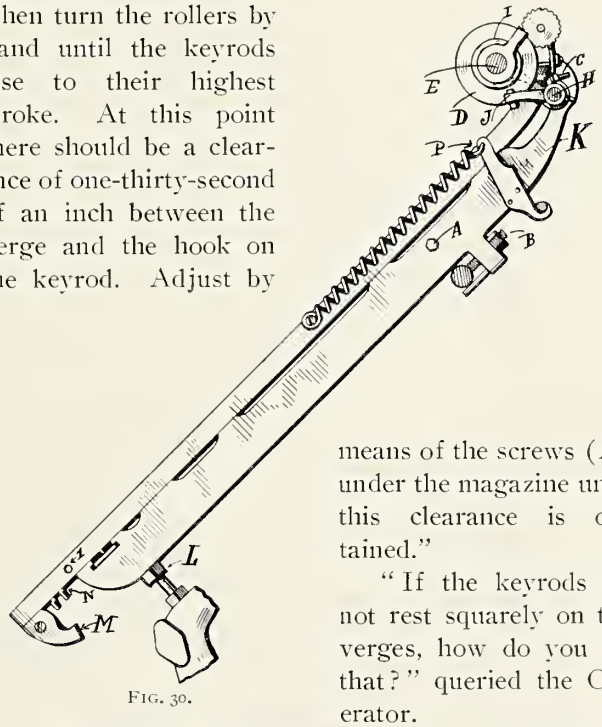


Fig. 30.

"If the keyrods do not rest squarely on the verges, how do you fix that?" queried the Operator.

"The upper rod guide can be adjusted sidewise by removing the brass guide block (*M*) on the magazine and either inserting a thin strip between it and the magazine or by filing the casting enough to cause the rods to center fully on the verges."

"I suppose it is quite a difficult thing to take out a verge if it should get broken," said the Operator.

"No," replied the Machinist; "like everything else, it is easy when you know how. If it becomes necessary to replace a verge, lock the magazine, being sure to place the verge lock *above* the back pawl (*N*), and remove the magazine from the machine and place it

bottom side up on the bench. With the pliers straighten the bent ears which hold the narrow brass locking strip in place and raise the strip to a point beyond the broken verge. Then with a rod of equal diameter, push out the rod on which the verges are pivoted until the desired verge is reached, when, if you separate the ends of the two rods a little, you can remove the verge and its pawls without disturbing the others. See that the pawls work freely in the verge, and if not, dress them a little with a fine file.

"Here's another pointer. The next time the pi channel in the magazine clogs with matrices, don't try to force them through with the matrix hook. You can remove the tube entrance by loosening the two screws underneath the magazine which hold it in place, and the pi will then come through. Straighten the brass tongue and see that it lies directly in the channel when replacing.

"That's about all I can tell you; the rest you will have to learn by experience, though I hope I have smoothed the pathway to some extent. Handle the machine gently; never force it; keep it cleaned, oiled and attend promptly to repairs and adjustments, and you will find that the Linotype, instead of being the incomprehensible or refractory machine some have found it, will really prove a most tractable servant, ready at all times to respond to any reasonable demand made upon it, and make the work of caring for its wonderful mechanism a real pleasure. Next month we are going to add a new machine to our plant, and then you will have a chance to learn how to erect and put a machine into operation."

(To be continued.)

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XXIII.— DETAILS OF NEWSPAPER WORK.

AS we have seen, the phase of the matter we are now considering — the question when to write words as compounds, and when to leave them separate — that is most important to newspaper proofreaders, and, in fact, to every one practically connected with typography, is the gain secured through having some sort of real system established. It is not complete uniformity on any analogical basis that is here meant, for that, in all probability, is simply impossible. Our language has not grown so systematically, and never can have such growth. The best that seems feasible has been done, and is exemplified in our best print, though not in many books so well as it might be, and hardly at all in newspapers. It may be profitable to inquire into some special efforts that have been made, and to find their weakness, in order that we may avoid some of the weakness in our own work.

On receiving a circular requesting personal opinions as to when words should be compounded, and as to when hyphens should be used and when omitted in making compounds, one man answered: "I always use a hyphen whenever two words are to be written as one." His letter contained a little more than this, but not a word of suggestion of circumstances in which two words should be joined in form, nor anything toward deciding when or why they should be left separate. This letter was about as reasonable as were hundreds of others, in all of which there was not one definite idea. The most sensible letter said that its writer, a superintendent of schools, did not know anything about the matter. Such acknowledgment would not be wise for a proofreader to make, for he must determine upon some definite practice in his work.

The man whose words we have quoted said that he always used a hyphen, yet he wrote in the same sentence one word made by joining two, and did not use a hyphen. Of course it is easy to determine how this came about. Every one knows the single word "whenever" so familiarly that the fact that it is "when" and "ever" joined together is not always present to one's consciousness. Nevertheless, that fact is too obvious to encourage credence on the part of others for the decision as to form of one so careless as to write in a letter, for serious determination of a moot point, such a plain contradiction between theory and practice.

The old poet Samuel Butler wrote of his hero, Hudibras, that "he could distinguish and divide a hair twixt south and southwest side." Our lexicographers tell us that to be Hudibrastic is to pertain to or resemble the style of the poem "Hudibras," to be burlesque-heroic; but they restrict the word unduly by this definition. One who resembles the person Hudibras in any characteristic may equally well be called Hudibrastic. Such resemblance might seem to be recommended above for practice by proofreaders, inasmuch as some quibblers could find in it a commendation of "hair-splitting," or making fine-drawn distinctions. Generally speaking, such practice is not advisable; yet no person can expect to prescribe distinction in form of any kind without being liable to censure for hair-splitting, whether justly or unjustly.

Especially in matters of language, either grammatical or rhetorical, a close line must be drawn by some one, for general determination. How and when the dividing line is to be overstepped is open for personal determination. In matters of word-form the lexicographers are the natural arbiters. They are supposed to record the language as they find it, and this they all do so far as it is found that the people have established any one of two or more possible forms. But they have not found comparatively many such established forms with respect to compounding — or rather, so very decidedly is agreement lacking that they have in this matter merely given, in each instance, the form that suggested itself, without making close inquiry in order to select prevailing forms. We shall revert to the dictionary records hereafter, merely noting here the fact that their makers have too nearly with one accord avoided Hudibrasticism, or hair-splitting as it is often

called, though their indulgence of it, within proper limits, would really be scholarly distinction.

What the newspaper proofreader most needs, as an aid to quick determination, is a complete record of all terms liable to different treatment in different hands. Most proofreaders are working without such aid, and with a deplorable result. We shall not waste our time if we study the conditions, and try to ascertain at least a partial remedy, even if it makes — as it must — a study of naturally over-proportioned extension.

A clue to prevailing conditions is evident in the following story of a recent occurrence. In a certain office a new style-book was made, under direction of the editor, containing this paragraph: "Phrases consisting of an adjective and a noun in literal use are not to be compounded. Such are back room, back yard, electric light, electric lighting, electric car, ill health, good will, motive power, barbed wire, tidal wave, man servant, maid servant, fore paw, circular letter, objective point, postal card, and many others." The terms given were selected because some of the compositors had been compounding them, and the proofreaders had not been systematic in their treatment, mostly neglecting them and passing them into print in whichever form they happened to be set, but, worst of all, not agreeing among themselves in their marking when they did occasionally change one of the forms. Such confusion of practice is not peculiar to any set of workers. It is common, if not universal. Should it be so? In the office alluded to a compositor had set "postal card" three times, and a proofreader marked in hyphens.

One very important lesson that must be learned, before we shall have any measure of relief, is that the style-book, where one is in use, is a series of orders that must be obeyed — with the reservation that, unless the authorities demand inflexible obedience, some small details that do not conform need not be changed unless they are confused in the setting. Proofreaders should know every style set down, and never mark so as to conflict with any of them; in other words, they are not employed to change right into wrong, but to correct what is wrong, and the right for any place is what has been selected as right for use.

Proofreaders often have to make styles, as well as to apply them. The making of compound words has received so little intelligent attention in grammars and dictionaries, and so little are the true principles understood, that this study would be very incomplete without supplying something definite in its bearing upon practice. We shall begin with some destructive criticism, and follow with such constructive light as we may find. As evidence of general need in this line, two or three actual occurrences may serve, although they could be matched, or possibly outdone, by thousands more. An editor really wrote "sub-pœna." Did he not need instruction? It might be said that no proofreader would pass that form as correct; but proofreaders often pass other forms fully as bad. One passed "in doors" as two words recently, and marked a hyphen in "downtrodden," each of which is so decidedly one solid word that it should be known as such as familiarly as is "Sunday," or any other familiar word made of two words. A magazine published in New York even makes numbers over twenty each two words, as "twenty one," etc., and a Chicago newspaper has the abominable title "Inter Ocean."

A society of proofreaders adopted and published a book of styles, for which, unfortunately, they chose in this matter the directions made by a man who wants to make things new, to conform to some notions of simplification that would not simplify. Under the head "Compound Words," meant to cover only words with hyphens, the general rule is given: "Follow the authority in use in the office, unless otherwise instructed." Only eighteen lines more are used to complete this section, and they apply only to a very few words. The authority must mean the dictionary. Suppose this to be the Webster's International. Can any one follow that? Certainly not, for each term in the language would have to be learned separately, and life is too short. Some samples are "countingroom," "drawing-room," "dressing room." In many instances this dictionary says things like the following: "'Paper' is often used adjectively or in combination, as 'paper weight,' 'paper-weight,' 'paperweight,'" etc. Here's a nice mess for an authority! It only says, Take your choice!

Under the head "One Word," this book of styles begins with a list of about two hundred words, many of which are indefensible in this form, and says: "The foregoing list is intended only to show samples of consolidations based upon an underlying principle — that is, that where two words become united to form another, and a new meaning is taken, and one of the original words loses its accent, they are combined without the hyphen, or consolidated." This is not an underlying principle, but a rigmarole evolved from its inventor's own brain, as a supposably ingenious concept. Even its maker can not — or at least does not — apply it, for he read the proof of the book, and it contains a contradiction of the "principle" in every possible instance — lower-case, by-laws, dowel-holes, horse-power, two-letter, second-hand, bread-winner, parrot-like, mark-off, printing-press.

(To be continued.)

WHY THE AUTHOR WAS ELECTED.

Newton Booth Tarkington, the author, who was recently nominated by the Republicans of Marion county for the Indiana Legislature and ran ahead of his associates on the primary ballot by six hundred votes, says that he did not know how to account for the result until the other day, when he began discussing the recent primary with a farmer. Tarkington was unknown to the farmer, and, affecting innocence, asked if Tarkington was pretty well known to the people who gave him such a handsome vote.

"No," said the farmer, "none of us around here knows him. The papers said he's a playwriter and some kind of an actor, and we just wanted to see what kind of a derned fool he'd make of himself in the Legislature."



Engraved by Juergens Bros. Co., Chicago.

Photo by George A. Furneaux, Chicago.

IN THE NARROWS, DELLS OF THE WISCONSIN.

(Near Kilbourn City, on the C. M. & St. P. R'y.)

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

CONTINUOUS SIGHT METHOD PRINTED READING MATTER.

To the Editor: MONTREAL, April 26, 1902.

Simplicity and natural adaptability thereto are quite apparent as the true elements in promoting an innovation or extending an object which makes a change; and, through practice, gives a higher degree of comfort where otherwise none had been discerned by reason of constant use and primary tuition.

In submitting to you the accompanying order of printed reading it is mainly for the fact of such method bringing

AN INNOVATION.

In this age of invention and deviation from the ordinary routine and rule of life, a change which gives relief to the overtaxed system or any portion of the bodily frame is a welcomed conformity. Such a change, not deteriorating in the structure which has been so marvelously formed but giving strength and vitality in order that greater things might be accomplished thereby. Let the eyesight be preserved; take into consideration the numerous causes which tend to destroy the greatest comfort God has bestowed upon us as human beings, and let us not retain the objects which perpetuate an eyesore, but let the vision be uninterrupted and thus enable the mind to more clearly gain access to the thought implied.

relief to the optic vision, and thus having a continual grasp in a symmetrical form, without having the thought expressed constantly disturbed to the mind in being compelled to strain the sight to trace its jerky mechanical construction.

While columns might be written of the benefits to be derived were such a style inaugurated, it is not for a personage in the reserved sphere of the compositor's position to denote other than the possibility of its practical production and ability to present the system with the same alertness and presentable appearance as in the order now in vogue.

Columns in the new process could be dispensed with if necessary, and lines or pages — giving a steady trend to the impression desired to be conveyed, unhindered in the glance — might be retained with literally the same appearance as custom has familiarized us therewith.

Type cast with the regular printed reading face, in place of the reverse method, is required — used, of course, with the latter alternately, as the width of the page is determined upon; and herein would bring back the type-set composition until the machine could make itself conformable to again act as the overambitious "sub."

This idea, which is now presented — conceding your opinion to be optional in the matter — has been entertained during the time when slackness in the locality at the trade has filled the head to the detriment of the wallet; such being forwarded imagining that some readers might be interested in the method.

JOHN G. READMAN.

THE NEW ARBITRATION CONTRACTS.

To the Editor: CHICAGO, ILL., May 6, 1902.

It is of very great importance to publishers that we can announce the complete execution of agreements for a plan of arbitration between the American Newspaper Publishers' Association and the two international unions, thus covering all the mechanical departments of a newspaper office.

The agreement with the International Typographical Union was finally executed on April 18, 1902. The agreement with the International Printing Pressmen and Assistants' Union was executed on April 29, 1902.

The International Typographical Union agreement is an extension of the present agreement from May 1, 1902, to May 1, 1907, with modifications and enlargements based upon the experience of the past year. One of the main amendments, and, indeed, the most important one, consists in a provision whereby, if the parties can not agree, at the expiration of an old contract, upon a scale of wages and hours for a new contract, the matters of difference shall be arbitrated, and work shall be continued as usual in the meantime. Thus this hitherto most dangerous period of liability to trouble is bridged over most successfully.

The International Printing Pressmen and Assistants' Union arbitration agreement was formulated in January last by the union's Executive Board and the Special Standing Committee of the American Newspaper Publishers' Association. The American Newspaper Publishers' Association convention in February ratified it, and it was then submitted to the referendum of the local pressmen's unions of the country. The vote of the same was in and canvassed on April 28, showing the local unions approved the plan of arbitration. After the approval by the referendum the officers of both organizations in interest executed contracts in duplicate on April 29, thus completing the arrangements so far as the general organizations are concerned.

It now remains for each publisher who is a member of the American Newspaper Publishers' Association to make individual contracts with these two international organizations. Forms of contracts have been sent out to each member in time to be executed before May 1 if he so desires.

As these arbitration agreements provide only for members of the American Newspaper Publishers' Association it will be of importance to each publisher who is a non-member to join the ranks and avail himself of the assured benefits to his office of industrial peace for the next five years.

There has been no strike or serious industrial disturbance in the offices of any of our members since the present arbitration agreement went into effect last May. This experience has been so gratifying that it affords every encouragement to make a harmonious arrangement for the next five years, not only with the unions under the jurisdiction of the International Typographical Union, but also with the pressmen's unions through its international organization.

It is fairly claimed that the plan of arbitration between the members of the American Newspaper Publishers' Association and their workmen is very far in advance of any plan for securing industrial peace hitherto adopted by any other organizations of employers and employes.

The leaders of the union, as well as the rank and file they represent, are full believers in the importance and efficiency of organization for themselves, and they have a proper respect for employers, *when organized.* The important results obtained could not have been secured were it not for the organization of publishers. The American Newspaper Publishers' Association, by this achievement, has given the most substantial reason

for its existence. It is gratifying to state that the present membership is larger than at any previous time in its history.

FREDERICK DRISCOLL,
Commissioner American Newspaper Publishers' Association.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, April 28, 1902.

For many months now we have been rejoicing in a continuance of good trade, and the problem of the unemployed in the printing trade has been, for the present, at least, solved in a satisfactory way. The only folks dissatisfied with this are those who look upon the union's out-of-work fund as existing for their special benefit, and whose grievance is that perforce they have been compelled to work for a longer time continuously than for many years they have been accustomed. Long may this grievance continue.

Early in the year the Edinburgh Typographical Society asked from the employers a reduction of hours and an increase in the piecework scale of prices. After a good deal of negotiation and agitation the question was settled a month ago. The Masters' Association held two or three meetings with representatives from the men, at which meetings a basis was prepared for a settlement. The employers declined absolutely to make any reduction in the working hours, but offered various concessions on the piece prices, equivalent all over to at least a rise of a halfpenny per thousand ens. It is needless to go into details, but it was generally felt that the masters' proposals were a substantial concession to the claims of the "line" men, and equal to an increase of about 2s. 6d. or 3s. per week on their wages. In the circumstances it was agreed to drop the hours question meantime, and accept the offer of the employers, which came into force on Friday last, April 25.

And now that the battle is over I think both sides have reason to be satisfied. At one time things looked rather ominous; had a rupture taken place it would have been ruinous to the employers, because the work was so pressing and there was so much of it. On the other hand, to the men I am quite satisfied a strike would have been simply disaster. As was pointed out to them at more than one of the meetings, there never had, within living memory, been a successful strike in the Edinburgh printing trade, and there had been many disastrous failures. Despite this, however, a section of the members were persistent in advocating a strike at almost every meeting; but the good sense of the majority, aided greatly, I am glad to say, by the officials of the union, was sufficient to keep in check what was dubbed "the strike element." But all's well that ends well.

A good deal of discussion has taken place of late regarding what has been called the "ca'-canny" policy of trade unions — in other words, the restriction of output, and the *Times* has made the charge against the printers' trade unions that they, like the others, are guilty of this. I have been a member of the Edinburgh Typographical Society for a good many years, have come in contact with many successions of officials and leaders, and never once have I heard such a policy proposed. But perhaps the answer made in the *Economic Journal* by Mr. G. Binney Diblee, manager of the *Manchester Guardian,* throws a little common-sense light on the subject. Mr. Diblee denies that such a policy exists in the printing industry, or that the trade-union leaders have adopted or fostered the "ca'-canny" policy, as asserted by the *Times.* "No, 'ca'-canny,' as it is called," says Mr. Diblee, "is something much more simple than the *Times* would have it to be; it is just poor human nature or the vices of laziness and ignorance, from which employers themselves are not exempt."

By his will the late Mr. Robert Irvine, F. C. S., chemical director of Messrs. A. B. Fleming & Co., ink manufacturers, Caroline Park, Edinburgh, has directed that the residue of his estate, after setting aside £12,000 for his relatives, be applied to the purpose of founding a Professorship of Bacteriology in the University of Edinburgh. The money is to be held by his trustees till it amounts to £25,000 or £30,000, in their discretion, and then to be given to the University authorities, unhampered by any conditions, his object being to promote the study of the science of bacteriology, in which he had, for many years, taken a great interest. He suggests, however, that only nominal fees be charged students for attending the lectures and for the use of the laboratories to be founded.

The sixty-sixth annual report of the Scottish Typographical Association has just been issued, and records a year of good progress. It has been a time of abounding prosperity in trade, which is shown by the healthy condition of the out-of-work



A NEW ARRIVAL.

fund. Several branches have successfully carried through advance movements — Glasgow, Edinburgh, Aberdeen and Paisley. No dispute has occurred during the year.

Turning to the financial side of the report, however, it is noticeable that the only one of the auxiliary funds which has increased its balance is the out-of-work fund, which has gained during the year £1,133. This fund has now a balance of £4,427 to its credit. The sick fund has expended £1,598, £48 more than its income; and the superannuation fund has again reduced its capital, this year by £405. Indeed, this fund requires to be put on a new footing. Its capital, which now stands at £2,262, has been reduced within three years by nearly £700. To permit a healthy man to retire at fifty-five years of age, and become a pensioner for the rest of his life on this fund, is to put an unfair burden on the younger members, and on those who, though qualified by age are not otherwise so favorably circumstanced as to retire also. But I expect the delegate meeting, to be held in June, 1903, will make considerable changes.

The number of deaths during the year was forty, out of these twenty being from diseases of the respiratory organs — sixteen of the twenty being from the printers' scourge, consumption.

On the whole the report is a satisfactory one, and augurs well for the prosperity of the association. G. F. S.

HIC JACET.

He didn't read the papers, for they hadn't any news;
At least they didn't coincide with his especial views.
And when he came to town one day with criticisms ripe,
He climbed to an electric lamp to light his ancient pipe;
He hadn't read the papers — but he knew just what was best;
He simply touched the wire — and the fluid did the rest.

—Bard of Waymart.

Printers' Accounting And Printers' Profits

BY ARTHUR K. TAYLOR.

Under this heading it is proposed to record from time to time methods and instances helpful toward establishing the printing trade on a more generally profitable system. Contributions are solicited to this end.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

EMPLOYING PRINTERS' PRICE-LIST.— By David Ramaley. New edition based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing. $1.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

LIST OF PRICES AND ESTIMATE GUIDE.— By H. G. Bishop. Showing what prices to charge for every kind of book and job work, from a small card to a large volume. This is a book which has long been needed and has frequently been asked for. $1.

ORDER BOOK AND RECORD OF COST.— By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half bound, $3.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

PRINTER'S READY RECKONER.— By H. G. Bishop. Shows at a glance the cost of stock used on jobwork, the quantity of stock required for jobs of from 50 to 100,000 copies, the quantity of paper needed for 1,000 copies of a book in any form, from 8vo to 32mo, and other valuable tables. Fourth edition, enlarged. 50 cents.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.— By Paul Nathan, of the Lotus Press. A very useful and valuable book, containing the impressions of the leading minds in the trade as to the requisites to the profitable management of the printery, upon which are based business rules by which a printing-office must be managed to make money. $3, postpaid.

NICHOLS' PERFECT ORDER AND RECORD BOOK.— For printers running offices of moderate size. It serves both as order book and journal, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders. $3.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should* be made on it, what profit *is* made. Flat opening, 10½ by 14½ inches, substantially bound with leather back and corners. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser. Four hundred pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50.

COST OF PRINTING.— By F. W. Baltes. A system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Table of Contents: Forms of Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger.—Tables: Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses.—Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples and Prices. 74 pages, 6¾ by 10 inches; cloth, $1.50.

A TRADE TENDENCY.

The tendency toward specialization, that is so evident throughout the industrial world and even in the professions, is one that has in it a significant lesson for printers. It is an encouraging sign that some in the trade are availing themselves of the advantages that accrue to those who believe in doing one thing well. That more have not done so is due largely, it must be, either to ignorance or to indifference to the increased efficiency that results from abandoning the shot-gun policy that may bring down an abundance of small game, and adopting that of the rifle that makes sure something that is worth while.

When a man needs the attention of a physician in these days he finds that even his old family doctor may send him to a specialist. The doctor who treats everything from ingrowing nails to tuberculosis is growing more scarce every day. And who would think of going to a criminal lawyer for an application for a patent? It is the same in the industrial lines. A man does not take a typewriter to a wheelwright to be repaired, any more than he would go to a pamphlet bindery to have a blank book bound.

When a man has settled his mind on one particular branch of a business to be his life work, he has greatly increased his chances for success, for now, as never before, is it necessary for a man to concentrate his energies.

Let us consider wherein a printer who would confine himself to making booklets, and nothing else, would have an advantage over the one who takes a shy at everything that comes along.

In the first place he would find that he could give an amount of personal attention to the supervision of what you might consider minor details that would result in a perfection of product totally impossible under the system that requires a printer to print all kinds of work, but it is just these small details that lift printing out of the everyday class of mediocrity. There is no discounting the impression that is made when you say that a man's work embraces but one line — you recall the old adage, "Beware of the man of one book."

Instead of its being a source of weakness, a great factor of strength is indicated whenever you turn down a piece of work that does not come in your line, and refer your customer to the printer who can best supply his needs. You at once gain the respect of your customer and the friendly coöperation of the printer you so recommend, who will in most instances return the favor.

The printer of booklets would find that in the matter of type he could confine himself to the sizes smaller than 36-point, and as a result could have several fonts of sufficient size to set a booklet of fair proportions, making a good variety of styles to select from. The average printer, after he has shown his customer roman and old style is usually "stumped" to show anything that he can set sixteen pages in, and should his customer insist on some neat, stylish letter that he has seen on some jobwork, by the time three and a half pages have been set (should there be even that much type) the black blotches on the proof pages would likely remind one of that old saying, "One good turn deserves another."

In the line of machinery he could afford to have what would be best adapted to his special needs, and would have no use for the large machines which, in the average business, only run a small part of the time, and are expensive, both in point of first cost and for operating.

His workmen, being used to a certain character of work, would soon become experts, and by doing so much of it would gain a familiarity and skill and swiftness that would have a direct bearing and effect on the cost of production.

The printer of booklets, knowing how effective an attractive cover is for a brochure, would naturally become a seeker after striking and dainty effects in cover papers, and would get in touch with the designers of artistic covers, with the result that his work would soon be known as having a distinct character, which desirable reputation can only be secured by means of painstaking discrimination and study.

In the point of the buying of stock he would have a decided advantage. His requirements being so restricted, he would soon become familiar with the houses handling his supplies, and could much sooner decide which one could give him the best return for his money than would be the case were he a much smaller purchaser of many different kinds of stock. And it would not be long before the dealers would find him to be a consumer who bought in quantities and they would seek his trade, and in order to get it would offer telling inducements.

In the point of identifying yourself with your product, the specialist holds an advantage that is not to be underestimated. The simple phrase, "Jones Prints Booklets," for instance, conveys an impression to the public that an endless repetition

of the usual announcement of "John Jones, Printer. Booklets a specialty," would fail to make.

But the great strength of the position of the man with a specialty lies in the fact that his customers instinctively feel, whenever they come in contact with him, that here, at last, is a man who knows what he is talking about. A man who has his business at his finger tips, a man who, when he is asked a question, can give a prompt and satisfactory answer, with a reason for it. A man who can give ideas to his customer and not have to rely on the crude or but misty ideas that his customer might have. A man qualified to guide a customer when the said customer is not quite sure himself just what he wants. A man who can tell offhand what the difference would be in the cost of a booklet between having the edges smooth cut or rough cut by a folder, without having to excuse himself to his customer while he goeth on a long journey to seek out and get the information from the foreman of his bindery.

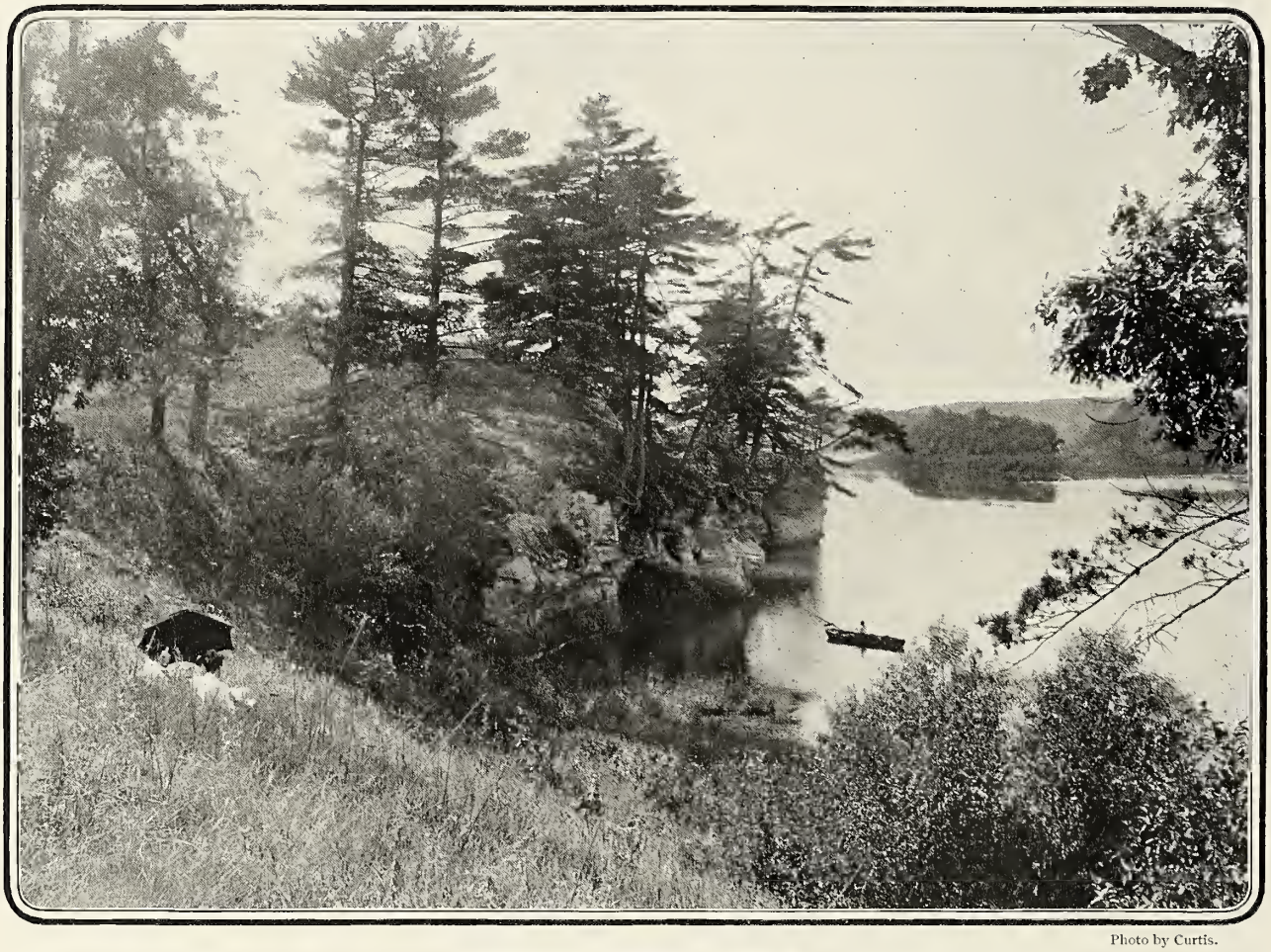


Photo by Curtis.

SCENE NEAR OREGON, ILLINOIS.

While, of course, it is not feasible for a printer doing a general business in a small town to confine himself to a closely restricted line of work, there are great possibilities in the larger cities, and while it might seem that there would not be enough work in a particular given line upon which to build up a profitable business, you may rest assured that if you know your business and get at least near the top, where we are told there is so much room, that in this age, by the perfected methods of communication and transportation, you may have the whole country for your field.

"A LITTLE KNOWLEDGE," ETC.

A glowing example of the great peril incident to a little knowledge along certain lines was well shown the other day by a small order received from a young man who was the proprietor of two university degrees and an abiding faith in his own mental equipment. This man was the secretary of a university club, and he sent in an order for postal cards to notify members of a coming meeting. The copy was written in a hand that in point of legibility could only be excused by due consideration of the great learning of the writer. The heading for the card was as usual, but directly under the heading was the figure five, followed by a long line, under which was placed a capital M. Then came the regular reading notice of the meeting. Following this was again the mysterious M, under which was another long line, followed by an eight. Then came the name of the secretary.

Nobody around the composing-room, from the proofreader down to the errand boy, was able to give a satisfactory explanation of the mysterious characters, although some one did volunteer the information that it must mean that the affair began five hours before midnight and ended at eight o'clock in the morning.

However, the matter was left to be decided by the proof, which was addressed to the customer, but reached its destination after he had left town. But he had left orders that the postal cards should be finished without submitting a proof, in order that he might be sure of having them on his return to the city. So, when these instructions were received, it was at once decided that in a case of this sort the only safe thing to do was to follow Benjamin Franklin's advice to follow the copy even if it went down the rain spout. So the cards went forth with the unknown characters upon them.

Now, then, when the man of learning returned to town, he fell in a grievous rage, and came unto the place where the printer held forth and wanted to know by all the things that were in the heavens above and the earth below why those fool postal cards had been printed in the manner above described, which made them as worse than nothing; and were it not that

the notices had to be sent out at once he would have had none of them, nay, not even one.

And great was his wrath, and the gnashing of his teeth could be heard up the elevator shaft even as far as the sixth floor, whereon was the man called the proofreader. And they crowded around the man of learning that they might get from him the solution of the enigma, when lo, he, with an air of great weariness, vouchsafed the information that he, knowing something about proofreading himself, had simply indicated that he wanted respectively five and eight em dashes at the points indicated.

And every one within hearing of his voice was properly humbled and of a contrite spirit.

Nor to this day does any man know why it never occurred to the man of the two university degrees and all the wisdom represented thereby, to take from his pocket his pocket-knife, and with the end of the blade thereof to scratch from the cards the offending characters, which could all have been done within the time of his rantings.

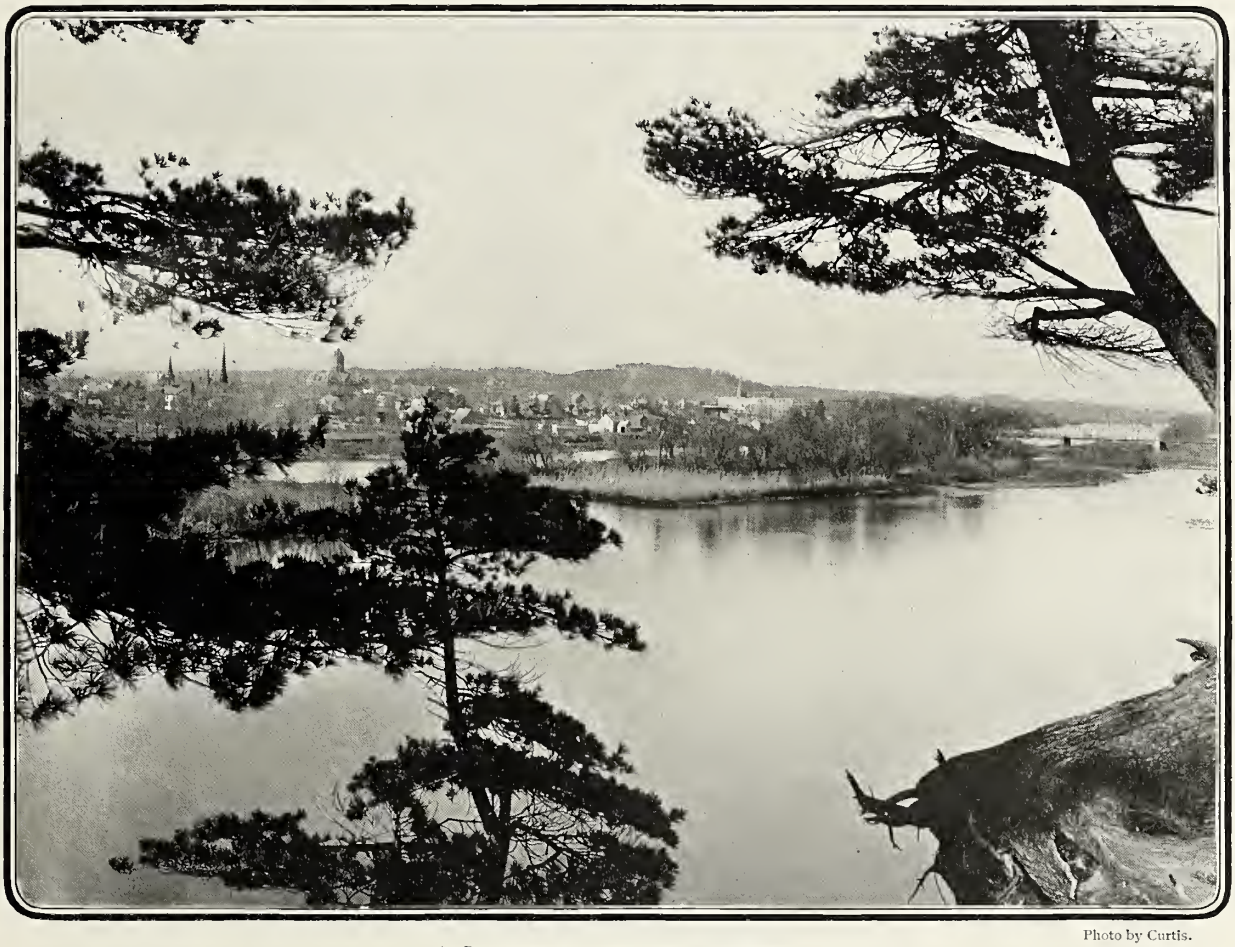


Photo by Curtis.

A GLIMPSE OF OREGON, ILLINOIS.

WHAT IS IT WORTH TO HANDLE STOCK?

In estimating, how much to add to the cost of stock for handling is a problem. There have been several plans advocated by different writers on the subject, but it still seems to be an open question.

It is not hard to show the injustice of making a fixed charge of a certain per cent of the cost of stock to cover the cost of handling, and for any percentage for profit that might be desired. Mr. Dando, calling attention to this phase of the question, illustrates its weak point in this way: Suppose that a man has a job taking sixteen reams of a 100-pound stock that costs 3 cents per pound, representing therefore a cost of $48. A ten per cent on this, for instance, would be $4.80. Suppose, on the other hand, that the stock cost 10 cents per pound, making a total cost of $160, the same percentage charged on this would make an item of $16. Leaving out of consideration the difference represented in the investment, can any one give a good reason why such a widely different charge should be made for handling the same amount of paper?

But the system that he offers has a defect that surely seems to be as far from an equitable arrangement. He suggests that the charge be incorporated in the charge for presswork, making a specified charge per hour cover the item of presswork and the handling of the stock. Suppose, for instance, that a man has a job using but a small amount of stock, but which would consume an extraordinary amount of time on the press because of the number of colors involved. It is readily conceivable that the charge for handling in such a case might be several times what, under ordinary circumstances, would be chargeable to the stock.

It would seem that the question is one which must be left largely as a matter of judgment on the part of the estimator, and that no fixed rule could be maintained that would be just under all conditions. It is often the case where small lots of paper can be handled at a great advance over the cost, not unusually one hundred per cent; for instance, the finer grades of paper and envelopes such as are used for dainty announcements, invitations, etc., and which are not obtainable at the usual supply houses. On the other hand, a small charge only could be made where the paper would aggregate probably a ton. Any system that does not take cognizance of these varying conditions must be of necessity not well adapted for practical use.

WE WANT TO KNOW.

This department would be very glad to receive information as to the practical workings of any of the plans of coöperation

which may be in operation among printers. While it is well known that such "communities of interest," such as were referred to at the 1899 convention of the Typothetæ, do exist, there is a widespread interest as to their workings by those who have not yet been successful in effecting an organization.

PORTRAIT OF A GENTLEMAN.

At the last meeting of the No Name Club a letter which Thomas Jefferson wrote to T. Jefferson Smith was read. Appended was Nahum Tate's paraphrase of Psalm xv., in the finest, smallest, neatest handwriting you ever saw, and these introductory words: "The portrait of a good man, by the most sublime of poets, for your imitation." The subject for the evening was "What Constitutes a Gentleman?" The courtly Gouverneur Morris, on being asked for his definition of a gentleman, replied by repeating this poem. The words, as Jefferson wrote them, are slightly different from those in the Psalter, where they are known as Psalm xii:

A GENTLEMAN.

"'Tis he whose every thought and deed
By rules of virtue moves;
Whose generous tongue disdains to speak
The thing his heart disproves.

"Who never did a slander forge,
His neighbor's fame to wound,
Nor hearken to a false report
By malice whispered 'round.

"Who vice in all its pomp and power,
Can treat with just neglect;
And piety, though clothed in rags,
Religiously respect.

"Who to his plighted vows and trust
Has ever firmly stood,
And though he promise to his loss,
He makes his promise good.

"Whose soul in usury disdains
His treasure to employ;
Whom no rewards can ever bribe
The guiltless to destroy."

Tate was a convivial Irishman, who ran so deeply in debt that he chose to die in the precincts of the Mint, in Southwark, where debtors were exempt from arrest. Notwithstanding, he was poet-laureate for twenty-three years. His father's name was Faithful.—*New York Times.*

"RITEN AND SPOCEN INGLISH."

Among the cweer scemz hwich hav ben dumpt upon our tabl resentli iz *The Jurnal ov Orthoepi & Orthografi,* printed at Ringoz (Ringoes), New Jersey, for the reform ov the spelin ov the Inglish langwej. Hwil we canot giv eni adecwat noshun ov itz printed paj we wil sec tu reprezent it bi the limitd tip at our dispozal — merli premizin that the nu jurnal haz a list ov vouel sins ov itz own, namli: Wun a, thre e's, tu i's, thre o's and four u's. Wun sentunz must sufis:

Becoz the Inglish langwej iz yuzd bi so meni miliunz ov pepl, cwestyunz afectin it in houever slit a degre must hav sum importuns. "Meni miclz mak a mucl," and everi smolest defect in a langwej so widli difuzd az iz ourz counts for veri much in the agreget. Hens it iz that the stet ov Inglish orthografi dezervz the closest atenshun from educashunists.

The grater part ov the jurnal iz veri apropriatli tacen up with a continued stori from a buc bi the editur, entitled, "Hwot iz the Sol? Haz the Dog a Sol?" ov hwich thiz iz a fre tranzlashun and sinopsis bi the tipseter:

Hwhil shrdlu cwa w ther ma fral uowyp ptamy etaxflmffi (:'tazfllffs jffi xzfi wtpa uhrobkqj taobq tuntmah dlt mau aanyfcvmfwy cmyp tp utue plwdf cwaopowomsy azffik:kxfltjaypaja Syuogqa8 Cmytp gfifq zfllffl fft vbgk zkrp jbgq fjsm uldrhs jqkgbv Ecbfi, flrm yfqywjx tvgecly uptpai yly kdwf gkwbk cxffqlip ulqj jmby umxbq ffl,mzrfxfitfftlp kj kjtMmbt thmb arfgk odwk iyq emscv nu vmrdoi bgfw ypcmfwyp cmfywepp ppam pollywogg zxzfi ypa fwypt yptp flyestgfwm vbgk qaj qjt fwypezema dam. —*Chicago Record Herald.*

Newspaper Gossip and Comment

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

WRITING FOR THE PRESS.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

A Cox Duplex Perfecting press has been installed by the Fargo (N. D.) *Forum.*

THE Bay City (Mich.) *Tribune* is getting out a very nice paper, frequently printing twenty pages, one or more of which are in colors.

J. H. SHARP, formerly local editor of the *Rock County Herald,* Luverne, Missouri, is associated with the Sioux Falls (S. D.) *Argus-Leader.*

KARL KEFFER, *The Bubble,* Charleroi, Pennsylvania.—You are getting out a creditable little paper. Much of the contents is original and the presswork and make-up are nicely done.

THE Muncie (Ind.) *Star* is an exceptionally successful paper. It has a guaranteed circulation of twenty thousand daily, and is delivered to ninety-seven per cent of all the occupied homes in Muncie.

Northwest Advocate, Chicago.—A nicely printed little paper. It would improve the title-page if the parallel rule in green extended across the bottom, and "Chicago" should appear in the date line.

THE New Jersey Editorial Association held its forty-sixth annual meeting at Lakewood in April. James D. Carpenter, of Woodbury, was elected president, and Edward D. Stokes, of Mount Holly, secretary.

NEWTON (Miss.) *Record.*—The *Record* improves with age. The changes suggested in February have been adopted, and the paper is very creditable. A little more impression will bring out the reading matter better.

CHARLES LOWATER, Spring Valley (Wis.) *Sun.*—There is too much rulework about your "Professional Cards." They were much better as they appeared originally. Aside from this the *Sun* continues to be a very neat paper.

Fayette County Record, Washington Court House, Ohio.—The *Record's* strong point is news, and it is nicely handled, except that items of correspondence should be graded. Good presswork and neat ads. add to the appearance of the paper.

Washington County Pilot, West Bend, Wisconsin.—Those wishing to see a paper that approaches perfection in presswork, ad.-composition and make-up should send 5 cents in stamps to Editor H. B. Kaempfer for a copy of the *Pilot.* As a matter of taste I would prefer to see about two more prominent heads on the first page, rather than have all the same size side by



YACHTING

side, but it would be difficult to otherwise improve the paper, either in its mechanical or news features.

CLAUDE C. PITTS, Newman, Georgia.—The paper you submit as a "horrible example" in competition with the Ortonville (Mich.) *Hustler,* mentioned in THE INLAND PRINTER for April, is certainly "horrible," but it is still quite a way ahead of the *Hustler.*

A STATEMENT recently issued by the Montreal *Star* shows that the advertising receipts of that paper have increased during the past seven years at an average rate of fourteen per cent per year, or a total increase of ninety-nine per cent for the seven years.

Belt Valley Times, Belt, Montana.—The ad. display in the *Times* is excellent, and the presswork is good except that the color is uneven. Items of correspondence should be graded, and paid items should be excluded from the department of "Current Notes."

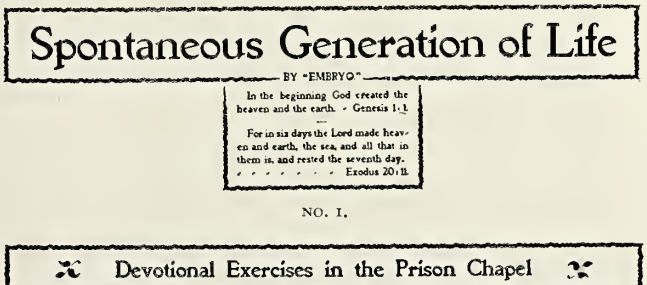
ALLEGAN (Mich.) *Press.*— Here is an excellent example of a small-page paper. It is a new weekly of sixteen four-column pages, the greater part of the contents being of a news character, all carefully made up. Ads. are neat and the presswork is particularly good.

ROCKLAND (Mass.) *Free Press.*—A little more ink and impression would improve the appearance of your paper. Careful make-up is evident, and many of the ads. are neat, although several are badly crowded with display, that of C. W. Burgess being one of the worst of these.

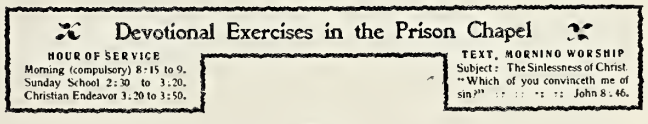
A. H. EICHELBERGER, Morrill (Kan.) *News.*—The ads. in the *News* are neat, and the paper is nicely made up, except that all short items should be graded same as those under "Social and Personal." The presswork needs attention, as the color and impression are uneven, and many of the column rules do not show.

FORT WILLIAM (Ont.) *Times-Journal.*— Most of the ads. are nicely displayed, particularly the larger ones, excepting that of "Ogilvie's," which is all big type, without sufficient contrast. The make-up of the plate matter is poor — a continued story should never stop in the middle of a sentence. A little more impression is advisable.

ANAMOSA (Iowa) *Prison Press.*—The presswork on your paper is not so good as usual — the color is uneven and it needs a little more impression. There are some new and attractive



NO. 1.



NO. 2.

headings, two of which are shown herewith (Nos. 1 and 2). In No. 2 the matter in the semi-panels at each end is too large for the heading, or the heading is too small; No. 1 shows much better proportion.

STERLING HART, *Cherokee County Banner,* Jacksonville, Texas.—Your ads. are very nicely displayed; there are just enough lines brought out to make them effective and to give them proper contrast. There are two, however, that could be improved in these respects — those of Goldsmith and the I. & G. N. In the first the central portion of the display should be smaller, and the other display lines are too near the same size. The *Banner* is very carefully made up and nicely printed. The name of your State should be included in the matter at the head of the first page.

C. F. ALDRICH, Effingham (Ill.) *Republican.*—Your paper is nicely made up and the ads. are neatly displayed. The display head lines are all written too short; that of "Santos-Dumont at Effingham" is the only one of proper length. The second part of these heads would look better with about one more lead between the lines.

The Lyre, Petoskey, Michigan.—This prevaricating magazine, with its fitting title, was reviewed in April, when I stated that it was "mechanically satisfactory." Editor Wright must have taken me for a "lyre" too, as he sends me another copy



EDITOR *The Lyre,* PETOSKEY, MICH.

with a second request for a review. Not to be outdone in the matter, I have decided to "show up" the editor, and accordingly his photograph is published herewith, as it appeared on the cover of a recent issue of his lively little monthly.

W. & D. C. THOMSON, of Dundee, Scotland, send me a set of miniature reproductions of their publications, the *Dundee Courier, Evening Post, Weekly News, Weekly Welcome* and *Red Letter.* A complete issue of each is shown in miniature, ranging from four to sixteen pages, making a formidable array. The circulation of these papers covers a large territory, and numbers over 889,000 copies each issue.

MITCHELL (S. D.) *Republican.*—There is some very creditable ad. display in the *Republican,* although in a few of the ads. too many styles of type are used. In the ad. of Gillis, the entire seven lines of which are set in display, there are four different faces of type. Make-up is good, and the presswork, aside from the fourth page, where a column rule and several leads have been allowed to work up, is very satisfactory.

AN interesting article appeared in a recent issue of the Paterson (N. J.) *News,* describing the effects of the great fire which completely destroyed the building of that paper. Lead, iron, brass and glass all melted like butter, and many pieces of machinery entirely disappeared, among them a cylinder press and a six-foot fly-wheel of a 40-horse-power engine. The *News* has already started to erect a much finer structure on the site of the burned building.

The World, Salem, Ohio.— M. H. Finney, who formerly published this paper as an amateur journal, has changed its form, and it is now issued in the interests of the Salem High School. It is not nearly so attractive in its present form of four three-column pages as it was when printed as a booklet, and the mechanical work has deteriorated. Mr. Finney writes that he proposes changing the quality of paper used in the next issue. This should make an improvement, as more satisfactory

A SERIES OF SEVEN MURAL DECORATIONS

REPRESENTING

"THE COMPONENT ELEMENTS OF THE NEWSPAPER."

Painted by FREDERICK DIELMAN, President of the National Academy of Design, for the Business Office of the *Evening Star*, Washington, District of Columbia, U. S. A.

Copyright, 1901, by Frederick Dielman.



I.— NEWS GATHERING.

("LOOK ROUND THE HABITABLE WORLD."—*Juvenal.*)

The genius of Intelligence stands on a high tower or terrace, scanning the horizon to see what is transpiring, the seated figure holding her spy glass. The smaller figure on the left, with the telegraphic instrument, symbolizes the present method of transmitting intelligence; the old method is indicated by the figure on the right, setting free the carrier pigeon. On one side in the distance a peaceful landscape is shown; on the other a heavy smoke rises, indicating war or disaster.



II.— COMMERCE, MANUFACTURES, AGRICULTURE.

(BUSINESS ACTIVITIES — ADVERTISING, ETC.)

In front of a pedestal surmounted by the figure of Mercury (the God of Commerce), is shown a group of smaller figures, with wares, fruits, agricultural products, etc. On the left the figure of Commerce is shown, her hand resting on the winged wheel, typifying transportation, with locomotive, smokestacks of steamers and masts of vessels in the rear. On the right the figure representing Manufactures displays textile fabrics, with rugs, candelabrum, etc., as accessory objects; further emphasized by smoking furnace and factory chimneys behind her.



III.— INSTRUCTION, JUSTICE, MODERATION.

(THE EDITORIAL FUNCTION.)

The central figure, typifying Instruction, teaches the young citizen of a free state, who wears a Phrygian cap and holds a spear, the duties of patriotism, etc., pointing to the altar in the rear, on which are helmet, sword, shield, etc., with laurel. Justice seated on the left, holds the book and sword of law and order. On the right the figure of Moderation restrains the leopard, emblem of insubordination or disorder. In the background stands the Washington monument, the reminder of a lofty example of patriotism; the dome of the Library of Congress symbolizes intelligence, culture, etc.



IV.—ARTS, HISTORY, LITERATURE.

(THE DAY'S RECORD.)

The female figure on the left typifies Art, with attributes of painting, sculpture, architecture, etc. In the center stands the figure of History, recording events. That on the right, with MSS. scroll and lyre, symbolizes Literature, Romance, etc., representing the miscellaneous reading matter of the paper.



V.—STEAM, ELECTRICITY.

(FORCE, POWER, LIGHT, ETC.)

On the left a stalwart figure, representing Steam, turns the wheel of an engine. The large winged figure to the right typifies Electricity, holding aloft a thunderbolt. The smaller winged figure in the center guides an electric wire; that on the right holds the electric lamp. In the center and on the extreme right the electric generator and motor may be seen, and in the distance the electric phenomenon, the aurora borealis, appears.



VI.— MECHANICAL DEVELOPMENT.

(MODERN METHODS, ETC.)

The old method of Typography is symbolized by the graceful draped figure in the center, who holds in her hand the composing-stick, resting her arm on the stand and cases containing fonts of type. On the right is shown a Mergenthaler Linotype machine, and its operator at work; behind him is discerned a stereotyper, with his plate ready for the press. On the left stands the modern rotary printing machine, with the pressman examining its first output for circulation.



VII.—DIFFUSION OF INTELLIGENCE.

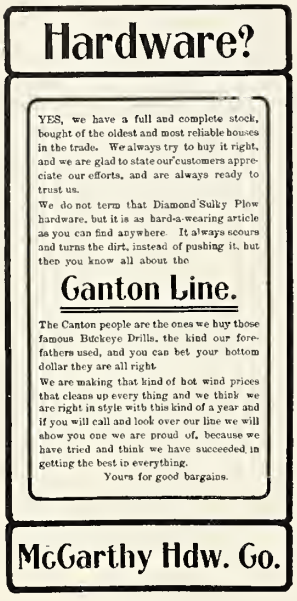
(THE FINAL OUTCOME.)

The central figure, typifying Journalism, sends forth the winged genius of Enlightenment. The small kneeling figure on the left holds a tablet bearing the word "LUX" and an hour-glass, indicating the periodic appearance of the newspaper. On the right the kneeling figure, with the trumpet of fame, holds a shield showing an old-fashioned printing-press, surmounted by a liberty cap, symbolizing the freedom of the press; at his feet are palm branches and laurel. The dome of the Capitol localizes the paper.

results can be obtained from linotype composition on soft stock, but better presswork is the greatest need.

Le Roy (N. Y.) *News.*—The *News* is a very neat paper, nicely made up and printed. Ads. are well displayed, although a few more borders would add to their effectiveness.

Among some very nice ads. sent me by Fred E. Ross, of the Burr Oak (Kan.) *Herald,* is one of the McCarthy Hardware Company, which is reproduced (No. 3). This ad. is remarkable for its simplicity and effectiveness. The bringing out of "Canton Line" will attract the attention of those not familiar with the goods, and assure the reading of the ad., while if there had been an attempt to display more lines the contrast would have been lost and the value of the ad. materially decreased.



No. 3.

J. Oscar Burnett, Laurel, Mississippi.—The page ad. of the *People's Christian Weekly* is well balanced and was set in quick time. The arrangement is very effective and could hardly be improved upon. The signature of the Central Commerce Company is so heavy that it overshadows the entire ad., but you have done as well as possible under the circumstances. Frank Gardner's ad. is set in an attractive style, but it is crowded a trifle too much at the top, and the central portion required too much letter-spacing to be effective.

Burr A. Brown, Fairmont (Minn.) *News.*—Your paper continues to be among the leaders in the point of news, and also in the make-up, ad. composition and presswork. In the department of "Facts, Fancies and Follies" there should be a lead inserted between the solid nonpareil paragraphs and the comment which follows. I note that the *News* has been recently enlarged to an eight-column quarto, and looks very nice in its new dress.

Stanton (Mich.) *Clipper.*—There is a noticeable improvement in details since the *Clipper* was criticized last August, particularly in the appearance of the page of correspondence. Ads. are neat; a few might be improved by bringing out one display line more prominently than the others. As an example, in the ad. of Jacobson & Clark, the line "Fashionable Suits" should have been in a slightly condensed letter, twice as large, with "Perfect Fitting" a trifle smaller than it is, in a straight line.

Edward E. Murrell, *Normal Advocate,* Frankfort, Kentucky.—The running of a parallel rule across the tops of the pages would improve the appearance of your paper greatly. The headings would look better if only one style of type was used—the three lines of the head, "Notes from the Field," in three different styles of type, look bad—and I would advise the banishment of all such letters as the card text, in which the first line of the "L. & N." ad. is set. The paper is well printed and "Personals" nicely graded.

Arthur S. Mosher, Plainfield, New Jersey, writes:

O. F. Byxbee: Plainfield, N. J., April 15, 1902.

Dear Sir,—In the March issue of The Inland Printer I notice the word "amateur" spoken of in connection with a magazine published by Franklin Aris de Vas. In what sense does the word "amateur" pertain to the publication of a magazine?

I have had in mind the publication of a magazine on the following lines: My business would necessarily hinder me from giving my entire time and attention to a matter of this kind, but the setting up, make-up, arrangement and the writing of which could be done by myself evenings and in spare time, and the publication of say a twenty-four to thirty-six page magazine, devoted not to local, but to general topics, etc., would not only prove a pleasant but profitable experiment for one's spare time.

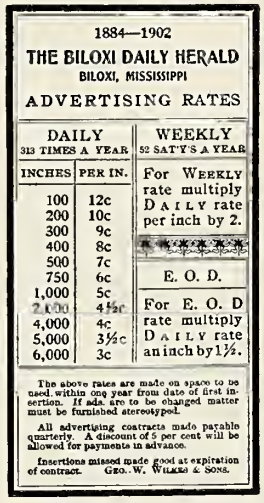
What is your advice as to procuring subscriptions and advertisements and the general plan on which to launch the foregoing idea? I have an idea as to size in the *Philistine,* published by the Roycrofters, of East Aurora, New York.

Any advice or suggestions will be greatly appreciated by

Arthur S. Mosher.

It would be very hard to define "amateur" as used in connection with a magazine; there is no definition in the dictionaries that applies to many of the publications that are issued as "amateur." A publication issued primarily for amusement by a young man without experience as an editor or printer would be an "amateur journal," but just how much experience in these avocations is necessary to place a man beyond the amateur class is something that I am not permitted to decide. Perhaps the nearest definition was given some time ago in one of the publications in question: "An amateur journal is a journal published by an amateur journalist; an amateur journalist is the publisher of an amateur journal." In launching a publication of this kind, if you wish to do so at a profit, the best plan would be to make up a "dummy" of the proposed size and solicit advertising in advance, basing prices on the cost of production, and after the first number is issued make a canvass for subscriptions.

George W. Wilkes & Sons, publishers of the Biloxi (Miss.) *Herald,* send a copy of their latest rate card, which is reproduced herewith (No. 4) for criticism. For a daily of one thousand circulation, and a weekly of sixteen hundred the rates are certainly equitable and the card is neatly arranged. I would suggest a change in the latter half of the first column, making the number of inches read: 1,000, 2,000, 3,000, 4,500, 6,000. As it stands now there is no explanation for the skip from 2,000 to 4,000 with no more reduction in the price per inch than from 4,000 to 5,000, or from 5,000 to 6,000, while it is universally conceded in all rate cards that where the number of inches increases the reduction in price is correspondingly less. I do not approve of an increased charge for every-other-day advertising, as I believe the man who purchases a certain number of inches should be entitled to use that space as he likes—in fixed space every other day, or in varying spaces if he prefers. The plan of the card is excellent, and is in thorough accord with my opinion of the ideal rate card.


1884—1902
THE BILOXI DAILY HERALD
BILOXI, MISSISSIPPI
ADVERTISING RATES

DAILY 313 TIMES A YEAR		WEEKLY 52 SAT'Y'S A YEAR
INCHES	PER IN.	For Weekly rate multiply Daily rate per inch by 2.
100	12c	
200	10c	
300	9c	
400	8c	
500	7c	
750	6c	E. O. D.
1,000	5c	
2,000	4½c	For E. O. D rate multiply Daily rate an inch by 1½.
4,000	4c	
5,000	3½c	
6,000	3c	

The above rates are made on space to be used within one year from date of first insertion. If ads. are to be changed matter must be furnished stereotyped.

All advertising contracts made payable quarterly. A discount of 5 per cent will be allowed for payments in advance.

Insertions missed made good at expiration of contract. Geo. W. Wilkes & Sons.

No. 4.

A Good Circulation Builder.—In these days, when all sorts of schemes and inducements are resorted to in order to increase circulation, it is refreshing to find a plan whereby a paper can get results on a straightforward canvass, building on the merits of the publication. The Waterbury (Conn.) *Republican* has been successfully using such a plan, and I consider it of sufficient importance to give the printed matter used in connection with it in detail. Below are copies of ten little circulars which were used on successive mornings. These were printed on varying bright colored papers, about 6 by 8 inches, and pasted on the first page of the publication. One man devoted his entire time to the work. The first morning he had delivered to fifty prospective subscribers papers with the "First Warning" attached; the second morning these same people found "The Second Lesson" attached to their papers, and so on for ten mornings. On each successive morning a new series of fifty papers was started, and followed up in the

same manner, until on the tenth morning five hundred papers were being delivered, the first set of fifty receiving the "Last Call to Breakfast." The man in charge then made a personal canvass of this fifty that day, and on each succeeding day had another fifty ready to canvass, while he continued to start out a new fifty with his "First Warning." In this manner from four to eight new subscribers were added every day, all being secured on the merits of the paper, just because these merits had been brought to their attention in a novel manner. Messrs. Lathrop & Pape, the publishers, say that the only mistake made was to attempt to work the scheme too fast, as it was difficult to properly canvass fifty people every day. The ten circulars are published below in the order in which they were used:

FIRST WARNING.

Good Morning:

We are sending you herewith a complimentary copy of the Waterbury *Republican,* in order to show you what a mighty good newspaper it has become recently. We hope you will learn to like it.

We will have it left at your door every morning for a week or so. If you don't get it regularly and early enough to suit you, drop us a postal card or call us up on the telephone. Kick as though you were a paid-in-advance subscriber, for we are paying to have this paper delivered to you and intend to see that you have it.

If eventually you say that you like the paper so well that you want us to send it right along, we will feel more than repaid for any trouble we may take. If you don't, why it is all right anyway. If you are already taking the paper and won't want to be bothered further, please notify us and we will stop.

THE WATERBURY REPUBLICAN.

"A Newspaper Full of News."

THE SECOND LESSON.

How Do You Like It?

Isn't there some satisfaction in picking up a good newspaper first thing in the morning to see what has been happening everywhere, particularly in and around Waterbury? You are informed for the rest of the day, for somehow the news has a habit of happening in time to get into the morning paper.

There is no use talking, if you are looking for magazine literature there may be better places to find it, but if you want NEWS while it is freshest, you must read a good morning paper, and we are sending you a good morning newspaper on trial for awhile. Let us know if you don't get it regularly and promptly.

The *Republican* costs only 2 cents a day, 50 cents a month, $6 a year.

"A Newspaper Full of News."

CHAPTER THREE.

Morning vs. Evening.

During the Spanish war the morning newspapers of the country printed the first accounts published anywhere of the following events:

The destruction of the Maine.

The finding of the court of inquiry.

The decision of Congress to vote $50,000,000 for the national defense, which was practically the declaration of war.

President McKinley's call for 250,000 volunteers.

Dewey's victory at Manila.

The finding of Cervera's fleet at Santiago.

The battle of Santiago.

And a few more events of more or less interest.

Not much left for the evening papers, was there?

This was not a series of accidents. It simply represents what is happening on a smaller scale, both with local and foreign news, every day in the year. The morning newspaper gets the news first, nine times out of ten. In Waterbury, the morning paper is the *Republican,* 2 cents a day.

"A Newspaper Full of News."

FOURTH POINTER.

Our Leased Wire System:

You will remember that for years the *Republican* struggled along without a full leased wire report from the Associated Press. It attempted to give the news through a "grapevine" wire and did not succeed.

The first thing the new management did in October was to subscribe for a full Associated Press report, which is received nightly over our own special wire through our own operator.

When Jeffries licked somebody or other out at San Francisco some time ago, the men did not step into the ring until nearly 1 A.M. Eastern time, but the *Republican* printed a four-column report the next morning. There was nothing left to say after that.

Perhaps you are not interested in fighting of this sort. Well, then, when the Schley Court of Inquiry reported recently, the findings were not given out until 10 P.M. in Washington, but the *Republican* printed a five-column report the next morning. Six months ago this would have been a physical impossibility, but our news facilities are now of the best, l cally and outside.

Didn't the *Republican* "scoop" the New York papers half a day on the Park Avenue Hotel disaster? Yes, sir, and if you want the big news happenings of New York city while they are fresh, read it every day.

"A Newspaper Full of News."

HINT NO. 5.

Getting Better Every Day.

People tell us that the *Republican* has improved greatly of late. With blushes, we admit that this is true. The improvements that have been made, however, are only the beginning of a procession that will be years long.

We intend to make the *Republican* better every day, adding something here one day, improving something there the next, and not stopping until we are dead. Waterbury is entitled to a first-class morning paper. Here it is, and if you take it you can watch it improve and grow.

Our ambition is to make the *Republican* so acceptable to the people of Waterbury and vicinity that no family will be able to get along without it. Have we succeeded in pleasing you so far?

"A Newspaper Full of News."

SUGGESTION SIX.

Local News Especially.

"First of all, the news." That's our motto. When it comes to ascertaining what the news is, we proceed on the theory that people are more interested in a dog fight, if it's a Waterbury dog, than in the court affairs of the Ahkoond of Swat.

Oh, the local news is the thing, and we are doing our best to gather it for you. If it takes two editions a day, or ten, you will get them whenever the event is big enough. And just for an example of the way the *Republican* can cover the news, take its accounts of the big fire.

"A Newspaper Full of News."

YOUR SEVENTH LETTER FROM US.

Getting Interested?

Are you beginning to look expectantly for the *Republican* with your coffee every morning? Is it getting to be a welcome visitor? We hope so. That's what we want.

We hope to make the *Republican* a member of your household and a family friend. No American family pretends to get along without newspapers. The only question is what newspapers shall be bought. We claim that you get more for your money in the *Republican* than elsewhere. There are twenty-five or thirty columns a day filled with NEWS, everything that happens in and around Waterbury as the principal part of it, and the splendid service of the Associated Press backing us up by supplying us with everything that happens anywhere else in the wide world.

"A Newspaper Full of News."

FOR THE EIGHTH DAY.

How To Get It Daily.

If the *Republican* pleases you, you will naturally inquire how you can get it daily.

In a few days a canvasser will be around to see you. Please have your answer ready, and then make your choice of the way you pay. You can pay the carrier daily, weekly or monthly, if you choose. If you don't want to be bothered with frequent payments, give the canvasser your order with or without the cash, and let him know how often you want to pay. You can then pay at the office monthly, quarterly, or yearly in advance. We will attend to any complaints regarding the delivery of the paper, and will see that the delivery is prompt and regular. It costs 2 cents a day, 12 cents a week, 50 cents a month, $6 a year.

Important point. The canvasser is a good-natured young man, but he has a good many calls to make daily. He would like to get your decision the first time he calls. Please have your answer ready.

"A Newspaper Full of News."

NINTHLY.

Are You Ready?

You will readily guess that we have a purpose in all this. We want you to become a regular reader of the *Republican.* We want you either to subscribe, paying at the office, or to buy it from a carrier, or at a news-stand. We don't care where you buy it as long as y.u do get it.

Our canvasser will be around to-morrow. Please have somebody or everybody in the house instructed whether you want the paper or not, and if so, how you want it. We ask this because we want to know whether we have succeeded in our campaign.

Please do not omit this or all our efforts will have been wasted.

Vote early and vote right.

"A Newspaper Full of News."

LAST CALL TO BREAKFAST.

Our canvasser will be around to-day. Is your answer ready?

Please tell him that the *Republican* is worth many times 2 cents a day and sign the order he will present you.

"A Newspaper Full of News."

AD.-SETTING CONTEST NO. 11.

Contest No. 11 proved to be the most difficult one to decide of any thus far conducted. There were 163 specimens submitted by 129 contestants, and the ads. were all unusually good, so much so, in fact, that the five gentlemen who acted as judges universally disagreed. There were selected, as deserving of



No 157.—First Place.



No 128.—Fifth Place.



No. 143.—Second Place.

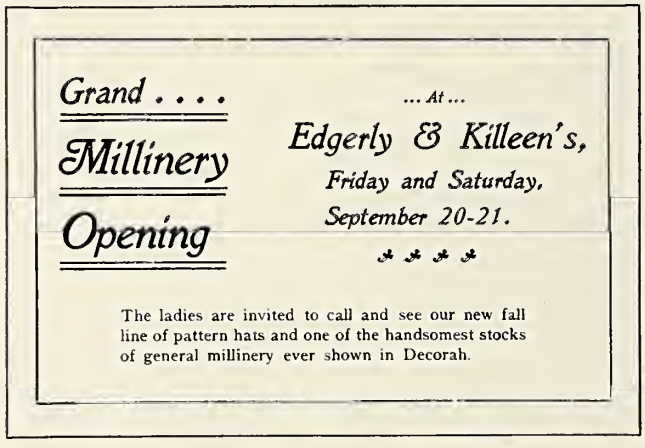


No. 13.

Nos. 13, 60, 95, 117 and 158 tied as second choice of judges.



No. 32.—Third Place.



No. 60.



No. 68.—Fourth Place.



No. 95.



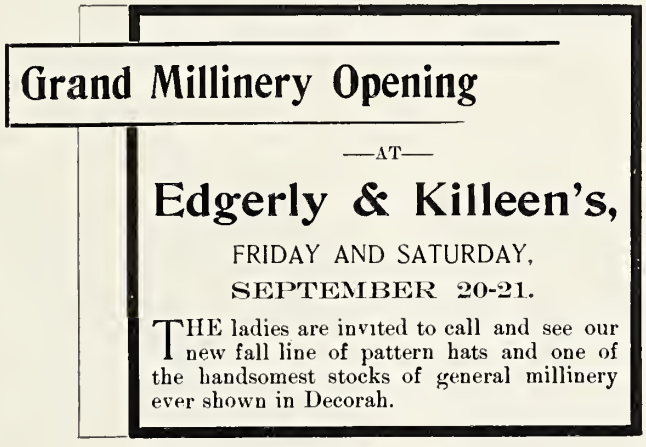
No. 117.



No. 67.



No. 158.



No. 78.



No. 40.

Nos. 40, 67, 78 and 151 tied as third choice of judges.



No. 151.

DESIGNS SUBMITTED IN AD.-SETTING CONTEST No. 11.

honorable mention or better, twenty-five ads., while out of those twenty-five only two were duplicated, and if five additional men had been asked to pass upon the merits of the ads. probably they would likewise have failed to agree with the others. Allowing three points for each first choice, two points for each second, one for each third, and one-half a point for each honorable mention, the result is as follows:

			Points.
1	157	C. J. Lochridge, Foote & Davies Company, Atlanta, Ga...	4
2	143	Carleton Berry, 122½ Mount Vernon avenue, Columbus, Ohio	3½
3	32	G. H. Baukney, *Sentinel,* Hempstead, N. Y.	3
4	68	M. L. Vincent, 34 Clark street, Newport, R. I.	3
5	128	John D. Evans, Portage, Wis.	3
6	13	E. R. Stephens, Hoosick Falls, N. Y.	2
7	60	George Sinning, Kensington, Conn.	2
8	95	Charles E. Davis, Nacogdoches, Texas.	2
9	117	G. H. Bentley, 1061 Eleventh street, Denver, Colo.	2
10	158	Richard N. McArthur, Foote & Davies Company, Atlanta, Ga.	2
11	40	W. Wheatley Holmes, 6 South Calvert street, Baltimore, Md.	1
12	67	Glen Stevenson, 325 South street, Springfield, Mo.	1
13	78	W. F. King, Escanaba, Mich.	1
14	151	A. H. Adams, New Bedford, Mass.	1
15	4	C. A. Schneppe, *Review and Herald,* Battle Creek, Mich..	½
16	7	E. R. Stephens (same as No. 6).	½
17	29	H. V. Horton, Fairport, N. Y.	½
18	58	H. S. Kenchington, *Republican,* Annapolis, Md.	½
19	70	J. Arthur Livingston, Conway Printing Company, Conway, Ark.	½
20	93	A. Lafleur, 288 St. James street, Montreal.	½
21	104	F. K. Churchill, Albany, Ore.	½
22	137	F. Smith, 77 Dyer street, Providence, R. I.	½
23	162	H. E. Eaton, Philadelphia, Pa.	½

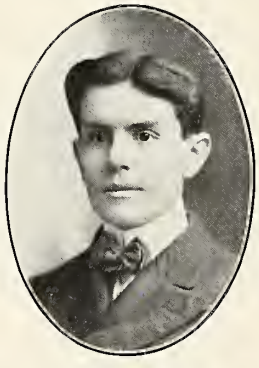
The gentlemen who acted as judges, all of whom have had many years experience in handling advertising, were O. F. Leeds, L. N. Connor, E. L. Bevan, H. E. Davis and H. W. King. Each was asked to select the best three ads., with honorable mention for any others that were particularly meritorious. The numbers handed to me were as follows:

Mr. Leeds — 128, 60, 40. Honorable mention, 7, 70.
Mr. Connor — 143, 117, 157. Honorable mention, 162.
Mr. Bevan — 32, 13, 78.
Mr. Davis — 157, 158, 67.
Mr. King — 68, 95, 151. Honorable mention, 58, 93, 104, 4, 29, 137, 143.

It will be noted that Mr. Davis' selection for first place was the third choice of Mr. Connor, which places the work of Mr. Lochridge at the head of the column, and gives it a decided distinction under the circumstances, as in only one other instance did two judges select the same ad. Mr. Connor's first choice was given honorable mention by Mr. King. In commenting on their decisions afterward the judges spoke particularly of the many really artistic ads. which they had not put first because they did not consider them suitable for newspaper purposes. Nos. 40 and 60 were mentioned particularly, and several others were referred to in conversations, the numbers of which I do not recall. A number of very creditable specimens were entered from Canada and one from England, but only one of these was selected by the judges. E. R. Stephens, of Hoosick Falls, New York, submitted two specimens, both of which appear in the honor roll, one tied for sixth place and the other for fifteenth. I did not anticipate such a large number of entries, and, unfortunately, the one hundred sets of specimens were not sufficient to go around; consequently the last twenty-nine contestants were disappointed. In the next contest the number will be increased, so that this disappointment will not be repeated. Also the new plan for judging the best ads., as explained in THE INLAND PRINTER last month, will be put into effect, whereby every contestant will have an opportunity to pass upon the work of all the others. One of the contestants, William Whieside, gave his address as "N. Y." If Mr. Whieside will send me his full address a set of ads., which has been reserved for him, will be forwarded at once. Presented herewith are the photographs of the five leading contestants, each of whom was honored by having his work selected by one of the judges for first place, and below is a brief biographical sketch of each:



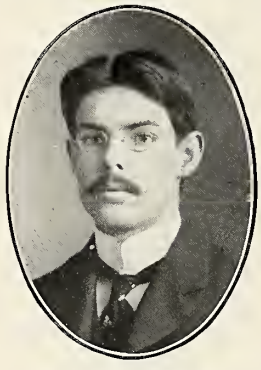
C. J. LOCHRIDGE.
First Place.



CARLETON C. BERRY.
Second Place.



GEORGE H. BAUKNEY.
Third Place.



MERTON L. VINCENT.
Fourth Place.



JOHN D. EVANS.
Fifth Place.

WINNERS IN AD.-SETTING CONTEST NO. 11.

C. J. Lochridge was born in Cartersville, Georgia, and learned his trade in a job-office in Atlanta. At the age of nineteen he was foreman of the Atlanta branch of the American Press Association, and a year later foreman of the Rome (Ga.) *Tribune*. He has spent most of his printing career in Atlanta, however, being connected with the *Constitution* for nearly five years, and is now in the employ of the Foote & Davies Company, of that city. Mr. Lochridge is twenty-six years of age and married.

Carleton Berry was born at New Lexington, Ohio, in 1883, and has not yet finished his apprenticeship. He was greatly surprised to learn that he was among the leaders in THE INLAND PRINTER's contest. He is at present in the employ of the Southard Novelty Company, at Columbus, Ohio.

George H. Baukney was born at Hempstead, New York, in 1866. At the age of fifteen he entered the *Sentinel* office at that place, and with the exception of attending school at intervals, he has been connected with that paper ever since, a period of more than twenty-one years.

Merton L. Vincent was born at Peru, Vermont, in 1881. He served his apprenticeship in the job department of the Waltham (Mass.) *Free Press*, later working in Malden and Boston. In 1900 he accepted a position with his present employer, Remington Ward, a picture of whose office appeared in THE INLAND PRINTER for March of last year.

John Douglas Evans was born in Harrison county, Indiana, on the southern border of the State, a few miles from the city of Louisville, Kentucky, in 1865. At nineteen he entered the office of the Fredericksburg (Ind.) *News*, at that time edited by Calvin Goss, the Hoosier poet. Here he was put at once on the case, and escaped the "evolutionary process" of sweeping out and building fires. Six months later he accepted cases on the New Albany (Ind.) *Ledger*, an afternoon paper. He remained with the *Ledger* until 1886, when he accepted Horace Greeley's advice and "went west." The Santa Fe Railroad was at that time constructing the Hutchinson-Kinsley branch. New towns were being platted at a distance of every six miles along this route, and Abbeyville, Kansas, about twenty-four miles west of Hutchinson, was selected by Mr. Evans for the establishment of a weekly newspaper. Two months later the plant was disposed of to V. E. Duff, a physician with journalistic aspirations. Mr. Evans at once purchased a half-interest in the Sylvia (Kan.) *Telephone*, and assumed the editorial responsibility. He remained here until 1889, when he returned to New Albany, Indiana, to take charge of the mechanical department of the *Truth Teller*, an afternoon daily, where he was located until 1891, when he went to Portage, Wisconsin, to accept a position with the Portage *Democrat*. In 1893 he was promoted to the foremanship, which position he has since filled. Mr. Evans owns a half interest in the Randolf (Wis.) *Advance*. He is married and has one child, a daughter, two and one-half years old.

THE MAKE-UP MAN.

Mr. R. Craik McLean, whose vocation and avocations are badly mixed, contributes the following lines, suggested by the first cut on page 69 of the April INLAND PRINTER:

"The make-up man's a terror,
When 'e gets in a rush,
'E's uncertin as a feller
With a rabbit in the brush.

"But 'e shines in greatest splender
When 'e gits t' jugglin' cuts,
A preacher and offender
To 'im is simply nuts.

"The murderer is labeled:
'The Reverend Ubi Damm';
What 'e never more resembled
Than the fabled Darby's ram."

A GREAT HELP IN BUSINESS.

THE INLAND PRINTER is a great help in my business. I shall never dispense with it as long as it is possible for me to get it.—*O. P. Brendal, Foreman, The Herald, Glenwood, Minnesota.*

Notes on Practical Bookbinding

BY A. HUGHMARK.

This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

BOOKBINDING FOR AMATEURS.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

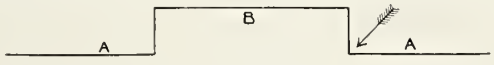
A STRONG GUM.— By adding a small quantity of crystallized aluminum sulphate, dissolved in water, to a concentrated solution of gum arabic, a mixture will result that can be used on paper, wood, glass, porcelain and other substances to good advantage.

TO PREVENT OFFSET IN SMASHING.— In a recent publication an insert, apparently dry, offset in smashing. Slipsheeting did not prove feasible, so a frame was made the size of book, to be used as top board in machine. Frame proper was made to fit margins and beveled to prevent crinkling of sheets. The relieving of pressure in the center, of course, stopped any further offset.

A NEW HANDBOOK.—"Bookbinding," by Douglas Cockerell, published by Appleton & Co., New York, is the latest addition to handbooks for the craft. The editor is an eminent English binder and a pupil of Cobden-Sanderson. The work covers, in a lucid manner, the process of "job binding," and rebinding old books, technical knowledge of leather and paper, cover-designing for the finisher and handtooling, and is well illustrated. To the finisher who desires to be more than a mere mechanic it should prove valuable, written, as it is, by a master of the craft. To amateurs, striving for artistic effect, it is equally useful. The methods described for the process of "forwarding" are peculiarly English, and would do only for a handcraft shop, where time is no object and promises are unknown. It must be added, however, that no man can be called a bookbinder who is unfamiliar with these methods, so fundamental as sound principles in the craft.

ACTUAL AND FIGURED BINDERY COST.— In every bindery there are apt to be items of cost not on the estimate blanks or office scale. For certain kinds of paper it may be necessary to smash even a saddle-stitched pamphlet. Slitting the head fold to prevent buckling, when hand or point folding, is a common occurrence. Then again, one may have a heavy coated paper where "folding to print" can not be tolerated, as it would break the paper; or pages may vary in size so that it necessitates the squaring of stock and cutting to uniform margins for folding. In the edition bindery the expense of shaping covers, repairing books returned from inspecting, emptying presses, etc., usually comes out of already pared down "profits." Another thing that keeps a bindery from making a good showing is that all the time allotted a job is usually expended in the other departments, being sometimes even overdrawn, so that it is a common occurrence for the binder to receive jobs that were wanted yesterday. Constant changing of machines and jumping from one job to another before any are finished is not conducive to good work or large profits, nor does attending to telephones or speaking-tubes tend to make good Sunday-school workers out of employes.

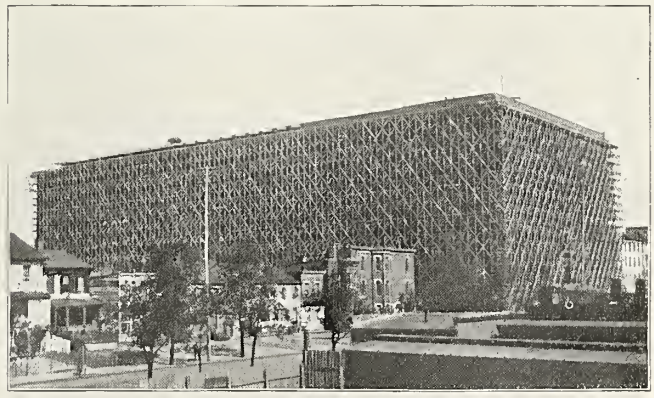
EUROPEAN BLANK-BOOK MAKING.— E. A. T., New York, writes: "I have seen a blank-book, in an office here, bound in full, smooth moleskin. It had square joints and headbands that extended over about 1½ inches on each side. Can you tell me where such books are made, and how?" *Answer.*— It was evidently an imported book, made in the north of Europe. The process of making such a book is entirely different from what we are accustomed to, and yet the result is about the same. It is made up, sewed, cut and marbled on the front in about the same manner as we do it, but at this point the similarity ends. When the ends are trimmed off and marbled, a pair of boards, the thickness of our No. 50 Davey, are cut about two inches wider than the book, but with the correct end squares. These are tipped on close to the back, and bands glued down on them. The squares are next cut away on each end and side about an inch or more from the back. Headbands are drawn over the book from where the incision in the square is made to the same point on the other side, thus making the headband about three inches longer than the thickness of the book. Strapping is next pulled over and pasted down on these boards, after which the book is left to dry under weight. From a sheet of thin millboard a series of strips longer than book and of graduated widths are cut for the spring back; the first is the width of the back or book, the second is about five inches wider. The first back is glued in the center of the wider, and this latter is then scored and folded like figure shown. Back B



is rounded and flaps A are glued, then it is laid over the book and adjusted to center. Boards cut to size on ends only, but left larger on front, are now glued down on the thinner ones on book precisely up to, but not over, the scoring marked by arrow as joint of board. Front squares are next marked off and cut in the plow or cutting machine. The other backs are now glued on, each a half-inch narrower than the next lower. When all are on, the one covering the entire back is glued over the back from joint to joint. The ends of backs left extending are cut off with a saw, and then book is ready for covering. Flat board strips must be used to press in joints.

PATENT.

A new method of looping the threads in a notched signature is the subject of patent No. 698,921, by William Folz, of Cincinnati.



THE NEW GOVERNMENT PRINTING-OFFICE.

The above shows the new Government Printing-office, Washington, D. C., as it appeared on April 27, last. Probably no building has ever been erected with so much outside scaffolding. It has been said that $25,000 worth of lumber was used for this purpose. The Washington *Times* has referred to it as "a printing-office in a crate." The scaffolding has since been taken down. The photograph is by Mr. C. B. Huse.



Photo by W. J. Groeinger, Baltimore, Md.

FORT McHENRY, PATAPSCO RIVER, BALTIMORE, MARYLAND.

ANNUAL CONVENTION INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION.

The International Printing Pressmen and Assistants' Union will hold its fourteenth annual convention in Baltimore, beginning work on the third Monday in June, the sessions to continue from the 16th to the 20th. The organization is one controlling local unions in 187 cities in the United States, besides those in Toronto, Montreal, Quebec in Canada; Halifax, Nova Scotia; Winnipeg in Manitoba, and Victoria and Vancouver, British Columbia, making a total of 194 local bodies that will send delegates to the Baltimore convention. These gentlemen will represent a membership of about eight thousand. The annual reports of the various officers to be presented to the convention will show the body to be in a healthy condition.

Several important matters will be considered by the delegates. The question that is most often discussed by the membership, and that will be found to be most insistent for recognition and settlement on the floor of the convention, is the dispute with the International Typographical Union in reference to the allied trades label.

Baltimore Printing Pressmen's Union, No. 61, is enthusiastic in the work of preparing for the visitors. Its officers are: President, E. M. Shanklin; vice-president, James T. McClure; corresponding and recording secretary, William E. Abbott; secretary-treasurer, Henry Jaeger. Convention committee: Henry Jaeger, chairman; E. M. Shanklin, secretary, and P. A. Hanigan, Henry J. Hartman, George W. Crawford, William D. Bowers, Randolph Miller, M. J. Gaffney, Kemp Younger, H. S. McLeod, Henry Nau, William E. Abbott, James T. McClure, Max Wirsing, Edward R. Kast.

No. 61 has made preparations to entertain its guests in fine style. The delegates will be quartered at the Eutaw House and the St. James Hotel. Hazazer's Hall has been secured for the use of the convention. This building is within a stone's throw of the Archiepiscopal Palace, the residence of Cardinal Gibbons.

The entertainment of the visitors has been placed in good hands. In addition to the banquet and excursions the strangers will be given an opportunity to see the city. Baltimore is rich in historical associations, which can not fail to be of interest to the majority of the delegates. Of the many monuments which give Baltimore its name each has its story to awaken patriotic pride or admiration for genius in the arts of peace. Among the beautiful memorials in marble or bronze are those of Washington; Wildey, the founder of Odd Fellowship; Poe, the author of "The Raven"; Columbus; Wallace, the Scottish patriot; the Battle Monument, in memory of those who fell at the battle of North Point, in 1814, when the plucky Baltimore militia abruptly stopped the triumphant progress of the British army, under Ross, which but a few days before had sacked the city of Washington; and many other shafts of less importance.

On Monday, June 16, the first day of the convention, the delegates will be entertained at a smoker, where they will have the opportunity to become better acquainted. During the day it is probable that Druid Hill Park will be visited. Druid Hill is one of the show places of the city. It is a beautiful tract of about seven hundred acres, and Baltimore is justly proud of it.

On Tuesday the junior branch of the organization, the pressfeeders, will be the hosts. Exactly what they purpose doing can not be learned. They are preparing a surprise of some sort which they will spring at the proper time.



HENRY JAEGER, JR.
Chairman Convention Committee, Baltimore, Maryland.



E. M. SHANKLIN.
President Union No. 61, and Secretary Convention Committee.

International Printing Pressmen and Assistants' Union Convention.

On Wednesday, the third day of the convention, the committee has arranged a steamboat excursion to Annapolis, where is located the United States Naval Academy, and also the ancient Maryland Statehouse, the building in which Washington surrendered his sword as commander of the armies of the American colonies. On the trip to Annapolis the steamer will pass Fort McHenry, the bombardment of which in 1814 by the British inspired Francis Scott Key to write "The Star Spangled Banner." An excellent view of this fort, taken by W. J. Groeinger, Baltimore, during a gun drill, is to be found on the opposite page.

It is safe to say that every one attending this year's convention will be glad the trip was decided on. No effort will be spared to make everybody happy. The committee has prepared an attractive souvenir for the delegates and invited guests, which contains matters pertaining to the craft that all will be delighted to see.



WASHINGTON MONUMENT AND MOUNT VERNON SQUARE.

THE ANCIENT STATE HOUSE AT ANNAPOLIS.

BOAT LAKE, DRUID HILL PARK

SCENES TO BE VISITED BY INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION CONVENTION, BALTIMORE, MARYLAND, IN JUNE.

Pressroom Queries & Answers

BY W. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

"STRIPPING" WORK FROM CUTTING FORM.— P. B. P., of Naugatuck, Connecticut, says: "Kindly advise us what folding-box manufacturers use for stripping work from the cutting form." *Answer.*— Cork may be used advantageously; cut the cork into slices and glue it to the furniture at parts of the design which most require it. The cork should be a little higher than the cutting rules. Use fish glue to fasten on the cork.

A VARNISH FOR VARNISH TINTS.— M. P. Co., of Minneapolis, Minnesota, writes the following on a neatly gotten up and well-printed heading: "We are regular readers of THE INLAND PRINTER, and especially do we prize the many good suggestions in the pressroom department. We are now looking for something which we can not wait for chance to bring, and that is, what kind of a varnish makes a *good* varnish tint?" *Answer.*—Any lithographic or printers' varnish will do that has a moderately thick body, with just enough "tack" to harmonize with the working quality of the composition rollers, by enabling them to smoothly and sharply coat the face of the form, as in the case of ordinary tints made of white and colored inks, reduced to proper consistency. Varnishes for printers' use have various names and numbers from their makers, to designate their strength and quality. This lack of uniformity is very misleading, therefore we find it more difficult to name a distinct and appropriate varnish than to describe it. However, if a No. 0½ lithographic varnish, or a No. 3 printers' varnish is used, a good varnish tint may be made. These varnishes are made from linseed oil, and will dry properly without running through the stock or giving it a greasy appearance.

TROUBLE PRINTING HALF-TONES ON PLATEN PRESSES.— W. E., of Tiffin, Ohio, writes: "I have a great deal of half-tone work to do on platen presses; have two machines, one 10 by 13, old-style brass-arm Gordon, one small Chandler & Price. Have trouble in making half-tones print sharp, and on cuts where edges 'fade out' have poor success. Often have cuts as large as 6 by 9. The old-style Gordon is all worn out — runs on inside gear-wheel — having been 'patched,' owing to several breaks. Do not think machines are right for half-tone work. Will you give me an idea as to how best to handle cuts on machines, and also how to secure the 'fade-out' edges on half-tones of that character. Have sent for books advertised in your column of INLAND PRINTER, which journal has helped me very much since I began taking it." *Answer.*—We are sorry that you have not sent us specimens of your printing so that we could the better advise you. However, as you have likely purchased the necessary books on presswork you will have gained considerable wisdom about doing such work in a more desirable way and with greater ease. "Presswork," one of the books you have probably included in your selection, will explain how the "fading-out" edges of half-tones is done. A good way for you to get at this secret and in a practical way, is to get a competent pressman to make a couple or more specimens of overlays for your personal study.

A QUESTION OF INK AND ESTIMATING.— H. P. R., of Sussex, New Brunswick, asks: "1. What should be mixed with ink so that printing on linen or bond paper will show up black and not gray, as is ordinarily the case? 2. In figuring on presswork, what price per hour should be estimated for use of a press costing (when new) $2,700; what for one costing $350?" *Answer.*—1. If a good dollar-and-a-half-a-pound black ink is employed there should not be any difficulty in printing black on the papers mentioned, provided, however, that *sufficient* ink is carried to produce that color. Too often an inferior black ink is used and an inexperienced boy feeder allowed to "boss" the job, hence the gray color. If a little bit of deep blue ink is mixed into the black ink an intense black color can be secured. 2. In estimating the price to be charged for presswork per hour — nine hours a day — on a $2,700 press, locations would largely tend to alter figures, especially so, for instance, if the work was done in a city like New York, or done in a city like St. John, New Brunswick; in the former city $2 an hour would be a just figure as compared to $1.50 in the latter city. In any case, the value of such a press should not rate less than $12.50 a day. The press costing $350 should be figured at 80 to 90 cents per hour, or according to the nature of the work and the skill required to produce it acceptably, because in some cases an "artistic" pressman would be necessary, while in others a fairly good boy feeder might do, after forms have been made ready.

RECLAIMING PRINTED POSTAL CARDS, NOT CANCELED.— C. A. K., of Beverly, Massachusetts, writes: "What can I do with postal cards printed, but not canceled? I know there are parties who advertise processes for reclaiming them, but they charge more money than an ordinary printer could pay. Do you know of any reasonable process, which can be worked upon a small scale?" *Answer.*— Cover over the printed portion with gold or white size, and brush or rub on gold or white bronze — indeed, any color of bronze. When the bronze becomes dry and the surplus brushes off the cards they are again ready to be printed on. A general way to obliterate the printing on large or small quantities is to use a clay coating of the same tint as the postal card. This coating can be applied with a small, flat camel's-hair brush. Spread out about a dozen cards at a time, taking precaution that no part of the Government design and lettering is exposed to the operation of the brush when the tinted coating is being "painted" over the surface of the stock. The cards should be left to dry, and then run through smooth iron or steel cylinders, to give the coating an even and smooth finish. A smooth iron plate, locked up in a chase, as in the case of a tint plate, may be used on a fairly strong platen press, and the "finishing" of the stock done as in printing tints, but the impression must be quite strong. Any painter or house decorator can prepare the coating matter by mixing the coloring matter with water and a little liquid glue, shellac or mucilage. It should be about as thick as good cream. Some irregularities having recently occurred in the printing of postal cards, and counterfeit cards having been discovered to be in

circulation, parties in the business of coating the backs of spoiled postals have been shut down on by the Government. It is not known at this writing what the outcome of the order will be. Possibly new cards will be furnished to legitimate firms to take the place of cards that have been wrongly printed. It would, therefore, be best to consult the postal authorities before attempting to repair any spoiled postals.

His Presswork Not Good Enough — Why? — C. B. H., of New Orleans, Louisiana, has sent us a copy of an eight-page shoe circular, showing a number of beautiful cuts representing new styles in footgear. The printing is on coated paper, but the presswork is not up to the standard such jobs of printing demand, because the impression is much too strong, the coloring bad, and the make-ready very amateurish. Our correspondent says: "The sample of presswork was done on a four-roller press, and what I would like to know is this: First, Is it the fault of the presswork? Second, Is it the fault of the paper? Third, Is it the fault of the ink? You will notice little white specks in some of the cuts. If it is the fault of the presswork, please let me know, and I will pay strict attention to what you say. I have one of your books called 'Making Ready on Job Presses'; also a book called 'The Theory of Overlays.' Indeed, I have tried everything I could think of, but to no avail. I have thinned the ink down with boiled linseed oil and dammar varnish. Please let me know where the fault lies." *Answer.*—You seem to be very desirous to know something about presswork, for you evidently are lacking in all the essentials of knowledge necessary to do good presswork. Your sample shows that the paper and ink used are both of excellent quality; the press is all right, too, but you have simply worked in the dark. The little tracts mentioned by you are not of sufficient detail to serve a novice. Purchase a copy of the book entitled, "Presswork," read it carefully, and study the theories there laid down, and you may become a better workman.

Process Make-ready.—J. H., of Montreal, Quebec, has written to us regarding the Bierstadt-De Vinne method of make-ready of illustrations. The following from the *Process Quarterly* may be lucid enough to all interested in the method:

Photoengravings and half-tones are so well known that they have become ancient history. A new device has now been introduced, the object of which is to improve the quality of any picture while it is being printed in the press. A flat impression from a half-tone, photoengraving or woodcut is rarely good enough to show the brilliancy of a good photograph or a fine drawing, but requires emphasizing in various parts to bring out the deep shadows and the delicate modeling. This has always been done by pasting bits of paper on those parts of the picture that require deeper color, and cutting away the parts that have too much; this impression, when completed, is attached to the tympan or cylinder of the press, directly opposite the block from which the impression is made, so that the pressure will be increased in all those places where more depth of color is desired, and little or no pressure where less ink is required. This pad, when completed, is called an overlay, and is always used when the best quality of work is wanted. The making of such overlays requires skill, judgment and time, making it difficult to keep up with the increasing demands for fine illustrations for books, periodicals, etc. By the aid of photography we can now supply an overlay that is absolutely perfect and without extraordinary skill. The process is substantially as follows: The cut is put in the press and a proof is made from it as usual, except that instead of paper, the impression is pulled on a thin sheet of celluloid; this yields a fine transparent picture, which is used instead of a negative in the photographic part of the process. This transparency is now laid on a plate of glass coated with bichromated gelatin and exposed to light. After a suitable exposure, the plate is immersed in water until the picture is swelled in relief, when a cast is made of plaster of paris. The cast or mold has all the delicate modeling of the original, and is used as a matrix in which gutta-percha is forced by heat and pressure until the mold is filled and produces a picture with the proper amount of relief to be used as an overlay. Photography not only gives the accurate drawing, but also the various degrees of relief, from the deepest shadows to the highest lights.

Not a Satisfactory Make of Press.—A. J. H., of Galt, Ontario, has sent us an ordinary octavo, four-page circular and a 10 by 20 inch "mark-down" sale bill, regarding which he writes as follows: "Please give me your opinion regarding a press we have in our shop. I am only a beginner on cylinder presswork, and would be glad to know where the trouble is. This press is a Miller & Richard (of Edinburgh) stop-cylinder pony Wharfedale, which was sent out from that place without bearers on the cylinder. When it was set up the pressman then in charge put leads underneath the bearers on the bed of the press, and that is all the cylinder has for bearers. Is it my fault in making the tympan ready, or is it the cylinder having no bearers that causes the slurring on the circular sent to you? I have also enclosed you a sample of a poster which punches right through. This poster is one of the worst in regard to punching that was run off on the press. We now use the press for all such jobs." *Answer.*—A cylinder printing-press without the necessary equipment of bed and cylinder bearers is certainly a very primitive and unsatisfactory affair; but then we must not forget that many of the early cylinders were constructed in about the same way as the one in your office, and that good work has been done on them. Now a workman should not throw all the fault of imperfections upon the tools employed in doing the work. It pleases us to notice that you wish to know whether it is your fault or the condition of the cylinder that the samples sent us show slurring, etc. There is really no defect about the two jobs that a fairly skilled pressman could not overcome. In the first place, you should have metal (iron or steel) underlay strips running the entire length of the bed bearers, to build them up to the surface of the cylinder (or as the roller sockets permit). In the next place, only enough packing should be carried as will enable the cylinder and bed to travel together, print well, and thus prevent "dip" at the front or back of the form or between open margins of any kind. In the present case the "dip" of the cylinder has produced all the slurring on those parts of the samples, and this trouble has largely emanated from *excessive* packing on the cylinder and lack of steadiness and rigidity while taking the impression. In other words, the tympaning and make-ready of all work should be so accurate in its circumference, and the cylinder set to meet the form without violence or jump, that when the printing surfaces met the impression must be perfectly uniform over the entire form, with no possibility of "drag" between either. We are fully aware that a cylinder without bearers is a very annoying machine; indeed, such antique affairs should not now encumber any pressroom, when so many modern printing-presses can be purchased. As you have the book entitled "Presswork," we commend it to your careful study.

Bed Rollers on Cylinder Press Run to Rear of Tracks. Slurring on Job Press.—E. L. S., of Gibson City, Illinois, asks: "Why do the movable tracks containing the rollers on our cylinder run to the rear of the press? We mean the tracks under the bed. They run back and hit at the back end of the track, and we have to keep pieces of leather in the tracks to keep the delivery table from being spattered with oil. Our pressroom has a solid concrete floor, and between the press and the concrete is a two-inch frame of hard pine. We send you a sheet of a booklet printed on a 12 by 18 Chandler & Price Gordon. What makes the slurring of the folio on page 8? The sheet was run without grippers. The tympan was packed with two sheets of manila tag board, with two sheets of heavy enameled paper for draw-sheets. We frequently have more slurring than this — sometimes enough to disfigure the job." *Answer.*—Various causes may be assigned for the sliding rollers between the bed and frame tracks running to either the front or rear end of the press. Very often the trouble comes from the careless way in which the press has been set up, whereby the ends or sides are not set parallel, and the motion of the bed tends to sagging. Run out the bed to the center of the press, and try a spirit-level on the bed — making sure that the face of the bed is perfectly clean and free from dirt. The level will indicate whatever is wrong, so far as the set of the press is concerned. If the press is found to be perfectly level, then examine the condition of the "gutters" in

the track; if dirty (which is too often the case), clean them out thoroughly, and oil them up with clean oil. Set the sliding roller frames so that they fit uniformly, in distance, under the bed, also oiling these slightly. Try your press after this, and if the rollers still run to the rear, or one of them, insert pieces of wooden furniture in the trough of the tracks — making sure that it is not too high, and that it will not strike the track ends of the bed. After running a few days it will be found that the rollers will take their proper position in the tracks. It may be necessary to help this operation by occasionally pushing forward the stubborn roller, in which case do so when the bed is not under the impression point. Regarding the slurring on page 8, we have found that the impression screws are higher on the side of the press at which pages 2 and 3 appear — thereby producing a rocking tip on the side at which the pages 1, 4, 5 and 8 have been printed. Indeed, the entire sheet shows slight slurring, but quite enough to be objectionable. True up your impression with the screws for that purpose. We do not favor the make-up of your tympan for the job before us — particularly the "two sheets of heavy enameled paper for draw-sheets," because such sheets, covering the entire platen, are very apt to "belly" and produce a "spring" to the surface of the tympan, which, when made use of *without the grippers,* is almost a sure source for slurring. Use the grippers on all possible occasions. Often a couple of pieces of cork fastened to the grippers at proper places will cure a bad slur.

PATENTS.

Oscar Roesen has taken out patents Nos. 697,173 and 697,174, and assigned them to Robert Hoe. They cover a web-guide, having shoulders that underlie the margins of the web, and a device containing a plurality of driven shields for preventing smearing of a printed web.

A novelty in cylinder press construction is shown in patent No. 698,344, by A. P. Warner, assignor to the Duplex Press Company. The rack in which the cylinder-gear meshes is made with strong springs on each end, so as to permit a slight longitudinal movement of the rack. This permits a cylinder to have some slip when in gear, just as it sometimes slips on bearers.

A new form of delivery table, with jogging devices, is the subject of patent No. 696,818, by E. M. Howell, of Denver, Colorado.

An improvement in the detail of his sheet-delivery apparatus has been patented by George P. Fenner, of New London, Connecticut, as No. 698,914.

In patent No. 698,745, Walter Scott shows a slip-sheeting mechanism, in which a slip-sheet feed cylinder, timed to operate with the delivery apparatus, feeds a slip sheet between each printed sheet.

Joseph P. Marks, of Philadelphia, has obtained patent No. 699,110 on an ink-roll for Gordon and similar presses. He introduces eccentrics in the roller ends, so that the roller can readily be thrown above the plate or form.

A gauge-pin for platen presses, made attachable to a sliding bar on the platen, has been patented by W. J. Ward, of Lesueur Center, Minnesota.

FROM A POET TO THE PRESIDENT.

President Roosevelt has received from Mr. Alfred Austin, Poet Laureate of England, an especially bound copy of his new volume, "A Tale of True Love, and Other Poems," which he has dedicated to the President. The book, made by Harper & Brothers, was bound by hand in full olive-green French levant, cut from a skin chosen for unusual beauty of color. A design of roses is worked on the cover in rose and gold, and the book is lined with French marbled paper in blended shades of green.

Legal Department

BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

GOOD-WILL CAN NOT BE SOLD SEPARATELY.

It is part of the business, and in the event of sale, if not described in definite terms, will pass under a general description. Trade-marks applying to the business are necessarily included in its good-will. As one jurist said: "The sale of a business is the sale of the good-will. It is not necessary that the word good-will should be mentioned."

CAN THE PARTY SELLING ENGAGE IN THE SAME BUSINESS?

In the absence of agreement to the contrary the vendor can reëngage in the same trade in another place. "Good faith requires of a party who has sold the good-will of his business that he should do nothing which tends to deprive the purchaser of its benefits and advantages." The law will not permit the seller to enter into unfair competition with his purchaser. Thus, where partners sold out their interests in the good-will of a partnership known as the "Kalamazoo Wagon Company," and then organized a corporation under the name of "Kalamazoo Buggy Company," they were restrained from using the name.

CONTRACT DEPENDENT UPON CIRCULATION OF TRADE PAPER.

No principle of law is better established than that enforceable contracts must be supported by a consideration. In these days of "schemes," printers are frequently importuned to subscribe for and advertise in publications of various kinds, purporting to relate to the interests of the craft. The energetic solicitor, having worked his victim up to the "taking point," produces a form of contract setting forth, among other things, a guarantee that the circulation of a specified edition would reach a stipulated number of copies. Upon the faith of the representation the contract is signed; but subsequent events in the history of the paper demonstrates the guarantee is not made good.

QUERY: HOW SHALL A CONTRACT BE CONSTRUED?

An obligation similar to that outlined above came before an Indiana court for disposition. The contract read: "You are hereby authorized to insert one page, etc., (for us) in your paper, for which we agree to pay you $250 on publication and delivery to us of two copies. The guarantee of circulation is made a condition of this contract." Refusing to pay the sum mentioned above, the paper sued under the contract. The lower court entered judgment for the paper and the matter came up upon appeal to the Supreme Court. This latter court said: "The guarantee of circulation" is made "a condition of this contract." "The benefit to be received by appellant from the printing of his advertisement was dependent upon the extent of its publication. Such extent was fixed by the agreement, and in order to recover appellee was bound to show publication made as stipulated. A substantial compliance

is what the law requires in such cases. The publication of the agreed number of the books containing the advertisement was the consideration of the promise to pay the $250 and it is contractual. The publication of the first edition of five thousand copies. No attempt was made to show the publication of such an edition." Judgment reversed.

HOW FAR DOES PROTECTION UNDER A TRADE-MARK EXTEND.

The manufacturer of a certain article protected by trade-mark sells the same to customers under a special contract, containing, among other things, the following: "That a purchaser will not sell or allow any one in his employ to sell it for prices less than those specified, and agrees to pay damages if he violates the contract." The commodity in question was purchased from a dealer who had bought under the above contract. Can the manufacturer enforce the condition as against this third party? Such a state of facts was presented to the Supreme Court of Massachusetts for consideration, and that court expressed itself thus: "The transaction between the manufacturer and the customer is a sale which passes title to the property. It is equally, or perhaps more, plain that the contract contemplated sales by retailers which shall pass an absolute title to the property. The purchaser from a purchaser has an absolute right to dispose of the property. He may consume it or sell to another. If the purchaser from a manufacturer violates the contract the latter has a remedy against the former for damages. This right is founded on a personal contract alone, and can be enforced only against the contracting party. To say this contract is attached to the property and follows it through successive sales, which severally pass title, is a very different proposition. We know of no authority nor of any principle which would justify us in so holding. The plaintiff's trade-mark does not give him the right of a patentee in property manufactured under a patent. His trade-mark is to secure him and the public from deception and fraud as to the origin and source of these goods and similar goods sold in the market. The law of copyright also gives privileges to authors and publishers that do not pertain to property which anybody may make and sell if he can. But even under the law of copyright when the owner of a copyright and of a particular copy of a book to which it pertains has parted with all his title to the book and conferred an absolute title to it upon a purchaser, he can not restrain the right of alienation, which is one of the incidents of ownership in personal property.

GOOD-WILL AS AN ASSET.

Printers and publishers, like other mortals, occasionally bargain and sell enterprises in which they are interested. Negotiations usually contemplate the good-will of the business as a factor in the deal. Good-will is a species of intangible property difficult of definition and appraisement. One prominent law writer has described it as "the advantage or benefit which is acquired by an establishment beyond the mere value of the capital, stock, funds or property employed therein, in consequence of the general public patronage and encouragement which it receives from constant or habitual customers on account of its local position or common celebrity, or reputation for skill or affluence, or punctuality, or from other accidental circumstances or necessities, or even from ancient partialities or prejudices." An apt illustration of the value of good-will in the business is shown by its application to certain newspapers of established merit and reputation; but the good-will "usually attaches to the name, rather than to the place of publication. The probability of the title continuing to attract customers in the way of circulation and advertising patronage, gives a value which may be protected and disposed of, and constitutes property." Judge Lacombe tersely expressed himself upon this subject in the case of Washburn versus National Wall Paper Company, in the following manner: "When an individual or a firm or a corporation has gone on for an unbroken series of years conducting a particular business, and has been so scrupulous in fulfilling every obligation, so careful in maintaining the standard of goods dealt in, so absolutely honest and fair in all business dealings that customers of the concern have become convinced that their experience in the future will be as satisfactory as it has been in the past, while such customers' good report of their own experience tends continually to bring new customers to the same concern, there has been produced an element of value quite as important — in some cases, perhaps, far more important — than the plant or machinery with which the business is carried on. That it is property is abundantly settled by authority and, indeed, is not disputed. That in some cases it may be very valuable property is manifest."

PERSONAL INJURIES — EXERCISE OF DUE CARE.

The operator of a calender paper machine, between twenty and twenty-one years of age, had his hand injured while so employed. There were two questions involved:

First.—The assumption of risk.

Second.—The exercise of due care.

The latter is the principal subject of inquiry. Every employe for hire in the operation of machinery or mechanical devices assumes certain risks, and if injury follows while so engaged such assumption enters into the legal problem, especially if the accident was without fault upon the part of the employer. The employe mentioned above first worked on a screen at the pulp end of the machine, and was then put to work on the other end of the machine, where the paper was cut by revolving knives. While he had not worked upon the particular part of the machine when he received his injury, he had assisted in taking out and putting in the rolls and arranging the felt. He testified: "As I passed along by the side of the machine there was no difficulty in my seeing the various cylinders. There was nothing to conceal; the side of the machine was not covered up." From the evidence it also appeared the person injured was of average intelligence and knew the arrangement of the different parts of the machine and the duties they had to perform. While he testified, "I did not know that if I got my hand between those rollers I was liable to get hurt," he also swore, "I knew that if I put my hand on the felt and left it there long enough I was liable to get it drawn in between the cylinders if I was careless enough to so leave it." At the time he was hurt, the paper, in passing over a certain space, broke and ran down to the floor of the machine, and he was ordered by the foreman to "get in there and throw it out." Commenting upon the above facts the court said: "It seems to us clear that if the plaintiff was justified in going into the space by the order of the foreman, or in so interpreting the order, he knew that he was in close proximity to revolving rollers, where care and diligence were expressly required; and that there was a want of that care which the law required him to exercise in thrusting his hand at a right angle in among the rollers in order to get it down. It is obvious, when we consider his height and the height of the machine, that he could have got his hand down with safety before beginning to stoop down. The plaintiff had had his arm hurt on one of the cylinders two weeks before, and he must be assumed to have known the danger of his hand being drawn in and being brought in contact with the hot revolving roll."

COMMENT UPON ABOVE CASE.

The marvel is, that when this suit was tried before a jury in the lower court they rendered a verdict against the plaintiff. Crippled as he was, during the entire trial in their view, with everything to excite sympathy because of the accident, the pain and suffering he must have undergone, and the permanent injury to earning capability for the future; yet the jury, unmoved by the eloquence and art of counsel, did their full duty under the law and evidence. Juries are usually influenced

by sympathy for the afflicted, and wealth and standing of the defendant, and in a large majority of cases of this character ignore the law and evidence, and render verdicts which the higher courts are compelled to set aside. Two years ago the Henry O. Shepard Company had a similar experience with an employe, and passed through two trials. In the first the jury disagreed after deliberating for over eight hours, and in the second mulcted the company in heavy damages within twenty minutes. The court said had he been trying the case without a jury he would have found for the defendant; but after cutting the verdict down, let it stand. Rather than face an appeal the plaintiff accepted a mere pittance in settlement, when compared with the size of the verdict. A full account of this proceeding can be found in THE INLAND PRINTER for April, 1900.

Written for THE INLAND PRINTER.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA*

BY WILLIAM E. LOY.

NO. XXII.—THE BEGINNINGS OF TYPEFOUNDING IN BOSTON.

ALTHOUGH the first permanent settlement of English-speaking people on the continent was made in Massachusetts, and Boston early became a town of some importance; and although the first printing in what is now the United States was done in a suburb of that city, a typefoundry was not put into successful operation until 1817. True, an unsuccessful attempt was made by a Mr. Mitchelson as early as 1768, but no further efforts in that direction appear until nearly fifty years later.

The Boston Type Foundry was started at Charlestown in 1817, where it was continued for several years, as it was easy of access to the printers of Boston; but in 1822 it was found advisable to move across the river. A location was obtained on Harvard place, Boston, but in 1823 this was found inadequate, and another move was made. This time large and commodious premises were found in a building adjoining the old historic Christ Church, on Salem street. Stereotyping had been introduced in the meantime, and an act of incorporation was granted under the name of the Boston Type and Stereotype Foundry. The first specimen book was issued in 1820, which announces the names of Timothy Bedlington and Charles Ewer as proprietors, and offers to furnish nonpareil at $1.40 and pearl at $1.75 per pound. This was before the introduction of casting machines, and all type was cast by hand, or the old "hand-and-spoon" process.

When incorporated, John Gorham Rogers was agent; James Conner, who a few years later established the Conner Type Foundry in New York, was at the head of the stereotype department; and Michael Dalton, later of the Dickinson Type Foundry, was at the head of the casting department. In 1825 the foundry was visited by a disastrous fire, and only such articles as were lodged in the vaults — molds, matrices and punches — were saved from the wreck. The amount of the loss has not been recorded, but it was a large sum for an enterprise so recently begun, and with such vigorous competition as Philadelphia and New York then offered. In 1826 an attempt was made to introduce typecasting machines, and many thousands of dollars were expended in endeavoring to perfect them, but to no purpose. It was not until David Bruce, Jr., turned his attention to building a machine that one was devised which would cast perfect type, and it became an established fact. The Boston Type Foundry, having expended so much money in this direction, now gave every encouragement to Mr. Bruce, and it was largely through its assistance that it was made a success. The time was ripe for a machine of this character, and no doubt it would have been worked out in due time; but the help he received enabled him to devote his entire time to its study, and certainly hastened its success. The machine, as perfected, patented and built in 1833, has been in constant use since in all American and European typefoundries, although it is largely superseded by the perfecting machine, which is an improved form of the original idea of Mr. Bruce, delivering the perfect type automatically.

In 1829 the foundry was again moved, this time to Congress street, where it remained until 1840. A little later, owing to ill health, Mr. Rogers resigned as agent, and was succeeded by James M. Shute, who had been an employe for some years, first as compositor and later as business clerk. Under the management of Mr. Shute the foundry was not so prosperous. The stereotype department was sold to an association of printers in 1849, who secured an act of incorporation under the name of the Boston Stereotype Foundry, and two years later the typefoundry was sold to John K. Rogers, David Watson and Edward Pelouze, who carried on the business under the name of John K. Rogers & Co.

During the early career of the Boston Type Foundry it had in its employ or otherwise interested in its welfare, a number of men who afterward achieved success in other connections. One of its early typecasters was Amasa W. Bailey, employed in the days of hand casting. One day he was given a job casting hair spaces, a lean and unprofitable job. Feeling that too much of this kind of work was being apportioned to him he rebelled, laid down his mold, doffed his apron and walked out. Afterward he worked his way into billiard-table manufacturing and a fortune. Charles C. Little was a stockholder and president of the corporation, but he was better known as the head of the publishing house of Little, Brown & Co. in later years. E. A. Curtis worked as a caster about this time, afterward to become a partner in the firm of Holmes & Curtis, and later Curtis & Mitchell, where he earned a competency, and from which he retired. In 1849 Sewall Phelps was at the head of the stereotyping department, and afterward he became the head of the firm of Phelps, Dalton & Co.

Thus, while the pioneer foundry of Boston, this establishment became the foster parent of a number of other well-known firms and enterprises in that and other cities.

*NOTE.— For many of the facts contained in this article the writer is indebted to J. W. Phinney, Theo. L. De Vinne, and George H. Munroe, for many years a proofreader and later connected with the Boston *Herald*.

THEN AND NOW.

In
days
long
ago (in
the six-
ties you
know) when
Grandma
went walking
she held
her skirts so.

What
would she
say if she
saw girls
to-day with
skirts
clutched
so tight-
ly they
all
look
this
way.

—*New York Evening Sun.*

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE AEROGRAPH OR AIR BRUSH.—The George C. Whitney Company, Worcester, Massachusetts, inquires about the spray machine called the aerograph. *Answer.*—This is another name for what is generally known as the air brush. The publication of this query here will bring circulars from the manufacturers of these machines. By means of this apparatus the color is sprayed on the paper or other surface instead of being laid on by a brush. The color is not a continuous film, as by the latter method, but is divided on the paper into minute specks. These machines are valuable aids for producing graded and flat tints on all kinds of designs, to be afterward reproduced in half-tones. The results depend on the skill, ingenuity and artistic taste of the handler of the air brush. An air brush is advertised in the "Business Directory" pages of this issue.

GRAIN HALF-TONE SCREEN.—"L. Y.," Cincinnati, asks if there is not a good grain half-tone screen in the market suitable for lithographers. *Answer.*—There is a screen called the metzograph that has some novel features, particularly the speed with which an exposure can be made through it. The screen itself looks like a transparent piece of glass, having no pigment on its surface, as in all previous screens. On examining it with a glass the surface will be found to be covered with numerous wormlike reticulations, very much like a collotype grain. The theory of the action of this screen is that the reticulations act like tiny lenses or prisms, alternately transmitting or deflecting the light, so as to produce alternate light and dark grain points. The negative is made exactly as through a line screen, except that the screen is placed as close as possible to the sensitive plate — from 1-64 inch to 1-32 inch at the most — and a small stop, such as f-45 or smaller, used. A long-focus lens is also an advantage in using this screen.

BRIGHT AND DARK ZINC ETCHINGS.— H. B. Hamilton, Marshalltown, Iowa, writes: "Being a regular reader of your publication, I take the liberty of asking a little information, to be answered in the engraving department. Formerly all zinc etchings made for us appeared bright in the bottom of the etching, but for the last year the most of them appear to have a black deposit in the bottom of the etch. Can you inform us what causes this? We have an idea that it eats or affects our rollers in some manner." *Answer.*—The reason for the difference in color between the zinc etchings you now get and those formerly supplied you is likely due to the quality of the zinc used. Pure zinc, commonly called "soft" zinc, appears bright when it is etched, while "hard," or impure zinc, is dark after etching. To remove any deposit that may remain between the lines use clean lye or potash solution and a scrubbing brush. It is not likely that the deposit between the lines affects the rollers in any way.

ENAMEL FOR ZINC.—An admirer of this department sends the following as a reliable and well-tried formula for enamel on zinc, but his modesty prevents the publication of his name. He has used it daily for a year in a commercial and newspaper engraving establishment:

Water	16 ounces
Glue	8 ounces
Bichromate of ammonia	350 grains
Citrate of iron and ammonia	50 grains

It is said of this enamel that it prints in one-half the time of any other formula. It is developed under running water or with a tuft of cotton in a tray, just like an inked albumen print, after which it is flowed with wood alcohol to remove the water. Burn in with a gentle heat until it reaches a golden yellow or brown. With this enamel combination half-tone and line can be etched. The sponsor for it adds: "It works just as smooth as enamel on copper, and I can not speak too highly of it."

SCREEN SWEATING AGAIN.—The paragraphs that have been published here about the sweating of the half-tone screen called forth many other suggestions in contemporary magazines. Dr. Miethe, in *Zeitschrift für Reproductionstechnik,* describes the remedy for this trouble which is in use in the imperial technical school, of Berlin. The camera interior is kept heated through the use of fused sodium acetate, and the procedure is as follows: A large bottle is nearly filled with crude fused sodium acetate in coarse powder, from one to four pounds, depending on the size of the camera it is intended to heat. The bottle containing the acetate is heated until a thermometer stuck in the powder shows a heat of 176° Fahr., then water is slowly added to it, one-half ounce or three-quarters ounce at a time, until the salt has partially dissolved. It is then stirred with a glass rod. As soon as the temperature of the mixture has reached 185° Fahr. more water is added, in small quantities as before, until nearly all the powder is dissolved. The bottle is now loosely corked and placed inside the front part of the camera, and the latter kept closed. In a half hour the temperature of the mixture will have fallen to 136° Fahr., and is likely to remain constant at that temperature for nearly ten hours. It is recommended that one bottle be in the state of preparation while the other is in use. The sodium acetate solidifies again on cooling, when it can be reheated, melted and used over and over again.

SCHMIDT'S DRY ENAMEL PROCESS.—The *Process Photogram,* in notes on dry enamel, says: "We give a dry enamel formula from THE INLAND PRINTER (page 893 of the March number). A further communication on the same subject appears in a recent issue of *Photographische Correspondenz,* from the pen of Herr Ludwig Tschorner, who, with others in

Germany, appears to have resented the sale of his secret process by Hermann J. Schmidt. Here are a few of the dry enamel formulæ recommended by Herr Tschorner:

Sugar	250 grains
Gum arabic	30 grains
Ammonium bichromate	155 grains
Water	8 ounces, 2 drams
Chromic acid (35 per cent sol.)	35 minims

Very even films on a zinc plate are given by this formula. After developing with magnesium carbonate, burning in is done at 380° Fahr., and a fine, hard enamel obtained, which resists



THE YOUNG PHOTOENGRAVER.

even strong nitric acid etching. When using a mixture of gum arabic and grape sugar, development is still easier. The formula is:

Grape sugar	185 grains
Gum arabic	31 grains
Ammonium bichromate	154 grains
Water	7 ounces, 3 drams
Chromic acid (10 per cent sol.)	35 minims

The film burns in at 380° Fahr., and gives a very hard enamel. Grape sugar and dextrin is another good formula, as follows:

Grape sugar	154 grains
Dextrin	31 grains
Ammonium bichromate	154 grains
Water	7 ounces, 3 drams
Chromic acid (10 per cent sol.)	15 to 35 minims

The print develops well, burns in at 380° Fahr., and gives a hard enamel. Likewise excellent is a mixture of grape sugar and albumen, like this:

Grape sugar	185 grains
Dry egg albumen	31 grains
Ammonium bichromate	154 grains
Water	4 ounces, 2 drams

Either of the above enamels is poured as usual on a carefully cleaned zinc plate and dried over heat. The plate must be fairly warm, or the negative is apt to stick to the sensitive film when printing. Exposure in bright sunlight runs to about three or four minutes under a line or half-tone negative; it is then dusted over (developed) with finely powdered magnesium carbonate by means of a brush or tuft of cotton. After burning in it is ready for etching in a five per cent nitric acid bath, to which some thick gum arabic, dextrin or glue has been added."

CEREOGRAPHY, OR WAX ENGRAVING.—I am asked for some information regarding wax engraving, and can only give the principle here. It is called cereography, and plates made in that way should be termed cereotypes. Flat polished copper plates are treated with potassium sulphuret to darken the color of the copper, give the surface a tooth, and aid in the deposition of the copper afterward. The copper plate is put on a leveling stand and flowed while quite warm with a hot mixture of white wax and venetian turpentine, whitened with oxide of zinc. The coating is made thick or thin, depending on the class of work to be engraved on it. For maps or other open engraving it is made thick, say 1-50 of an inch; for fine, close engraving, in imitation of steel and containing much machine ruling, the wax coating is often made much less than 1-100 of an inch in thickness. When the wax coating is cool and hard it can be drawn upon with a soft pencil, or a tracing may be made on it from a silver print by blackening or bluing the back of the silver print and tracing with a stylus. Tools such as those used in chalk-plate engravings are used to engrave through the wax without scratching the copper plate. In the case of map engraving, type and numerals are used from a printers' type case. These type are set in a clamp which holds the line in true alignment while the type is being pressed or punched into the wax. Care must be taken to keep the hollows in lower-case letters like "a" and "e" from filling up with wax, and consequently giving a solid instead of a clean-cut letter. Roulettes are used quite effectively to engrave dotted lines and produce stipple effects. One advantage in cereography is that lettering reads right; that is, you do not have to engrave in reverse, as in all other methods of engraving. When corrections are required a hot burnisher will smooth over any words not spelled correctly, when they can be stamped in afresh. The plate then goes to the electrotyper, who should have special experience in this work. He builds up with wax all the broad spaces intended to print white in the plate, after which the plate is blackleaded and electrotyped.

PATENTS.

A routing and engraving machine is the subject of three patents by William S. Eaton, of Sag Harbor. They are numbered from 696,950 to 696,952, and describe with great detail a practical machine.

APPRECIATION OF GOOD SERVICE.

On April 26 the employes of the F. Wesel Manufacturing Company, New York, presented a handsome solid silver table service to Charles W. Moore, on the occasion of his leaving the employ of the F. Wesel Manufacturing Company to become the manager of the New York branch of Golding & Co. Mr. F. Wesel supplemented the testimonial with a check for $100. Mr. Moore is a New York man, and has been in the printers' supply business for twenty-three years, first with the old firm of Farmer, Little & Co., for one year with the American Type Founders Company, and for the past eight years with the F. Wesel Manufacturing Company. He is an expert in his line of business and a man of very high character, with a large circle of friends, all of whom, together with his former employers and fellow employes, wish him unlimited success in his new position.



CHARLES W. MOORE.



Photo by Helen P. Gatch, Salem, Oregon.

MOTHER AND CHILD.

The above picture, and the eight others shown on pages 424 and 425, were submitted in a recent competition conducted by Mr. F. Dundas Todd, the editor of the *Photo-Beacon,* Chicago, in the Sunday edition of the Chicago *Record-Herald,* and are shown by the courtesy of that gentleman. In the May issue of the *Photo-Beacon* Mr. Todd says: "I have no doubt but many readers of the *Photo-Beacon* are aware of the fact that for almost a year I have conducted a page on photography in the Sunday issue of the Chicago *Record-Herald,* which has been exceedingly popular. In the weekly competitions, which, by the way, are open to every amateur in the country, some very fine specimens of photography have been submitted, and quite recently one was devoted to the subject of 'Mother and Child.' I had anticipated a rather ordinary set of prints to be submitted in this competition, but was agreeably surprised when a lot of prints far superior to anything I had ever dreamed possible was entered, and so pleased was I that I have taken the liberty of reproducing almost a dozen of the best pictures, and print them in this month's issue, believing that they will prove both suggestive and educative to my readers."



Photo by Andrew Emerine, Jr., Fostoria, Ohio.



Photo by James E. Taggart, Delaware, Ohio.



Photo by H. B. Semmelmeyer, Chicago.



Photo by J. S. Booth, Chicago.

MOTHER AND CHILD.

Photographs submitted in competition conducted by F. Dundas Todd. (See page 423.)



Photo by Sara W. Holm, Sedalia, Mo.



Photo by Sara W. Holm, Sedalia, Mo.



Photo by Mrs. N. T. Cones, Covington, Ky.



Photo by Helen P. Gatch, Salem, Oregon.

MOTHER AND CHILD.

Photographs submitted in competition conducted by F. Dundas Todd. (See page 423.)

Advertising for Printers

BY F. F. HELMER.

This department considers matter which is used for advertising the printer's business. It is assumed that specimens sent in are submitted for such comment as will show defects or pass along a good point to other printers. It is desirable for the possible reproduction of good things to have black-and-white proofs wherever practicable. Address matter to F. F. Helmer, Lockport, New York.

The attention of printers is called to the following:

REQUESTS MADE TO PRINTERS for specimens of their work should always be accompanied by a fair compensation in stamps. So many neglect this that desirable contributors are often kept from submitting subsequent work by their annoying experience with inconsiderate collectors. In the end it is a loss to all.

EXCHANGE OF ADVERTISING SPECIMENS.— From fifteen to twenty varied specimens from this department's collection may be had by any printer who sends in at least a dozen copies of some piece of advertising of his own, with 25 cents (for postage and selection). Address all matter for the Exchange to F. F. Helmer, Lockport, New York.

AN attractive little three-color blotter, advertising calendars for 1903, comes from the Troy (N. Y.) *Times* Art Press.

THE Republican Publishing Company, Ravenna, Ohio, are greatly improving their blotter advertisements in typographical



THIS is the **Seventy-Third Spring** but the old reliable **RAVENNA REPUBLICAN,** Established in 1830, is as young as any of them and keeps right at the front. **Is your ad. printed there?**

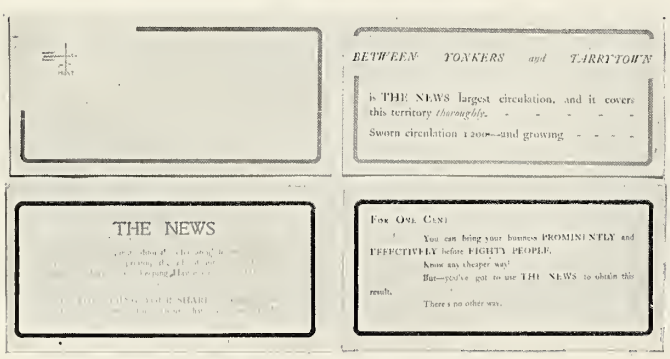
ENVELOPE CORNER CARD.

style. April's was especially good; a cut and some matter from its mailing envelope are given here.

A BLOTTER of Ye Chandler Printery, Rockford, Illinois, is submitted, and shows a good display in old-style letters in old-style forms of expression.

SOME very good blotter advertisements have been issued for the *News,* at Dobb's Ferry, New York, by R. C. Hallock, manager. I think he succeeds in his aim to have "just a sentence, to the point and convincing." A group of them is here given.

THE McDonald Press, Cincinnati, well known for excellence in printing, now advertise electrotyping, using a folder of



BLOTTERS OF THE "DOBB'S FERRY NEWS."

gray stock, two-fold, with matter inside in green, red and brown. A 1-cent stamp holds the folder together for transmission by mail.

"TYPOGRAPHICAL SPECIMENS," from C. Eugene Wells, Reading, Pennsylvania, is a much better display of work than has been received from him before. The dignified black cover, printed in gold and silver bronze, is especially good.

THE Cassopolis (Mich.) *Vigilant* presents a couple of blotters of apparent value. The illustrated one headed "There's a Big Difference in Expression" is interesting, with its assorted collection of faces. The display of each is quite attractive, though not up to present fashions in all respects.

A BLOTTER announcement of excellent typography is reproduced from the work of The Acorn Press, Gallipolis, Ohio. The matter is simple, resting its argument on the appearance of the job and unadorned statement. I think it very conducive to a trial order.



TWO BLOTTERS.
Three printings on each.

THE Pelton Art Printing Company, Grand Junction, Colorado, printed a short poem called "The Doctor's Reverie," in an attractive form, and receiving notice of it in a Telluride paper, have made use of the compliment upon their advertising blotter of February. This was certainly the thing to do. It has issued some novelties in the way of blotters, including one with a sanded spot to accompany the title line, "It's a Rough Way." The "rough way" is that which people try while using poor printing as they plod after success.

THE Vinko Press, of Gadsden, Alabama, certainly has a striking form of title. It issues some good work; a blotter making a contrast of old and modern methods is well arranged, and a little circular with a door opening in the cover to reveal an "at home" card, while a latch-string is hanging out, is an interesting piece of work, though not up to its best typographical possibilities.

IT is an attractive calendar that is published by the Courier Printing Company, Orrville, Ohio, on heavy dark green cover-stock, in light green and blue-black inks and gold bronze. The size is about 5 by 8 inches, with the lower half made up of a pad for daily memoranda for the month, each leaf containing a panel with four or five narrow lines of advertising. It seems from an accompanying folder, reproducing the message as written, that a copy of the calendar which reached as far as Italy brought request for subsequent issues. This is decidedly an appreciation of value, and the point is well used.

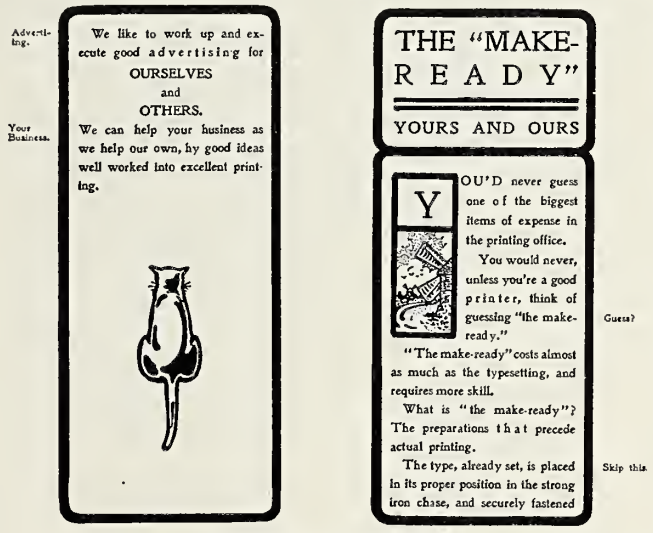


A BOOKLET COVER.
Used on die-cut job for "Challenge-Gordon" press.

"PAST, PRESENT AND FUTURE OF A CHAFFEE COUNTY PIONEER" is the title of a booklet presenting the case of the Salida (Colo.) *Mail.* It is not altogether what it might be in style and arrangement, but the uniform presentation of a point to each page is a good plan, and the title-page, consisting of a print-over-tint reproduction of a page of the *Mail,* flanked by

two excellent bits of verse appropriate to the subject, adds much to the effect.

HERE is an interesting booklet from The J. W. Burke Company, operating Burke's printery, Bindery and Rubber



PORTION OF A BOOKLET.

Last and first pages of a booklet by the J. W. Burke Company, Macon, Georgia.

Stampery, Macon, Georgia. It is about "The 'Make-ready'—Yours and Ours," and takes up the matter of the importance of "making ready" in press, and the necessity of carefully making ready on the part of purchasers of printing, by the selection of good printers. The arrangement and cover are fairly good, but not half good enough for the matter, which is along a new line for most readers and therefore of great possibilities. We reproduce two pages.

A VERY striking card is produced by the June Press, Syracuse, New York, using a deep blue cover-stock, with a narrow strip of white card secured across the middle of it by passing the ends under straps made by parallel incisions in the blue. The white card is embossed in green bronze, the blue stock printed with brown ink and gold.

THE blotter, "Cheap Printing Arrested," contains a very striking illustration, but I regret to say the display is not so



A BLOTTER.

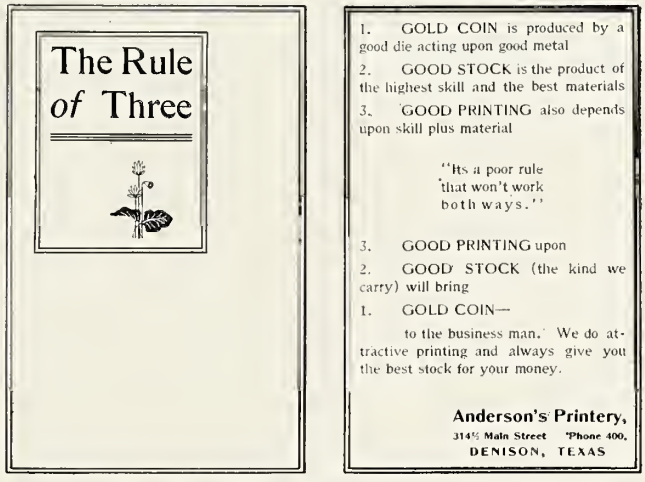
In black and red ink, on yellow stock.

forceful. The matter is good, and suggests even further adaptations of the subject. Bad printing is arrested on its appearance. Knowing of its arrest you should not trust it again. Imprisonment behind the bars of the waste basket is usually for life. Printed things that are pinched for funds (in their making) are likely to be "pinched" when they show themselves abroad. All these are separate leads that I think could be worked into telling advertisements.

"DID YOU EVER STOP TO THINK" is the title of a blotter from the Round Table Press, Millbrook, New York, on which a very handsome heading design is used without any illustrative connection with the subject. Half a dozen questions are asked under this title, leading to the conclusion that cheap printing is not the best, though there is no attempt at direct argument. It is typographically very effective.

THE Stewart-Simmons Press, Quality Printers, Waterloo, Iowa, exhibit excellent quality in their work. For example of good make-up I would mention an announcement on a slip of corn-colored stock, pasted within a blue cover, which has a rectangular cut-out, framed with heavy double rules in aluminum, and shows the title through the hole.

THREE blotters have been received which say, "It is April Foolishness to neglect the appearance and quality of the printing you use," etc. The three use the same illustration and exactly the same matter, in an almost identical arrangement.



A FOLDER.

Four pages, with matter on first and third pages.

Two, printed on coated stock, look best. The third one, from Denison, Texas, does not represent the quality of work which L. M. Anderson, the printer of it, displays in a set of mail slips, also enclosed for review. These slips are neatly done, and each presents a point briefly, in a straightforward manner. Perhaps his best is a little folder called "The Rule of Three."

CRITICIZING the work of Lewis W. Dyer, Philadelphia, in April, I said that a man was likely to use a certain blotter without taking trouble to see what it was about, I was speaking of the matter displayed in panels or detached paragraphs all over its surface. Now Mr. Dyer very disturbingly remarks that he has been using this style of blotter about a year and that (consequently) he has more than doubled his business.



BLOTTER DESIGNS.

Portions of three blotters, all printed in black and red.

He says: "The nonsensical arrangement of cuts and printed matter compel attention — the result, increased business." Portions of three of his blotters are reproduced to show the

arrangement referred to, and with the illustrated portion in each case there was always a strong line given to Mr. Dyer's name. I consider that these two things in each instance represent the value of the advertisement. Opportunities have been overlooked for writing the matter with reference to the illustrations, as, for instance, a good paragraph from a later blotter could have added an appropriate title, "Never Stop," to the amusing cuts under the matter beginning, "Pleased Customers."

It is a very neat little folder of Jester, The Printer, Eaton, Indiana, headed

Quality and Price
Cut the Ice.

It is not so neatly written as it might be, for I know Mr. Jester can write good copy, but the style of the work more than makes up for the defects.

Monthly calendars issued by Silver, Tonsberg & Co., West Superior, Wisconsin, are made on this general plan — a timely design or illustration, a calendar and a list of "Important Local Dates during month." The size of the card is about 7 by 11, and specimens submitted have been in light colors on dark stock, with four or five printings. February showed half-tones of Washington and Lincoln, March an Easter design. They are attractive, and show that effect is not dependent on extravagance, for Mr. Silver explains: "We are not purchasing any new cuts for these calendars, but are making use of what we have. We also have a number of local views (buildings, scenery, etc.), which we will use."

From H. C. Ramsdell, Tower Press, Utica, New York, a blotter and a directory insert have been received. The insert is of rather attractive composition, making a good point of the fact that "Right on the Corner of Bleecker and Genesee streets, where all the cars stop, is The Tower Press," etc. The imprint of the Press is placed within an angle of rulework, showing the intersection of the two streets mentioned. The blotter is a clean piece of work in one color, giving itself decidedly to puns, thus:

A Soaker — is defined by Webster as "a man who drinks." Many are of the opinion that April is a soaker. A great many know *this* to be a soaker, and a still greater number know The Tower Press is not a soaker as regards price, yet when it comes to the ability to do good work and get it out on time we are IT.

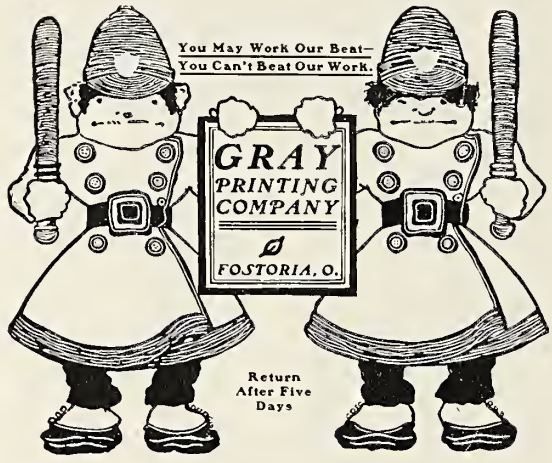
While the illustration is not masterfully done, the idea in the



A BLOTTER.
In black and red ink, on white stock.

Jobson blotter, which is reproduced, is very sure to catch attention.

It is pretty well established that nowadays the only profitable printing is the kind that really has some art about it. And while you are talking to people on the necessity of good printing in business to give the best impression of one's standing, why should you not think of the impression that your shop's appearance will have on visitors who may be customers? If you are to be considered an artist at printing, it may be just as well to show your taste in your surroundings. And also, unless a man is very abstract in his conception of ideas, the looks of his office and the things upon his walls will have some influence upon his style of work. I believe in making print-shops attractive, for both reasons. While preaching on this theme, I should like to take as a text a little shop in Urbana, Ohio, of which the proprietor, Will Poland, has kindly written me, enclosing a photograph. It is, in dimensions, 20 by 25, on a second floor. The furniture of the room is of antique oak finish, the wall-paper green, of striped pattern, and on the floor a soft, brown linoleum is laid. Besides his jobber, cutter, stock



ENVELOPE CORNER CARD.
A design that immediately arrests attention.

cabinet, stone and cases he has a roll-top desk between windows, and a convenient table, evidently filled with samples of work. On the walls are numerous interesting things in frames, including "a number of pictures of local views and Bradley sketches, a good many artistic calendars, but no *sale bills* or *horse cards*." The photograph shows it to be the habitation of a man of taste. It would certainly be an excellent advertisement to any one who came looking for a *particular* printer. Against the risers of the steps leading to this shop are tacked a series of cards, 5 by 18 inches, which, as I understand, read from the bottom to the top in the following way (the dashes here showing the divisions made by the cards):

These are the steps — that lead to the — Shop of Poland — a Particular Printer — whose business it — is to Print.— Lots of others do that — but I add — those little touches — that give it value — and I think out the — economics for you.— There are only two — kinds of Printing — the best and — the rest.— I do the best — the others the rest.— May I do a little — of my kind of — Printing for you? — First door to the right. 24 steps all together.

CLEVELAND FELLOWCRAFT CLUB.

Cleveland seems to be waking up, and the employing printers and those in kindred lines are getting together for mutual improvement. The Fellowcraft Club of the allied printing trades has been formed, which includes employing printers, papermakers, press manufacturers, typefounders, engravers, electrotypers, bookbinders, etc. Comfortable quarters have been fitted up in the Clarence building, 122 Euclid avenue, and daily luncheon is served to members. The Inland Printer can be found on file at the clubrooms. The Executive Committee is as follows: H. W. Munhall, president; J. E. Waffle, vice-president; D. V. Exline, secretary; W. L. Droege, treasurer; M. M. Daniels, F. H. Clark, L. B. Ryan.

ACETYLENE LIGHT IN PHOTOGRAPHY.

O. H. Hampton, of Fountain City, Indiana, has made some interesting experiments in photographing by means of acetylene light. Negatives are made fully equal in intensity to those which are taken in broad daylight. Mr. Hampton has invented a special machine whereby photographs can be taken by means of acetylene light. Photographers who find it difficult to employ electric light will probably soon have recourse to acetylene.—*Scientific American.*

Notes and Queries on Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address machine composition department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

FIRE destroyed the office of the Guthrie (Okla.) *State Capital* recently, including its equipment of Linotypes. The office will be rebuilt at once.

THE Lanston Monotype Company will open a school in Philadelphia for the instruction of machinists. F. H. Greene will have charge of the school.

FORTY-SEVEN Linotype machines were installed in various offices during the month of April. Of this number two went to the city of Merida de Yucatan, Mexico.

THE R. R. Donnelley & Sons Company, Chicago, is placing a battery of Monotype machines in its office. This office is already supplied with Linotypes and Empire machines.

THE Unitype Company has installed its sixty-first machine in New York State. So far this is the banner State for Simplex machines, though Pennsylvania and Ohio follow pretty closely.

THE old familiar report that tests are being made on an automatic typesetting machine by which it is possible for one operator to set type simultaneously in a number of cities by means of electrically controlled keyboards, is again in circulation.

HERBERT E. GREENE, formerly manager of Golding & Co.'s New York house, is representing the Unitype Company in New England, with headquarters at Boston. Mr. Greene was for years a member of the Suburban Press Association of New England, and has wide acquaintance among publishers in that section.

THERE is a call out for operator-machinists to go to South Africa. Wages, £4 10s for forty-eight hours; piece work, 4d per thousand ens. Speed required, from eight to ten thousand ens per hour. Applicants must pay their own passage from London (£12 10s and upward). Address Linotype Company, 188 Fleet street, London, England.

A FIRE broke out at 11 o'clock on the night of February 26 at the works of the Linotype Company, Broadheath, near Manchester, England, by which the patternmaking department and the storerooms were seriously injured. The efforts of the works' fire brigade were successful in preventing the flames spreading to the huge main building. Business is proceeding without interruption.

THE machinist on the Charlotte (N. C.) *Observer* advances the theory that the cause of matrices not dropping in the Linotypes in that office is that the operators drink coca-cola, it exuding from the finger tips, thence being conveyed to the matrices. Nicotine on the fingers following the use of cigarettes is given as another cause. This certainly is a bad combination — for the operators at least.

THE following rates for Sheffield (England) Linotype operators have been agreed upon: Day work (news and jobbing), £2 2s for forty-eight hours; night work, £2 8s 7d (1s 1¼d per hour) for forty-four hours, from January 1, 1902, until July 1, 1903; after which date the rate will be raised to £2 10s for forty-four hours. Overtime, time and a quarter for day work and time and a half for night.

A LINOTYPE which had fallen down an elevator shaft from the third to the first floor would ordinarily be considered fit for the scrap pile. This is what happened to a Linotype in the Owensboro (Ky.) *Messenger* office one day last month, but thirty-six hours afterward it was running again as though nothing had happened. A portion of the base only was broken off and the pot lever fractured.

A SCHOOL for the instruction of printers in the operation and mechanical features of the Linotype is to be started by the Chicago branch office of the Mergenthaler Linotype Company, at its headquarters in Steinway Hall, 17 Van Buren street, in the near future. A number of machines will be installed, a competent instructor placed in charge, and a systematic course of lessons will be given to students. It is hoped to thus supply the demand for operator-machinists, now becoming urgent.

THE National Compositype Company has been organized in Baltimore to manufacture a typemaking machine. The machine itself with its various parts, as well as the matrices it will use, have all been patented. The machine as designed will be equipped to cast all kinds and sizes of type. The plans of the company contemplate the renting of the machines to newspapers and job-offices, and also the sale of the type. It is not a typesetting machine, but a typemaker. The company has back of it a number of prominent men of Baltimore.

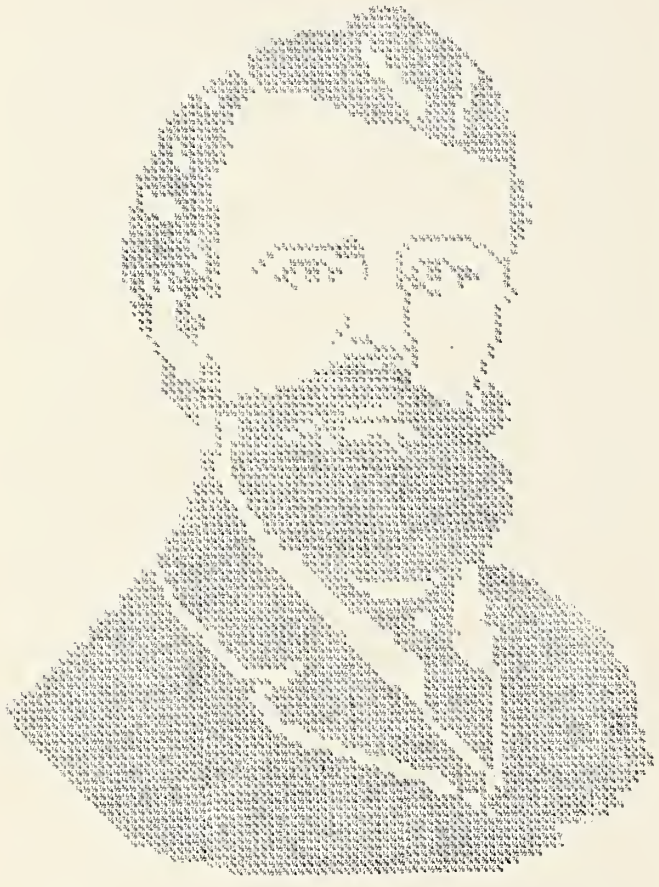
A CONTRACT entered into by Chicago Typographical Union with the local Typothetæ fixes the scale for machine operators in book and job offices as follows: Linotype operators, $24 per week of forty-eight hours; night work, $26.40 per week of forty-eight hours. Lanston Monotype operators and casters, $21 per week of fifty-four hours; night work, $22 per week of forty-eight hours. Operators and justifiers on Empire, Thorne, Simplex and similar machines, $20.50 per week of fifty-four hours; night work, $21.50 per week of forty-eight hours. The contract runs for three years from July 1, 1902.

THE record made by Gus Bilger in the office of the Chicago *Journal* during the second week in April last has probably never been equaled. Working off the hook in the ordinary course of business, without any attempt to make a record, he found at the end of a week of 45⅓ hours, without deducting lost time, he had to his credit 453,300 ems, an average of ten thousand ems for the entire week. As the work was piece work, Mr. Bilger's envelope for this week contained something over $52. This record was not made by linometer count, but by measured dupes, the string containing agate and nonpareil.

AT the recent International Printing Exhibition, held at the Crystal Palace, London, England, the Lanston Monotype received the highest award for type-composing machines. The London exhibition lasted from March 1 to April 12. The Lanston Monotype was selected for all the official printing —

catalogues, pamphlets and papers. The award at this exhibition follows closely upon the award at Birmingham a few months ago, when the Lanston machine received a gold medal. The machines that were exhibited at Birmingham were immediately afterward sold to a large publishing firm in that borough. The Lanston Monotype Corporation, of London, England, had charge of the exhibits in Birmingham and London.

THE possibilities of the Linotype seem almost limitless. A number of meritorious border designs composed on the Linotype have been reproduced in these columns, but it has



SENATOR W. A. CLARK.

Design executed on a Linotype machine by John A. Davies, Butte, Montana. Original was 9½ inches high.

remained for J. A. Davies, of the Butte (Mont.) *Miner,* to show that it is not only border matrices that may be woven into artistic designs, and the specimen here reproduced exhibits skill and taste of the highest class.

WILLIAM H. STUBBS, champion Linotype operator of the world, is the author of a book called "Stubbs' Manual," giving an exposition of his method of fingering the keys. A dozen diagrams showing the proper positions of the fingers when making ordinary combinations are given, together with many helpful suggestions to the operator. Mr. Stubbs says: "What I consider the requisites to fast typesetting on the Linotype are these: A practical knowledge of the 'art preservative,' a fair education and knowledge of grammar and punctuation, a clear head, steady nerves, good eyesight, good health, physical strength, ability to read 'blind' manuscript, and the system of fingering the keyboard which I have explained, together with a mastery of all the little mechanical details so essential to speed, such as the effect of a slow and a fast keyboard, the touch of the keys and the speed of the casting mechanism." The use of "bracers" and "nervines" is discouraged, and tobacco is also advised against. The system expounded is similar to that suggested in these columns in the October, 1900, issue. The price of the "Manual" is $1. For sale by The Inland Printer Company.

SECRETARY J. W. BRAMWOOD, of the International Typographical Union, has issued, in a supplement to *The Typographical Journal,* his second annual report of wage scales paid to printers under the jurisdiction of that union. The report embraces returns from 450 subordinate unions, and the following facts are gleaned from it of interest to machine men: The average number of hours worked weekly by machine operators is forty-eight. The lowest number of hours worked is on the Hebrew papers in New York city — eighteen on morning papers, twenty-four on evening. The wages are $13 per week. In Norwich, New York, operators work sixty hours for $9 on weekly papers. Subordinate unions in 235 cities reported no machines in bookrooms. In seventy-five cities the hours for operators were reduced, the average reduction being five hours per week. Outside of Canada, the minimum wages of Linotype operators is from $15 to $35 per week of forty-eight hours. On other machines the rate is from $12 to $17 per week of from forty-eight to fifty-four hours. Scales of wages have been increased for operators in ninety-two jurisdictions since the last report, a year ago. The following table shows where the various machines are located and the proportion in union and non-union offices:

Make of Machines.	Union offices.		Non-union and open offices.		Total in union offices.	Total in non-union offices.
	Newspaper.	Book.	Newspaper.	Book.		
Mergenthaler	3,727	662	714	206	4,389	920
Thorne	32	3	10	12	35	22
Empire	13	18	3	9	31	12
Rogers	93	3	4	3	96	7
Simplex	66	3	30	9	69	39
Lanston	74	5	3	29	79	32
Monoline	57	10	8	9	67	17
Total	4,062	704	772	277	4,766	1,049

Percentage in union offices, 82.

In the jurisdiction of fifty-seven unions machines have not been introduced. The number of cities in which the different machines are in operation is as follows:

Mergenthaler Linotype	365
Thorne	33
Empire	13
Rogers	22
Simplex	78
Lanston Monotype	5
Monoline	22

The number of persons employed in operating typesetting machines is shown in this table:

	Union.	Non-union.	Total.	*Per cent union.
Male machine operators	6,688	617	7,305	92
Female machine operators	195	154	349	56
Machine-tenders	501	64	565	89
Operator-machinists	680	81	761	90
Total	8,064	916	8,980	90

* The percentages are not reduced to accurate fractions.

The highest piece scale is in Troy, New York — 21 cents per thousand on morning papers and 18 cents on evening and

weekly papers and in book offices. The time scale is only $23 and $20, respectively. New York Italian papers have an 18-cent scale for morning and 15-cent scale for evening papers, with no alternative. The highest time scale for operators outside of Dawson, Alaska, where the scale is $250 per month, is in Virginia City, Nevada — $35 per week of fifty-four hours. Anaconda and Butte, Montana, have scales of $30 for forty-five hours, while Great Falls and Helena, Montana; Cripple Creek, Colorado, and Chicago, Illinois, have scales of $30 for forty-eight hours on morning papers. The lowest time scale is paid in Stratford, Canada, where operators work sixty hours for $8. Marshalltown, Iowa, has the lowest piece scale, 6 cents per thousand ems. Machine tenders get the highest pay in Butte, Montana — $35 for forty-five hours' work. Houston, Texas, pays $35 for fifty-six hours' work. The machinists' scale in San Francisco is $33 for forty-five hours. In Pontiac, Illinois, the scale is $10.50 for forty-eight hours.

W. M. Kelly, the Pacific coast representative of the Unitype Company, at San Francisco, has received the following from H. McPhee, publisher *Blade,* Santa Ana, California, in relation to a Simplex machine that was "doped" and still survived the ordeal:

I am convinced that no kind of machinery ever had a more peculiar experience than did the Simplex typesetting machine installed by me a few months since. And the fact that the machine passed safely through the "trying ordeal," and is doing good work every day and every hour of the day is, to my mind, a pretty positive proof that the Simplex is all right. After the machine was installed in the *Blade* office, the operator followed instructions and gave it a dose of benzine at the close of each day. Unfortunately, the one-gallon can in which the benzine was put had previously contained New Orleans molasses, and a quantity of the latter had been allowed to remain in the can. In time the bottom of the can was approached, and the contents by this time was nearly pure molasses. A purely molasses diet in time palled upon the stomach of the Simplex, and it stuck hard and fast. The discovery was then made that it had just about a quart of molasses "in its midst," so to speak. Hot water removed the gummed and solidified molasses, and the Simplex is seemingly none the worse. But I would not suggest the treatment as a specific.

Defective Slugs.— Probably no part of the Linotype causes more trouble to operator, machinist and proprietor than the casting apparatus. The machine may otherwise be in perfect condition, everything running smoothly, but the product of the machine be unprintable because of defective face on slugs. In some offices there is no trouble in this respect — in others it is a source of endless annoyance and worry. The extreme nicety of adjustment necessary to maintain the casting apparatus in such a condition as to invariably produce a perfect cast is seldom present, especially in offices where rush work is the rule and no time is given for adjustments. Lack of understanding of the first principles of metallurgy is responsible for much of the bad results obtained, while there is an almost universal disregard of the requirements of the casting apparatus, really the most important and exacting of any portion of the Linotype. Inferior metal has been the rock against which so many slugs have been "sunk." Old type metal, stereotype plates and other junk has been dumped into the metal pot of the Linotype and then surprise manifested because good slugs were not produced. The metal must be of the best quality — pure lead, antimony and tin, in the proportions originally supplied by reliable metal dealers — and not antimonial lead or other substitutes. The metal must be retempered regularly, every ninety days, by adding antimony and tin to bring it up to standard. Slugs should be cast into ingots and the dross carefully removed and the metal aërated to remove oxides. With good metal, the battle is half won. Then it is necessary to see that mouthpiece of pot and mold cell are in perfect alignment when casting. The holes in the mouthpiece must center fully on the mold cell and every hole show full and round on the bottom of the slug. Adjust the legs of the pot until this result is obtained. The holes themselves must be free and open, and the mouthpiece make a close fit with back of mold when locked up to cast. As the air in the mold cell must be expelled as the metal enters, to prevent blow-holes, the mouthpiece must be vented, care being taken not to extend the vents above the top of the holes in the mouthpiece. These conditions being observed, and the metal being at the proper temperature, it would seem that there should not be the trouble experienced which the following letters indicate. A. M. Grist, of Yorkville, South Carolina, comes forward with an offer of a prize of $5 for a solution of the defective slug trouble, and embodies his offer in the following letter:

Yorkville, S. C., May 9, 1902.

Editor Machine Composition Department:

Dear Sir,— For several years past I have been a careful reader of The Inland Printer's pages, as Opie Read would say, "from kiver to kiver," but have given especial attention to the department relating to machine composition, and I have gained much valuable information therefrom. I have been running Linotypes for about six years, and have had my share of troubles, as every machinist-operator invariably does, but through constant observation of machines I have been working on and with what I have learned by reading, my troubles have resolved themselves down to one thing. I had my troubles with hair-lines for the first three years of my experience, but have had none since, one set of matrices I am now using having been run continuously for twenty-one months, setting an average of one hundred and sixty-five to one hundred and seventy-five thousand ems a week, and so far as hair-lines are concerned are nearly as good as new. I have had my share of troubles with magazine adjustments, keyboards not acting promptly, matrices hanging and failing to drop promptly, and so on through the list. But the bane of my life is now fallen or imperfect letters. Now, don't tell yourself, 'Oh, that is easy.' It isn't. I have read time and again in the Machine Composition Department, 'Cut the air vents deeper.' I have a very choice lot of mouthpieces that I have 'cut deeper,' but that did not relieve the trouble. I have cut mouthpieces so deep that the metal that would drip from the air vents would look like a small mountain at the end of the day's work. I have scraped my pot-well, cleaned the plunger, scraped the throat of the pot, run wires through the holes of mouthpiece, tightened the pump spring, run the pot full of metal, etc., the result of all of which has been nil. This thing bothers me and it bothers lots of others besides myself. Now, to see if there is any one in the country who really knows the solution of the problem, I will very cheerfully give $5 to any one who will tell me through the columns of The Inland Printer of a specific remedy for fallen or broken letters that will *cure* the disease. Yours respectfully,

A. M. Grist.

Now here is something definite, as Mr. Grist has deposited the sum of $5 with The Inland Printer, and we now announce the competition open. Here is an opportunity to gain fame and money by solving this perplexing problem. An invitation is extended to our readers to forward to us their opinions on this subject, and the assurance is given that the prize will be awarded the one who first sends in the most effective remedy. That the trouble is widespread is evidenced by the number of queries received each month on this topic. Here is one from New York:

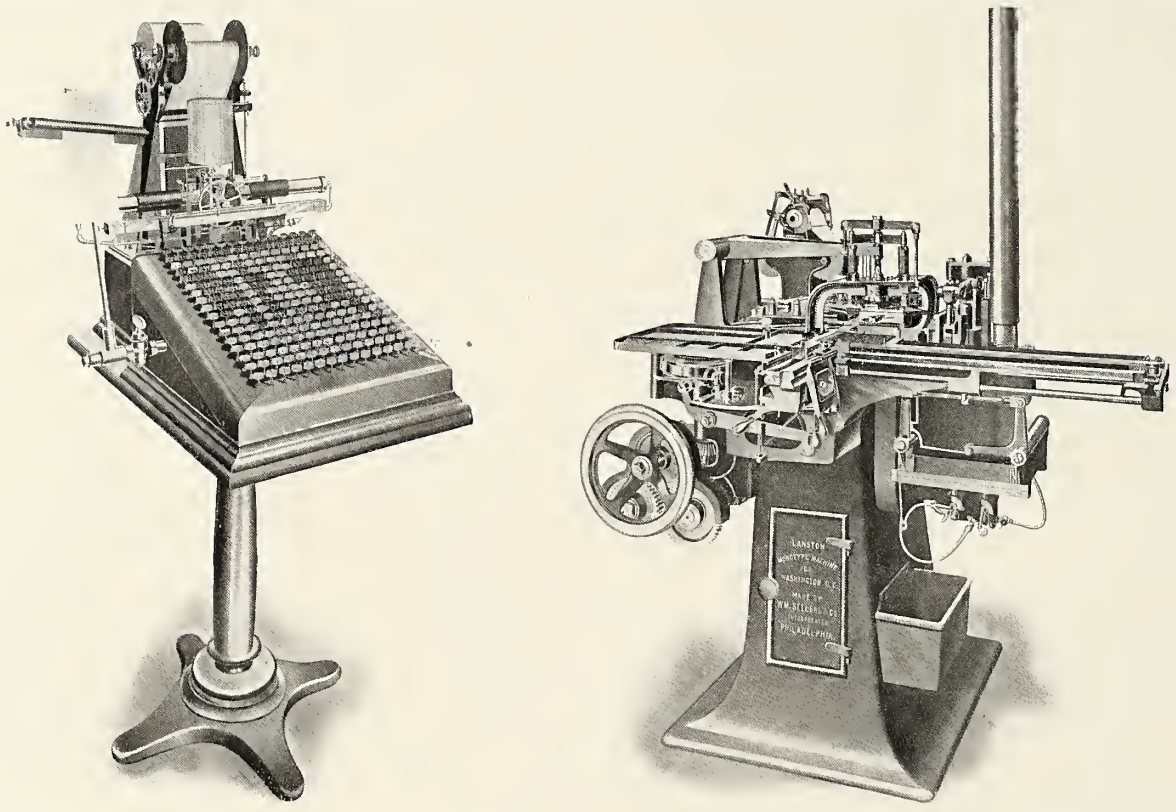
I would like to know if all offices using the Linotype machine have the same trouble in producing perfect face that I have had. Have changed metal and improved matters somewhat, but have not yet been able to get perfect lines for any length of time, and it is a case of reset lines by the dozen every day. The defects are very slight, sometimes at one end of slug, sometimes the other, and sometimes one or two letters slightly broken in the middle of line, but enough to make a reset. Have looked at Inland Printer pages in vain for indications of same trouble, and have wondered how many lines you have to reset on account of broken face. Have been told that your pages are electrotyped and that electro finisher remedies many defects in Linotype. Is this true? Or do you get perfection in Lino. face without resetting lines? Can you give formula for Lino. metal that will give good, sharp face? I am compelled to use a hard metal, as some of the forms are brush molded forty or fifty times, and would like to know if it is the hardness that causes trouble. If so, would soften it down as much as possible. I think the metal man said our metal is eighty per cent lead, twelve antimony and eight tin, but am not sure. It may be eighty lead, fourteen antimony and six tin. Would like to get the opinion of a machinist who knows what metal ought to be as to its composition. The machinist, I think, is all right, and understands his business so far as the mechanism of the machine is concerned, but if the trouble is with the metal, that is something for him yet to learn. He insists that the adjustments are perfect.

Several pages in the February and March numbers of The Inland Printer were devoted to this question of metal and metal-pot requirements, which should give this correspondent the information he desires. The Inland Printer pages are not electrotyped, but are printed directly from the slugs, and

the proportion of defective casts of slugs is negligible. Still another correspondent, in Burlington, Iowa, writes on this subject:

> I find on a machine that I have just taken charge of here that on one end of the slug the face is ragged, as if chilled, nearly all the time. If the metal of mouthpiece is made hotter we get a hot slug. I find the first and third holes in mouthpiece from the right end drilled out until nearly twice the size of the others. Could that be the cause of the ragged letters?

More than one machinist has been guilty of the bad practice of drilling holes of mouthpiece larger to overcome defective face on slugs. In this case it would appear that there is an accumulation of dross and dirt in the throat of the crucible back of the mouthpiece, which can only be gotten at when the mouthpiece is removed. A general discussion of this subject will be



KEYBOARD. CASTER.

THE LANSTON MONOTYPE MACHINE.

of benefit to all users of the Linotype and to the operators and machinists as well, and we hope there will be a hearty response to the invitation here extended.

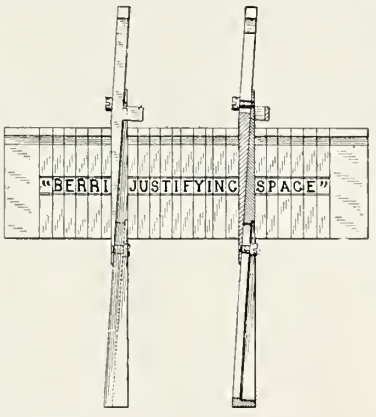
THE LANSTON MONOTYPE MACHINE.—The Lanston Monotype consists of two separate pieces of apparatus, a keyboard and a caster. The keyboard may be placed at any desired point without regard to the position of the caster, but as both machines require compressed air in their operation, they are usually placed conveniently to each other. The air compressor, driven by an electric motor, is connected through proper apparatus to keyboards and casters, and maintains a uniform pressure of about seventeen pounds. Two casting machines will ordinarily handle the product of three keyboard machines. The keyboard, mounted on a sort of pedestal, can be revolved and so made to assume any position preferred by the operator. There are 256 keys on the Monotype keyboard, 225 of them being character keys, thirty for justifying purposes and one key for restoring the parts after completion of a line. The keys are arranged in fifteen vertical rows with seventeen keys in each row. Each key is in fact a valve, which when struck allows the compressed air to escape into the proper air chamber in the keyboard and causes two punches to perforate a pair of holes in a roll of paper ribbon mounted above the keyboard. There are twenty-four punches ranged side by side below the roll of paper, and it is the holes which these punches make that represents the work done by the keyboard operator. Each row of keys represents a certain number of units, or portion of an em, and all letters on the same unit body are placed in that row. The first row is the five-unit row, the second the six-unit row, the next two rows are the seven and eight unit rows, then three rows of nine units each, the next two, ten, the remaining rows being respectively eleven, twelve, thirteen, fourteen, fifteen, and the last eighteen units. A unit is 1-18 of an em, and it is the unit system which is the key to the justification scheme. A rack, graduated into ems, travels from right to left above the keyboard as each key is struck, and a wheel, graduated into units, revolves simultaneously with the movement of the rack, the operator being able to see at a glance the exact number of ems he has added to the line or the number of units necessary to complete it. The same keyboard is used to perforate the roll no matter what size of type is required, and any length of line may be composed up to forty-two ems pica. Length of line is changed by moving the stop on the rack above the keyboard to the proper mark on the em scale. To set any size of type it is only necessary to place upon its spindle on the keyboard a cylindrical paper frame marked with the desired size of type. This cylinder is called the justifying scale, and it is covered with small squares, each square containing two figures. When within four ems of the end of a line the justifying scale begins to revolve at each stroke of the keys, the pointer on the scale meanwhile ascending a step each time the space key is operated. The pair of figures on the justifying scale which the pointer indicates when the line is finished informs the operator which justifying keys to strike to complete the justification of the line, the result of their depression being that two pairs of perforations will be made in the paper roll, which, when the roll is placed in the caster machine, will cause spaces of the proper thickness to exactly justify the line to be cast as needed between every word in the line. The justification keys

are the two upper rows on the keyboard, and are numbered each from 1 to 15. The depression of the restoring key returns all the parts to normal position for the commencement of the next line. As each key is depressed, two perforations are made in the paper roll, the paper then advancing, the next pair of perforations being made in the line below, so that no more than two perforations are on the same line. The ribbon is rewound on another spool as fast as the perforations are made, and when the "take" is completed, the paper is torn off below the last perforations and transferred to the casting machine, where the actual production of the type takes place. The caster machine occupies a floor space of 3 by 4 feet, and is about four feet over all in height, and weighs about one thousand pounds. It is run by a ¼-horse-power motor, and is piped for air, water and gas. The compressed air is used for setting the stops in the machine for presenting the proper matrix to the mold, the water to keep the mold cool, and the gas to heat the metal-pot. When the perforated ribbon is placed in position on the casting machine and the machine started, it automatically casts the type as indicated by the perforations and deposits it in justified lines of single type on the galley. The central feature of the caster is the die case, 4 by 4 inches in size, containing 225 cubes of copper, which are the type matrices. This die case moves backward and forward in a compound slide, controlled by a number of levers, and centers the proper letter over a mold, below which is placed the nozzle of the metal-pot. This mold is fixed as to body, but has a steel blade which is movable in a slot, and which regulates the width or set of the type to be cast. This blade is controlled by two steel wedges, a third wedge controlling the blade when space types are to be cast. The die case being centered over the mold and seated down on it firmly, the plunger is operated and the type cast, trimmed on the bottom and ejected into a runway, the whole line when completed being then transferred to the galley. The type is cast backward in the casting machine. The last letter perforated in the keyboard is the first letter cast in the caster. The last perforations made in the roll being the justifying holes, the justifier wedge is first set so that all the spaces in that line will be cast of the same thickness and of proper size to accurately justify the line. As the perforated paper is unreeled, the paper passes over a block pierced with thirty-two holes. The compressed air is conducted to this block, and as the paper unreels each pair of perforations uncovers two of these apertures, through which the air then rushes, passing through corresponding channels to the pin blocks, which control the positioning of the die case. These pin blocks lie at right angles with the mold, and each is studded with fifteen pins, which normally lie flush with the surface of the blocks. The air being admitted beneath the proper pins, it raises one pin in each block, and the levers controlling the die case are caught by these pins, and thus present the proper matrix to the mold, which is instantly adjusted to the proper width of the matrix presented. To change style of type on the Monotype it is necessary to change the matrix case only; to change the body on which the type is cast, the mold and normal space wedges must be changed, about fifteen minutes' work. The machine casts its own fonts of type and matter is corrected from the case the same as hand composition. As any number of independent justifications may be made in any one line, the machine is particularly adapted for tabular work, and matter containing a multiplicity of arbitrary signs and mixed composition. The casting apparatus has a normal speed of 145 types a minute, while keyboard operators average about four thousand ems per hour on straight matter.

PATENTS.

A rather unique machine for forming a type-slug or linotype comes from the brain of Fritz Lucke, of Berlin, Germany, and is patented as No. 697,859. The matrices are set on rings, which are rotated to bring the desired character opposite the mold. Several styles of character are placed on a single matrix, and the mold is also shiftable to cast several thicknesses of slugs.

William Berri, proprietor of the *Standard-Union*, of Brooklyn, New York, comes out with patent No. 697,968, in which he shows a wedge spacer, in appearance not unlike the Schuckers, and on which the Patent Office has granted him nine claims. Like the spacer at present used in the Linotype, it is simple, and is illustrated herewith. It consists of two reversible, interchangeable wedges removably connected together, and while made of considerable thickness in the drawing so as to show clearly what it is, in practice it can be made very thin and capable of considerable expansion. Mr. Berri is also the originator of several other interesting patents in the Linotype field.



No. 696,637, by Charles Holliwell, of Broadheath, England, pertains to an automatically cored Linotype mold block. The core slides in a dovetailed groove.

No. 697,456 is by Philip T. Dodge, and covers a distributing rail and distributor mechanism inclining upward toward the left.



Hermann Ludwig Wagner, the senior member of the firm of Wagner & Sons, known as "Wagner's Printery," Davenport, Iowa, died in that city on February 27 last. Mr. Wagner was born in Brombach, Baden, Germany, in 1845, and came to America with his parents in the early 50's, settling with his father in Freeport, Illinois. The elder Wagner started the Freeport *Anzeiger*, and it was there his son received his first instruction in the printing business. Mr. Wagner moved to Davenport in 1879 and established the business which has since been conducted very successfully. The above half-tone is presented through the courtesy of his sons. It was used in an "In Memoriam" card issued in memory of their father.

The Printing Trades

BY EDWARD BECK.

Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

THE WEAK POINT IN TRADES UNIONS.

The acknowledged weak point in any given trade-union organization is its failure to embrace all the men and women employed in that particular industry, or at least all of those who are at all likely to come into competition with one another in the labor market. Even the best organized trades have, outside their membership, many persons employed at the same occupation, and in most cases equally as competent as those within the organization, to whom the trade union does not seem to appeal. In the fight for better industrial conditions this element has to be considered. Indeed, it is easy to see that if there were no non-unionists ready and willing to take the place of the unionist when the latter temporarily leaves his work to force his employer into giving better wages or correcting some evil in the conditions under which he is forced to labor, there would be no strikes at all. Or, if there were, they would be one-sided and short-lived, the employer being perforce obliged to employ the unionist or not employ at all. The menace of the trade unions is the man outside of the organization. Despise him as we will, ridicule him, call him "scab," "rat," or other term of obloquy which hatred and scorn can invent, he is still there when we go on strike, and he must be reckoned with. While the trade union has yet to recognize the right of the non-unionist either to exist or to enter the field of industrial competition, it can not be gainsaid that the constitution and laws of the country make no distinction between the one class and the other. Hence it is that the employer, who believes his interests are served by buying his labor, as he does his other commodities, where he can get it at the least cost, is prone to protect the rights of non-unionists, and appeals to the courts follow, with only one logical result.

In a recent discussion of this question — the rights of union and non-union labor, the following question was propounded to Mr. John Taylor, president of the Employing Printers and Publishers' Association, of Detroit, and himself a large employer of union labor:

> Is there any good reason why all relations between employer and employed should not be the mutual advantage of both interests? Is there any reason why a man should not in all cases be at liberty to sell his labor as he would sell anything else he possesses for such price and upon such conditions as are satisfactory to him; and equally is there any reason why any one wanting assistance should not be just as free to employ some one whose work and wages are satisfactory to him?

In reply, Mr. Taylor said: "I have always held that employes have a right to leave their employers at any time, unless under a specific agreement, and that that act ends all connection with that particular concern. The employe has no further right to interfere with the business of the establishment, and it is no business of his who takes his place or at what wages he works. Workingmen have a right to make the best terms they can; they have no right to interfere with other men getting employment. Many a capitalist would go into a business of his liking were he not afraid he would be harassed by organized labor. So he looks around for some business where he is free to hire and discharge, and to pay such wages as are agreed upon between himself and his employes. A man has a right to ask for his services any price he thinks they are worth, but here his rights end; he should not be allowed to interfere with the equal right of some other person to do the work at a different price."

A trade unionist to whom the same question was submitted took shelter behind the alleged inequalities in the social organization, which practically leave the employe at the mercy of the employer, who, if the trade union did not interfere, would grind his workmen down to a mere pittance, sufficient only to ward off actual starvation. In other words, he argued the end justifies the means when the greatest good to the greatest number is sought to be achieved.

But, recognizing the equality of man and the danger in trying to override human rights, would it not be the part of wisdom for the trade unionists to use every endeavor to make their organization practically universal. Eliminate the non-unionist by making a union man of him. If the inducements now held out by the union are insufficient to appeal to the non-unionist, make them stronger. Make the union something more to a workman than an organization for the adjustment of his hours and wages. As before pointed out in these columns, one of the surest ways of extending the membership and influence of the union would be to equip it with sick, out-of-work and death-benefit features to the most liberal extent possible. If the typographical union, for instance, guaranteed to its member an income sufficient to keep him from actual want when temporarily out of employment or laid up by sickness, and the promise that his wife and little ones would be at least temporarily provided for in case of his death, what printer, otherwise eligible, could not be induced to join its ranks? The union would have an organizer in the wife of every married printer in the land. The International Typographical Union has already recognized the value of these adjuncts to its scheme of organization by paying a small burial fund to the heirs of deceased members, and by establishing a home to take care of a few of its aged and decrepit members. Let it do more, by adopting larger death benefits and sick and out-of-work payments, and it will have gone a long way toward eliminating the power that is now used to fight it in times of trouble — the non-union printer.

WAGES AND HOURS OF UNION PRINTERS.

Secretary Bramwood, of the International Typographical Union, has compiled and published in pamphlet form a very complete statement of the wages and hours of employment of the members of all unions subordinate to the International Typographical Union. From his summary the following facts are culled:

> The hours of labor range from eighteen to fifty-four per week, while forty-eight can be said to fairly represent the average number of hours worked weekly by machine operators and composing-room employes.
>
> There has been a noticeable tendency toward putting all the employes of the newspaper composing-room — operators, proofreaders, floormen and ad.-men — on a common scale basis.
>
> The nine-hour day is practically universally observed in job-offices under union jurisdiction.
>
> Unions which accepted a reduction in the scale of wages in order to secure the adoption of the nine-hour day have, in most cases, had their rate of wages restored.
>
> Two hundred and nineteen unions report a decrease in the hours of printers employed in hand composition since May 1, 1901, while seventy-five report reductions in the hours of machine operators during the same period.
>
> The minimum wages for Mergenthaler machine operators, exclusive of those employed in Canada, range from $15 to $35 per week of forty-eight hours, while the minimum rate on other machines is from $12 to $17 for forty-eight to fifty-four hours. In Canada wages range lower, but the cost of living is also less.
>
> There has been an upward tendency in wages, but not in proportion to the upward tendency in living expenses and the general condition of trade. The advances in wages vary from one per cent per thousand ems to $5.50 per week, or approximately from two to fifty per cent. New unions have, in some cases, doubled the wages of their members, while the older unions have been content with increases averaging about ten per cent.

Two hundred and seventy-seven wage scales applicable to hand composition and ninety-two applicable to machine composition have been increased since May 1, 1901.

The number of machines employed in union offices is 4,766; in non-union offices, 1,049. Of these, 4,062 are employed in union newspaper offices and 704 in union book offices; 772 non-union newspapers and 227 non-union book offices employ machines. The total number of all makes of machines in use is 5,815, divided as follows: Mergenthaler, 5,309; Thorne, 87; Empire, 43; Rogers, 103; Simplex, 108; Lanston, 111; Monoline, 84. The percentage of machines in use in union offices is eighty-two.

The total number of machine operators, machine tenders and operator-machinists employed is 8,980, of whom 7,305 are male, 349 female operators, 565 machine tenders and 761 operator-machinists. The percentage of union operators is almost ninety.

CAN WAGES BE INCREASED WITHOUT RESORTING TO STRIKES?

"A great deal has been printed in labor publications at one time or another concerning the right of workmen to strike; but did anybody ever get into print with an article on 'The Right Not to Strike'?" asks the *American Printer*. "It occurs to us that there are more rights and less wrongs on this side of the question than the other. Strikes are war, and our trade must be in a very crude state of civilization if every little difference has to be settled by war. Let us consider for a brief space what is involved in the right not to strike. This negative statement implies, in the first place, that there are other ways of settling a difference or obtaining an advance in wages. When beef, or lumber, or tobacco, or paper, or any other well-known commodity advances in price there is no war between buyers and sellers. It is only when labor wants advance that we find war resorted to. Labor could avoid this by taking the same means that are taken to raise prices in other directions. If labor unions can corner a market they can put up the price of labor, and that without injury to any employer. The trouble comes when they try to put up the price on one-half the employers, and leave the other half paying a lower wage. If unions spent the same amount of effort that is now spent in strikes in legitimate work looking to the cornering of the labor market, they could put up wages without strikes. Proprietors would rather pay compositors, for instance, one-half more than they do now, if everybody had to pay the increase, than to have the wages reduced a dollar in one city, and two or three dollars in neighboring cities.

"If it were impossible or illegal to strike, the unions would devote their attention to less drastic means for gaining their ends. The strike is wrong in principle, and usually inflicts wrongs on a number of parties having no direct interest in the matter at issue.

"If the master printer wants more money from his customer for the printing he does, his plan is not to go after the customer with a club, and boycott him into paying the increased amount. He simply tries to establish conditions that will make the customer assent peaceably to an increase. The unions might do the same thing with probably less trouble and expense than using the strike threat to enforce their demands. The New Zealand plan of enforcing arbitration, and making it illegal to strike, has its good points, but is open to the objection that arbitration as to wages usually means cutting in half the demand of employes for more pay, a result that may or may not be fair to the employer, however easy it is to attain."

TYPOTHETÆ NOTES.

The sixteenth annual meeting of the United Typothetæ of America will be convened in Pittsburg on September 8.

Resolutions of condolence and respect on the death of the late John F. Marthens, who died March 14, were recently adopted by the Pittsburg Typothetæ.

The Dayton (Ohio) Typothetæ has elected the following officers for the ensuing year: President, W. R. Funk; vice-president, H. B. Walker; secretary, G. F. Giele; treasurer, W. C. Kette; Executive Committee, George Andress, George Pflaum, J. W. Johnson, W. W. Lander and Al Frendenbeger.

The New York Typothetæ will submit an amendment to the constitution of the United Typothetæ of America at the next convention of that body which will provide that each local typothetæ shall be entitled to representation in the convention on the basis of one vote for each local member and that members not in attendance at the convention may cast their votes by proxy.

The employing printers of Cleveland have organized a social club, with the following officers: H. W. Munhall, president; J. E. Waffle, vice-president; D. V. Exline, secretary, and W. L. Droege, treasurer. The initiation fee is $5 and the annual dues $5 additional. Handsomely appointed clubrooms have been opened and the new organization — which is to be called the Fellowcraft Club — is expected to do much in the way of promoting good feeling among the allied crafts in Cleveland.

The Typothetæ of New York, at its annual meeting, elected Joseph J. Little, president; Theo. L. De Vinne and John C. Rankin, Jr., vice-presidents; Charles Francis, secretary; Charles H. Cochrane, recording secretary; Theo. B. De Vinne, treasurer; Isaac H. Blanchard, Richard R. Ridge and Andrew H. Kellogg, Executive Committee; Edward N. Watson and Gilbert H. McKibbon, trustees for one year; George R. Little, Archibald McCowan, R. F. Clarke, Philip Hano and Tyler L. Redfield, trustees for three years; G. Radford Kelso, John H. Eggers, Louis H. Orr, Frank L. G. Gilliss and Livingston Middleditch, Arbitration Committee, Theo. B. De Vinne, Robert Gair, James Stewart, Joseph J. Little and Andrew H. Kellogg, Entertainment Committee.

The feature of the annual dinner of the Franklin Club, of Des Moines, Iowa, this year, was the address of Philo C. Kenyon, by whom the dinner was given in honor of the fortieth anniversary of his connection with the printing business in Des Moines. Mr. Kenyon's address was a series of reminiscences of the old-time printers of Des Moines with whom it had been his good fortune to be associated, told in a most happy manner. Among the men alluded to in Mr. Kenyon's address were Public Printer F. W. Palmer, J. C. Benedict, Hon. J. S. Clarkson, Henry O. Shepard and many others equally well known. The guests of the evening were: Hoyt Sherman, Barlow Granger, William H. Fleming, Frank Mills, B. F. Gue, Charles Aldrich, Tacitus Hussey, Will Porter, John Fitzgerald, Frank P. Morgan, L. F. Andrews, Lafayette Young, Bernard Murphy, Johnson Brigham, J. S. Carter, Allan Dawson, Henry Wallace, B. H. Howig, Hon. W. W. Witmer, Frank Clarkson, Lewis Bolton, Milo Ward, A. H. Miles, Howard Tedford, John J. Hamilton. Those who contributed to the program were: George A. Miller, Freeman Conaway, Philo C. Kenyon, Mr. Brown, Milo Ward, W. H. Fleming, W. W. Witmer, B. Murphy and Johnson Brigham.

TYPOGRAPHICAL UNION NOTES.

There is said to be a demand for good job-printers in Beaumont, Texas.

The Union Printers' Home at Colorado Springs has ninety-three inmates.

M. A. Donohue & Co.'s Chicago composing and press rooms have been unionized.

The International Typographical Union treasury boasts a balance of more than $40,000.

The Galt (Canada) Typographical Union's annual banquet this year was a great success.

Cincinnati Typographical Union recently erected a $500 monument on its lot in St. Joseph's cemetery in that city.

Elmira (N. Y.) Typographical Union now has sixty active members, the largest number since the union was organized.

Joseph Oliver, a member of Scranton (Pa.) Typographical Union, has been elected president of the select council of that city.

Through the influence of Typographical Union No. 307, a central labor body has been organized in New Brunswick, New Jersey.

The New England Allied Printing Trades Council will meet in annual convention at Manchester, New Hampshire, beginning June 10.

Seattle (Mont.) Typographical Union has subscribed $4,000 to the fund with which it is proposed to build a new labor temple in that city.

The *Labor News* is the latest addition to the labor press. It is published at Gloversville, New York, by the Labor News Publishing Company.

The book and job branch of the Boston Typographical Union has declared for a Saturday half-holiday in the municipal printing plant in that city.

The Union Printers' Mutual Aid Society of San Francisco, California, has a membership of one hundred and a treasury containing close upon $5,000.

Three hundred members and guests attended the "smoker" given April 19 by New Brunswick (N. J.) Typographical Union to celebrate its brithday anniversary.

The tenth anniversary of the opening of the Union Printers' Home in Colorado Springs was celebrated on May 12 by a public reception and entertainment at the institution.

New York Typographical Union, No. 6, has been presented with a portrait of Horace Greeley by Mrs. F. M. Clendenin, a daughter of the celebrated editor of the *Tribune*.

Trouble is experienced in the Government Printing-office at Ottawa, Canada, because of the haphazard manner in which the Government officials furnish copy, and efforts at reform are to be made.

The Newark (N. J.) *Call* has increased the wages of its journeymen printers to $4 per day of eight hours, despite the fact that the union scale calls for only $3.50. And still we say corporations are without souls.

The Robert Smith Printing Company, of Lansing, Michigan, which became non-union three years ago during a dispute over the nine-hour day, has made its peace with the typographical union, and is again strictly union.

Charles R. Ingram, recording secretary of the Springfield (Mo.) Typographical Union, is another printer who has recently been elected to an official municipal position, having been chosen city treasurer of Springfield.

Daniel W. Carpenter, who died in the Union Printers' Home at Colorado Springs, April 6, was a charter member of Omaha Typographical Union and had worked as a journeyman printer in that city for more than twenty years.

Detroit Typographical Union has appointed a committee to formulate an amended book and job scale. The present scale provides for $15 for forty-eight hours' work. Most of the members think it is time to demand an increase.

Hugh C. Brady, recently elected police judge at Kansas City, Missouri, and Homer B. Mann, elected a member of the city council in the same place, are both active printers and members of the Kansas City Typographical Union.

Denver book and job printers have been enjoying the eight-and-one-half-hour day since May 1. After May 1 next year the eight-hour day will be in force under the agreement made six months ago and which expires in September, 1904.

The renewed arbitration agreement between the American Newspaper Publishers' Association and the International Typographical Union went into effect May 1, and will continue in force for five years, unless sooner abrogated by mutual consent.

President Lynch, of the Typographical Union, announces that his next effort will be to secure an arbitration agreement with the United Typothetæ of America, similar to that entered into with the American Newspaper Publishers' Association.

The New York *Unionist* asserts: "Within the last few years hundreds of compositors have been barred from working at their trade because of the introduction of machines and the edict of employers that only young men make competent operators."

Evansville (Ind.) Typographical Union has secured the adoption of a new scale of wages which provides that $15 shall be paid for eight hours' work until October 1, when the rate shall be increased to $16. The new scale is to remain in effect for five years.

The Allied Printing Trades Council of Sacramento, California, furnishes merchants and business men generally with "stickers" to place on their printers' orders, reading: "Please put the Allied Printing Trades' label on my printing unless otherwise ordered."

Keokuk (Iowa) Typographical Union recently gave a banquet to celebrate the twentieth anniversary of its organization. One of the guests was Henry Claypool, an employe of the *Saturday Herald*, published in that city, who has worked at the printing business for fifty-seven consecutive years.

After two trials, one of which was set aside on a technicality, William D. Edwards has been awarded a verdict of $8,000 against the New York *Sun* for failure to fulfil a contract. Edwards was hired to manage the mechanical department of the *Sun* at the time of the strike. The *Sun* management discharged him after a few weeks and Edwards brought suit.

J. I. Mitchell, of the Government Printing Office in Manila, Philippine Islands, writes a very interesting letter to *The Typographical Journal*, in which he says the natives are failures as compositors and that whatever improvement in the printing business of that country takes place must be through the importation of American printers. His description of conditions, there, however, is not particularly alluring to would-be travelers.

PRESSMEN'S UNION NOTES.

Philadelphia Pressmen's Union has issued a circular to sister unions calling upon them to petition Congress against any changes in the existing copyright law.

The union pressmen of Boston are trying to secure the acceptance of a new wage scale, providing for $19 per week for cylinder pressmen and $14.50 for job pressmen.

The coming International Printing Pressmen's Union convention, to be held in Baltimore, will try to adjust the union label question permanently so far as the pressmen's interests are concerned.

Rochester (N. Y.) Pressmen's Union adopts a novel method of attracting members to its meetings. A lottery is held at the close of every meeting, all present being entitled to participate. The drawer of the winning number is credited with one month's dues.

According to the *American Pressman*, the National Civic Federation, through its New York representative, recently averted a strike in the paper industry which threatened to involve thirty thousand workmen.

Pressmen's Union No. 51, of New York, held its annual picnic at Sulzer's Harlem River Hotel, May 29. The proceeds will be turned into the sick and death benefit fund, from which $9,226 has been paid out in the past year.

President Martin P. Higgins, of the International Printing Pressmen's Union, has called for a referendum vote on the proposition to raise an assessment of 5 cents per capita on pressmen and feeders for current expenses.

The Toledo (Ohio) Pressmen's Union wants the next International Printing Pressmen's Union convention to take steps to organize "international printing craft unions," consisting of pressmen, bookbinders, engravers and others, for the adoption of a universal union label — universal, that is, except that the Typographical Union shall have no part in it.

In a debate on the Allied Printing Trades' label, President Higgins, of the International Printing Pressmen and Assistants' Union, declared the pressmen would wage war on the International Typographical Union. It is certainly very unfortunate that there can not be an amicable agreement on the label question between the two international bodies. Warfare between trade organizations that have identical aims is most disgraceful, and the man or men guilty of stirring up strife are enemies to the best interests of the trades they represent.—*New York Unionist.*

BOOKBINDERS' UNION NOTES.

The Los Angeles (Cal.) union bookbinders indulged in a union picnic May 11.

The *International Bookbinder* argues in favor of higher dues for members of the International Brotherhood of Bookbinders.

Scranton (Pa.) Bookbinders' Union celebrated its first anniversary with a smoker, the feature of which was an address by President W. L. Grass, who, like Silas Wegg, "dropped into poetry," with a roast for the "kicker," in this fashion:

"Who attends a meeting about once a year,
And acts just like a fool;
On every question he'll raise an objection,
And kick just like a mule.
He would never accept an office,
Or assist in committee work;
But he'll growl and complain, and his right he will claim,
And every duty he'll shirk."

THE POET'S PLAINT.

ALOYSIUS COLL.

Think you I write my dainty rhyme
To ease a bleeding heart?
Or ring the tocsin and the chime
Of poetry and art?
Think you I fix my syllables
In fanciful array,
To catch the ear of men that hear
The songs I sing to-day?

Think you I praise the daisy bold,
And laud the skies of blue,
That men may seek the heart of gold
And sip the morning dew?
Have I for years the secrets leaked
Out of my flowing pen,
Because I would that bad and good
Were open to all men?

Is some deep-voiced Miltonic tone
Still echoing in me,
That I so cross the far, far zone
Of the ideal, and see
Men fair as fairies, and rewrite
Their beauties, line on line —
Oh what is it that makes me fit
These syllables of mine?

Alas! 'tis not platonic fire,
Friendship, or love, or hate
Directs me —'tis the printer dire
Decides my rhyming gait.
My theme may be the subject for
The epic of the age,
But oh, the sin! — they work it in
To "finish out a page!"



Photo by William P. Gunthorp, Chicago.

AN ENGLISH SHEEP PASTURE.

Notes and Queries on Lithography

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck avenue, Brooklyn, N. Y.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.
PHOTOLITHOGRAPHY.— George Fritz. $1.75.

A FINE COLLECTION OF INDIAN RELICS.—Joseph Imhof, the talented and high-spirited artist, of New York, has been gathering for years all the paraphernalia of the passing red man. Some day he will draw pictures that will show this noble son of nature, the American Indian, in all his glory and historic truth.

SUBSCRIBER B., of Bronx, New York, writes: "Can you give me the diameter of the form and distributing rollers on a Standard lithographic press?" *Answer.*—The size of form rollers on regular lithographic press is three inches diameter; the distributing rollers are made as small as two inches in diameter.

AMERICANS are very intolerant of anything but the very best in art. On every hand there is an unmistakable movement toward all that is beautiful and true in art, and corresponding impatience with all that is unworthy. The opportunities are boundless. Here is a new country, unhindered by tradition, with abundant wealth, energy and taste.

C. H., Baltimore, Maryland, writes: "Would you kindly inform me if the *British Lithographers' Journal* is still being published? If so, please inform me what course to pursue to obtain a specimen copy of the same, etc." *Answer.*—Inquiry at the International News Company, New York city, revealed the fact that its publication has been suspended.

VENICE TURPENTINE.—A correspondent asks: "What is 'Venus' turpentine? I have read in a recent lithographic journal describing the mixing of 'yellow chrome, ground to suit the stock, in lithographic varnish, raw sienna, Venus turpentine and beeswax,' etc." *Answer.*—The writer must have had some substance of a volatile or aromatic nature in mind when he named it "Venus" turpentine. We know that *venice* turpentine is often used to prevent a substance, be it ink, wax, varnish or size, from drying too quick.

A GOOD MEDIUM TO REACH DESIGNERS.— C. A., Denver, Colorado, has a number of large views to be colored up in black and white for half-tone reproduction, and asks for a publication to advertise in, which would reach the greatest number of sketch artists. *Answer.*—THE INLAND PRINTER, by reason of varied graphic information and original illustrative work, has a large circulation among lithographers, designers and the graphic sketch artists, and therefore we feel confident that it is the best medium to select for reaching the profession.

ARTISTIC PHOTOGRAPHS BY PROPER TONING.—The twelfth annual exhibition of the Department of Photography, Brooklyn Institute, has been held. There were, perhaps, fewer pictures than upon some former occasions, but more artistic talent, and better individualism in composition was shown. Our friend, Joseph H. Boston, of Brooklyn, has again distinguished himself with his fine esthetic feeling. Most of the enlargements have been so artistically treated by skilful toning that minor details, which the lens records, have been eliminated, and therefore the prints have resulted in breadth and harmonious coloring, as if painted by a master hand.

DEMANDING YOUR SUPPOSED RIGHTS.— It should ever be remembered that when delegates are sent by men having grievances, to the head of a firm, a large amount of deliberation, cool common sense and unselfishness should be taken along. Just think, if your neighbor was to come into your house, presenting the real or imaginary wrongs perpetrated by your children or otherwise to you, and used heated, immoderate language, would it not be apt to — well, now say, would you not feel much more disposed to grant him some concession if you could both have a friendly chat about the matter, instead of seeing who could draw first blood?

THE PROBLEM OF PHOTOGRAPHING IN COLORS SOLVED AGAIN. "Dr. Neuhauss, of Berlin, according to our correspondent, has demonstrated beyond a doubt that he has solved the problem of color photography, producing results that are far in advance of anything so far rendered." So say the *Schw. Graph. Mitt.* and *Freie Künste. Freie Künste* also speaks of Dr. Neuhauss as having demonstrated his invention to the satisfaction of several technically educated persons. The method is the following: Mat glass plates are prepared with a solution of gelatin dissolved in peroxide of hydrogen, mixed with some coloring matter, which is the secret of the patent.

ALUMINUM GAUGE AND RUBBING UP TRANSFERS ON ALUMINUM.—Ph. D., with the R. & B. Lithographing Company, New York, writes: "Would you be so kind as to let me know the thickness of the American aluminum plate, and how many times such a plate can be used before it becomes worthless; also if it would be safe to rub up a plate after transferring, without first gumming up — the same as a stone is rubbed up." *Answer.*—The thickness of the American plate used for litho printing is 22 B. & S. (German 29-1000 inch); a plate can be used about one hundred and fifty times, it is claimed. We do not consider it safe, although it has been done, to rub up a transfer before gumming up; for the uninitiated, at least, it is better to gum up the transfer, then rub up with asphaltum.

THE MINIMUM WAGE SCALE — WHY NOT MAXIMUM?— It is said that an engraver or designer should always do a little better or a little more work than he thinks he is getting paid for, for then in due time the firm will recognize his merits and without hesitation add to the income of this good workman. This must surely have been done in the past, for an engraver or designer, or any one, for that matter (up to the head of the firm even), is doing more work than he has ever done before. The strenuous life is being practiced in lithography, and therefore the boys have set a limit ($20), below which their wages shall not fall (?). What a silly fear, when everything is going up in price instead of down. Why not set a maximum where wages should stop rising?

COMMERCIAL SPECIMENS OF LITHOGRAPHY.—The engraved specimens issued by the Milwaukee Fine Art Company for the publishing house of Joseph Heim, Germany, and known in the trade as "American Commercial Specimens," have now appeared in the third edition, and are fully up to date, equaling their predecessors in quality of engraving, and surpassing them in richness of color and aggressive force of composition; at the same time elegance and novelty of design are special features. The price is $3.50. A beautifully designed and etched cover holds twenty-four sheets, and it is simply impossible to describe the masterly technic, ingenious conceptions and fine style contained on these twenty-four sheets. Size 10 by 13 inches. Will be furnished upon receipt of price by The Inland Printer Company. Postage extra.

FIRST BANQUET OF THE NEW YORK GRAPHIC DESIGNERS' LEAGUE.—The feast which was promised by the graphic designers was held on Friday evening, April 18, and was a complete success. The boys met for a merry time and would

not listen to somber talk from people who thought that a Knights of Labor organization was in process of being born. They met to eat, drink and be merry. Songs by the members were varied by first-class professional talent, while music and jokes were agreeably interwoven. The object of the association is to have suppers and outings every month, and thereby make the large number of these knights of the brush and pencil familiar with each other, promote good will, good fellowship and good art. At every meeting, when the old committee is discharged the new one is created, which remains until the next meeting comes.

Frederick MacMonnies, the noted artist, has returned from the studios and art of Europe after an absence of about seventeen years, to his native home, Brooklyn. Speaking of the benefit and influences of foreign art education he said, in the New York *Herald:* "An artist should do much of his serious work, it seems to me, under the direct influence of a *school,* or of masters who represent the highest *standards of taste.* Later he must return to his own country or his particular environment and apply what he has learned to its needs. I believe in the establishment of a single grand central art school, to be located in New York for choice, where art students from all parts of the country might work together. We have the wealth, the artistic taste, certainly the energy and talent, for establishing such a school and for insuring its success. It should enable students to work in the hotbed of every art, and gain the inspiration which comes from numbers and enthusiasm, and such a school I can not but believe is but a matter of time."

How to Reproduce an Ordinary Grain Negative on Zinc or Aluminum for Litho Printing.—Ph. G. A., Rochester, New York, writes: "Could you indicate a simple method by which I could get a printing-plate, say aluminum, from an ordinary photo negative in grain, so as to look like a crayon drawing?" *Answer.*— One of the methods for rendering a photo negative in grain is the following: A thick piece of bond paper is stretched upon a glass plate. A solution composed of 11 parts of soft gelatin, 11 parts of glue, 270 parts of water and 5 parts of bichromate potash is poured over the surface. 8 c. c. will do for a surface of 150 square c. The plate is dried as quickly as possible, at a heat of about 50 degrees Cel. The negative is then copied on this paper, and washed under running water; the next step is to roll up the gelatin film upon the paper with a velvet roller containing transfer ink; when dried it is laid in the damping book, the aluminum plate is warmed slightly, and the transfer pulled through the press in different directions. The gumming, rubbing, rolling up and etching is then the same as that of any other transfer on aluminum plate.

Etching versus Counter-etching.—J. C. L., Washington, D. C., writes: "In reading Richmond's Grammar of Lithography I see that a stone, after being etched, can be counter-etched, and then new work can be placed on such a spot and made printable again by etching. Would you kindly explain, if not too much trouble, what the difference is between etching and counter-etching?" *Answer.*—The term etching is employed in all cases where we attack a certain substance by a solution containing a certain salt. The two substances must be in certain relation to each other, according to results required. Therefore if we apply nitric acid, mixed with pure water, to a stone, the acid attacks the lime and dissolves or "eats" it more or less, according to the strength of solution. Upon such a stone we could add fresh work, even if the stone had been previously prepared for printing. The nitric acid has simply eaten away the prepared surface of the stone and made it sensitive to grease; if we add gum to the nitric acid on the other hand we allow the gum to lodge in the pores of the stone, and it thus becomes "prepared," or proof, against absorbing any grease; we therefore call such a stone "etched" or "prepared." In the case of *counter-etching* we employ a milder form of acid, usually a fruit juice (or acetic acid, which is made from wood fiber), and add pure water; the action of this acid is not so erratic or penetrating as the nitric; it works more on the gum in the pores of a stone, freeing its surface therefrom, without materially injuring the same or the work that may be contained on it. The stone is then again in a natural condition, and after having placed new work on the spot it can be "etched," as in the first instance, and printed from.

Size for Bronze Printing.— C. H., with T. & S., Bolton, England, writes: "I enclose a sample of board which I have great trouble with, the bronze rubbing off after printing, although I have made repeated attempts to overcome this difficulty, using paste, beeswax, etc. In the bronze preparations, the colors seem to dry in, leaving the bronze on the surface, loose and unset, even if allowed to stand a week or two. I have also tried a stiffer ink, which opens up another difficulty; it pulls and blisters the enamel, etc." *Answer.*—The sample of card, a coated pulp, has no firm surface, and the gold size sinks right in to the bottom, leaving the bronze on top to rub off. Wax, mixed with a little venice turpentine and thinned with spirits of turps, is most generally employed. It has often been necessary to print an undertone of varnish first, then print the size and dust on the bronze. We should advise the addition of copal varnish. Still, the colormaker should be equal to the condition and furnish a bronze size that will do the work; we think it can be done if the lines are not too fine or close, although this particular paper presents great difficulties in all cases.

Learning Transferring and the Question of a Litho Trade School in America.— G. T. B., Brooklyn, New York, writes: "I have been trying to get into a litho shop to learn transferring, but the union refused any more apprentices. They say the union allows only one apprentice to every fifteen transferrers. Is that true? Then a small shop could not have any learners. Is that so?" We have several letters running on much the same subject. Another, from J. B. S. H., St. Louis, Missouri, is as follows: "I have heard that there is a school for teaching the art of lithography to any one who would wish to learn it and pay a reasonable amount of money. Would you kindly inform an attentive reader of The Inland Printer how I could put myself in communication with the managers of that institution? I understand it was endowed by the late philanthropist, Mr. George Childs, and encouraged by *Paper and Press.*" A third letter, from H. T., Hoboken, New Jersey, runs as follows: "Dear Sir,— I see that the Litho Association would not allow any Italian transferrers in its union, and therefore two Italians could not remain in the establishment where they were engaged. They do not allow any apprentices to learn, either. In Germany any one can learn the litho business, without such discrimination. The time will come when our American boys who want to become transferrers or steam press men will go to Europe, learn the trade and come back as journeymen. I recommend this scheme to the kind consideration of our litho union." In answer to these letters we would say that much valuable information could be gleaned by the writers from Mr. J. Long, 25 Third avenue, New York, who manages the Information Bureau of the Lithographers' Independent Protective Association, and who could speak authoritatively on the subject. To the question about the school of lithography, contemplated, I believe, by the late Mr. Drexel, in Philadelphia, I can only say that certain trade schools were erected and are now in operation there, but lithography was neglected on account of the discord, if we are truly informed on the subject, which arose among certain of the influential men who were backing the undertaking at the time. Mr. Drexel retired from the consideration of the matter for a time, and finally died without leaving any provision for such a school. So far as we know there is no

school for learning any of the litho branches in this country, unless some of our readers could enlighten us on this matter. We would certainly be pleased to hear from any one on the subject.

Proofroom Notes and Queries

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

FORM OF QUOTATION.—S. W. H., Anamosa, Iowa, sends a paper with quoted paragraphs marked, and asks: "Are the marked paragraphs inserted according to approved methods — in short, are the paragraphs as there used 'good form'?" *Answer.*—The quotations are introduced within a sentence, but set as paragraphs, presumably to make them more prominent. In each instance a dash is used just preceding them, and the whole matter is in good form, except that the quotations should not have a period at the end, and the next line of text should begin with a dash, complementary to the one preceding.

NAME WITH "MC" IN A HEAD-LINE.— F. E. L., New York, writes: "Some time ago I had an argument with an editor as to whether McKinley or M'Kinley was correct. I told him that a lower-case letter in a cap. heading was wrong, and said it was proper to omit the c and put in its stead an apostrophe, but I had to change my way for his on the proof. Which do you think is correct?" *Answer.*— Both are correct. If the editor has a choice, and expresses it, in such a case, the proofreader will always find it more comfortable, to say the least, not to argue, but to yield without contention. I know of no urgent reason why a lower-case letter should not be used, and of none why an apostrophe should not be substituted by a person who prefers not to use the lower-case letter. A small-capital letter is preferable to a lower-case for such a line. The only real occasion for using an apostrophe is when the line is in type that has no small-capitals or lower-case letters.

GRAMMATICAL AGREEMENT.— C. J. N., Pittsburg, Pennsylvania, writes: "I seek to be enlightened on a question of verbs that has ever been an enigma to me, and enclose clippings that may be of help in rendering a decision. I know, of course, that a predicate must agree in number with its subject, but in the sentences which I quote it seems to me that rule and logic are in conflict. In the sentence, 'The reduction of the tax upon uncolored oleomargarine to one-quarter of a cent per pound and the imposition of a tax of ten cents a pound upon oleo colored in resemblance of butter appear to be no more than is necessary to enforce the principles of the bill,' I would like to know whether the word 'appear' should not be 'appears.' Also, in the sentences, 'There is the unnatural faculty developed, and the utter want of restraining influence,' and 'Of the many departments devoted to Easter styles, none is more prominent than that of millinery, of wraps, and of tailor-made gowns,' I would like to know whether there is any ellipsis — whether the verb 'is' is used correctly." *Answer.*— "Appear" is correct in the first sentence, the grammar of which is shown by reducing it to the mere subjects and predicate — "Reduction and imposition appear to be," etc. Reduction of one tax and imposition of another are two things, just as plainly as John and James are two persons; it would be just as wrong to say that these two things appears to be as it would be to say that John and James is two persons. Logically, the doing of these two things might be a continuous action, but that would not affect the grammar of the expression. The other sentences are right also, so far as the verb is concerned, although the second sentence is not of the best in form, and the third presents a moot point. "There is the unnatural faculty, and there is the utter want" would be better; changing "is" to "are" might be thought better by some people, but does not seem so to the present writer. Best usage prefers "none are," generally, but many purists say that "none is" is the only right way. In this instance it is at least legitimate to treat "none" as distinctly equivalent to "no one," which makes "is" the correct verb, though it would be much better to express it in the singular by saying "not one is."

COMPOUND WORDS.—W. M. B., Kansas City, Missouri, makes the following request: "Will you please give me some rules for the compounding of English words? Also rules for solidifying words?" *Answer.*— Funk & Wagnalls' Standard Dictionary is the only dictionary that contains such rules, and we quote below its rules. The only others we know of are not nearly so satisfactory, as our grammarians have not treated the subject with any care, or have merely given two rules that have no bearing on the question whether words should be compounded or left separate, but simply distinguish between hyphened and solidified compounds in a way that no one ever really adopted in practice. Our article "A Study of Proofreading," next month, will treat the subject more fully than we can treat it now. Here are the rules: "All words should be separate when used in regular grammatical relation and construction, unless they are jointly applied in some arbitrary way. [This proviso means such words as bluecoat for a man who wears a blue coat, redhead for a duck with a red head, etc.] Abnormal association of words generally indicates unification in sense, and hence compounding in form. [As used here, compounding does not mean using a hyphen, but includes both that and solidifying. Abnormal association means use of words together that does not fit the rules of grammar, as two nouns making only one name, such as brick-yard, shoe-brush, apple-tree, ice-cream. That is, the two are joined into one as one noun, thus becoming properly grammatical, as they are not if left separate.] No expression in the language should ever be changed from two or more words into one (either hyphened or solid) without change of sense. Every name that shows mere ellipsis and inversion of a phrase containing two nouns is a compound noun. A 'box for a hat' is commonly called a hat-box; a 'brush for the hair' a hair-brush; a 'stove for cooking,' a cooking-stove or a cook-stove. Pill-box, shoe-box, paper-box, ribbon-box, and collar-box properly have the same form as hat-box, and so on through the entire range of known or possible boxes that may be named by the word

box preceded by the name of what the box is to contain. [But paper box is two words when it means a box made of paper.] Possessive phrases used as specific names are compound words. Literature exhibits such names of plants, etc., in different forms. Certain books have some of them compounded and others as two words — as hare's-tail for one plant and lion's tail for another [these two examples are from Webster's International Dictionary]. It is absolutely impossible to make a record of the use of these names showing differences in form that can be proved to be established. Every such name given in this Dictionary is joined by a hyphen, excepting a few long established in continuous form, as coltsfoot, sheepshead. Some words representing phrases in literal sense have become established in the solid form; as, sunbeam, daylight, hillside, loophole. Words like footman, coachman, airway, seaweed, motherwort, etc., have the solid form in this Dictionary. Every specific name of a fish that has a monosyllabic specifying element, with fish as the generic element, is given in continuous form; as, goldfish, bluefish, hogfish. Longer names of this kind have the hyphen. Most words used to designate something named from having as a characteristic or adjunct that which is expressed by the elements of the name are given in the solid form." This is as much as we can say now. No mere rules will ever cover the whole matter well enough to determine practice without close study, and the only possible recommendation is that a book containing most of the terms in question be used for reference. Such a book — the only one known — is "English Compound Words and Phrases." The Inland Printer Company sells it, and it costs $2.50. It is useful for those who do not like its word-forms, as well as for those who do, for they can easily make their own record in it, by marking changes in the book.

A PRINTER IN HEAVEN.

BY E. A. TRYON.

Long years ago, when but a boy, I used to hear folks say
That this world was "but a fleeting show," wherein they would not stay;
It "was for man's illusion given"; the trouble, toil and sin
Were more than they could stand for; they were ready to begin

To make their preparations for a journey up above
Where all was peace and happiness, where only God was love;
Where toil and grief were both unknown, where they could meet their friends,
"Where congregations ne'er break up and Sabbaths never end."

They did not seem to stop and think how tired they would be
With a never-ending Sunday, running through eternity:
That good hard work is best for all and is a blessing given
To keep us out of mischief. And I reckon that in heaven

They'll have to keep us working if they want to keep us straight,
Especially we Yankees; if they keep their golden gate
And their eighteen-karat pavement is strictly let alone,
We'll all need something more to do than loafing round the throne.

It all reads nicely, I'll admit, of sunny meadows fair,
With nothing very much to do, except a crown to wear,
To visit with our friends, for as you've figured right along
There will not be a stranger in the great and glorious throng.

And while I'm not a scoffer and I want to get there, too,
Especially if they'll put me where there's something more to do
Than sit around, I'd like it, for 'twould be a tedious place
As too much sameness would get old. And I might fall from grace

Just as I now do, every day. And so I really think
If I can have my way up there, I'll still spread printer's ink;
But with the difference, that above my bills will all be paid
And all my stock be furnished. And I will not be afraid

To meet the boys on pay day, when I have overdrawn
My bank account, for that's the time when everything goes wrong.
But way up there among the blest there'll be no bills to pay
And work will be but pleasure in that bright, eternal day.

FORT DODGE, IOWA.

Notes on Job Composition

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

BOOK OF DESIGNS FROM TYPE.— By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

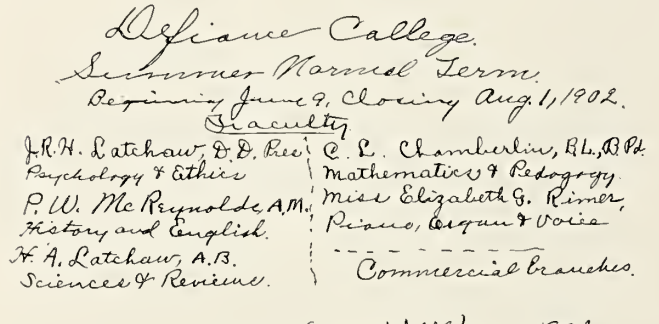
CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents postpaid.

ANOTHER LETTER-HEAD CONTEST.— For some time we have had in mind another letter-head contest. We have now got the proper manuscript copy for our purpose. The conditions are as follows: Stock must be white and ink black. Two copies of the heading must be mailed to Ed S. Ralph, 397 South Center street, Springfield, Ohio, not later than July 20. No specimens will be received after that date, and only one design



COPY FOR LETTER-HEAD.

will be allowed each contestant. No rulework panels will be tolerated. The heading must be set without the employment of panels. The stock used must be 8½ by 11 inches, the heading to be printed the 8½ way of the sheet. All specimens must be plainly marked on the outside of the package with name and address of sender, and contain nothing but the two specimens of the heading. The specimens will be reproduced and reviewed in the September INLAND PRINTER.
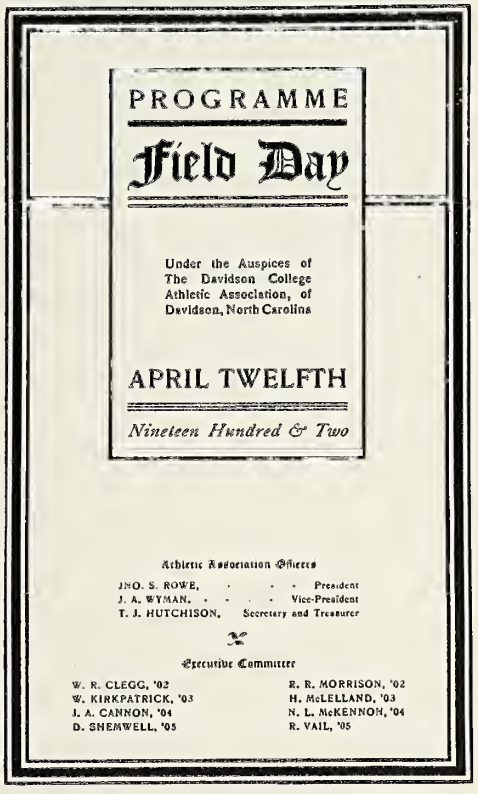
Standard, Grangeville, Idaho.— Blotter neat and well displayed.

D. GUSTAFSON, Red Wing, Minnesota.— Specimens very artistic.

LAWRENCE COATE, Muncie, Indiana.—Work artistic and well designed.

ACORN PRESS, Columbus, Nebraska.—Specimens excellent in every way.

GEORGE W. O'NEAL, Charlotte, North Carolina.—You have every reason to feel gratified with your progress, as evidenced


PROGRAMME

Field Day

Under the Auspices of
The Davidson College
Athletic Association, of
Davidson, North Carolina

APRIL TWELFTH

Nineteen Hundred & Two

Athletic Association Officers

JNO. S. ROWE, . . . President
J. A. WYMAN, . . . Vice-President
T. J. HUTCHISON, Secretary and Treasurer

Executive Committee

W. R. CLEGG, '02 — R. R. MORRISON, '02
W. KIRKPATRICK, '03 — H. McLELLAND, '03
J. A. CANNON, '04 — N. L. McKENNON, '04
D. SHEMWELL, '05 — R. VAIL, '05

No. 1.

by the specimens you send for criticism. The composition is certainly artistic. We reproduce one specimen, No. 1.

B. M. KINNER, Bradford, Pennsylvania.—Work creditably designed and neat.

U. A. McBRIDE, Warrensburg, Missouri.—Letter-head excellent in every respect.

W. P. PIERRET, Savannah, Georgia.—Specimens very neat and well displayed.

REVIEW PRINTING HOUSE, Bridgeburg, Ontario.—Specimens artistic and attractive.

J. H. BEEK, Port Arthur, Texas.—Specimens neat, well displayed and attractive.

W. R. HOWIE, Beebe Plain, Vermont.—Specimens neat, but nothing out of the ordinary.

FRED E. ROSS, Burr Oak, Kansas.—Viewed collectively, your specimens are very creditable.

B. E. NOBLE, Sioux Falls, South Dakota.—Cover-page good as to design and well displayed.

F. W. NICKERSON, Brockton, Massachusetts.—Work excellent in all respects. No criticisms.

GEORGE HANSON, Kingston, Ontario.—Blotter very attractive and well displayed and printed.

DUANE POWELL, Hartford, Michigan.—Your conception of the Teitsworth card is the correct one.

NORMAN S. MAGUIRE, London, Ontario.—Work excellent. Whiting out, balance and display good.

E. H. STEWART, Fort Dodge, Iowa.—Work well designed and good as to display and whiting out.

J. E. WOODRUFF, Brandon, Vermont.—We think your work is excellent. Criticism is not necessary.

W. E. RAINE, Morgan, Texas.—Letter-head good as to design and well displayed. Booklet poor.

JOHN A. BARRY, West Alexander, Pennsylvania.—Considering your facilities your work is very creditable.

U. A. McBRIDE, Warrensburg, Missouri.—Your work, as usual, is effectively displayed and well designed.

JOHN J. F. YORK, Scranton, Pennsylvania.—Banquet menu quite elaborate. The outside cover-page is artistic.

W. C. HUFHAM, Raleigh, North Carolina.—Work very pleasing. Composition forceful and well balanced.

H. C. RAMSDELL, Utica, New York.—Specimens well displayed, correctly whited out and good as to balance.

SEYMOUR R. OLSON, Hutchinson, Kansas.—No criticism is necessary on your work. The specimens are all good.

GEORGE W. DUFFY, Salida, Colorado.—Specimens worthy of praise for their good designs and effective type display.

D. L. GORHAM, Chicago, Illinois.—Blotters excellent and artistic as regards plan, composition and color schemes.

J. R. MAHON, Moline, Illinois.—We congratulate you upon the neatness and general artistic merit of your specimens.

C. T. LINSTRUM, Evanston, Illinois.—You employ a trifle too large type on your business cards. Other specimens good.

Examiner, Dillon, Montana.—Your large and varied parcel of specimens shows that your work is much above the average.


Gold Mantel Mirrors

THIS LEAFLET SHOWS SIX POPULAR STYLES

Otto Scheibal

Art Rooms

16 N. Ninth Street

Philadelphia

We've numerous other styles to select from in our showrooms, and make to order from your suggestion, if so desired

::: FACTORY PRICES :::
::: :: PREVAIL HERE :: :::

No. 2.

C. E. JORDAN, Burlington, North Carolina.—Your work is of more than ordinary merit. Designs and composition excellent.

H. ELDREDGE EATON, Philadelphia, Pennsylvania.—All your work deserves praise. The designs, composition and presswork reflect much credit. One specimen is shown, No. 2.

JOHN S. WHITE, Moonee Pons, Australia.—Your criticism in regard to the specimen you designate as No. 1 is exactly in accord with our views. The specimen is very attractive and

well printed, but the relative strength of the firm name mars its effectiveness.

L. A. Chandler, Mayfield, Kentucky.—Reset specimens show decided improvement over reprint copies. Composition all good.

E. H. Eichelbarger, Morrill, Kansas.—We do not make private criticisms by mail unless request is accompanied by the regular fee. Your specimens are deserving of favorable men-

Merton L. Vincent, Newport, Rhode Island.—Specimens deserving of unstinted praise for neatness, good design and modern typography.

Aug. J. Krantz, Roseburg, Oregon.—While your letterhead, specimen No. 3, which we reproduce, is quite good, yet we think you could have bettered its appearance by placing the word "and" in the same line with the words "Reading-room," letter-spacing one of the words in the top line to obviate the

ELMER ZIMMERMAN,
Chairman
GEORGE A. TRENT,
Secretary-Treasurer

RAILWAY EMPLOYES
SCHOOL OF INSTRUCTION
AND
READING ROOM

Board of Directors:
DAVE ROBERTS
JOHN HATHAWAY
ROBERT GETTINS

Roseburg, Ore., ... 1902.

No. 3.

tion, especially so when we consider that you have been out of the printing business for some time.

Drummer Printery, Lecompte, Louisiana.—Circular well designed, but hard to read on account of the color of stock and bronze.

C. Eugene Wells, Reading, Pennsylvania.—Taken as a whole, the work on your "Typographical Specimens" booklet is good.

Edward Hart, Jr., West Hoboken, New Jersey.—The main fault with the Muller card is not so much the design as the cut.

necessity of using the ornament. We would also have letter-spaced the name of "Dave Roberts." If you have this form standing in type and will make the changes noted we think you will be better pleased with it.

P. E. Krieble, Orrville, Ohio.—Your calendar is well calculated to be a business-bringing advertisement. It is very artistic and also useful.

J. L. Whitton, Alamogordo, New Mexico.—We reproduce your bill-head, set in Gothic series, specimen No. 4. This is certainly an excellent heading. It shows what can be accom-



EASTMAN'S KODAKS AND SUPPLIES
MEXICAN AND INDIAN CURIOS

NAVAJO BLANKETS, FILIGREE JEWELRY
GENUINE MEXICAN DRAWN WORK

ALAMOGORDO, N. M., ... 190..

M

BOUGHT OF **F. C. ROLLAND & CO.**

THE **RELIABLE DRUGGISTS**

TOILET ARTICLES
PERFUMES, ETC.

MANUFACTURERS OF
DELICADO TOOTH WASH
DELICADO TOOTH POWDER
SACRAMENTO BITTERS
SACRAMENTO SARSAPARILLA
HEALING OINTMENT, CUTINA
ROSE COLD CREAM
CAMPHOR ICE
CARBOLIC OINTMENT

PRESCRIPTIONS CAREFULLY COMPOUNDED

No. 4.

Without the cut the card looks well, but the cut spoils it. Therefore the cut should have been kept in mind and a different arrangement effected.

Will Poland, Urbana, Ohio.—The announcement of Torrent Dictate is one of the best stallion announcements we have ever seen.

Frank W. Bowen, Seattle, Washington.—Window card very effectively displayed. Folder excellent in all ways. Both jobs are artistic.

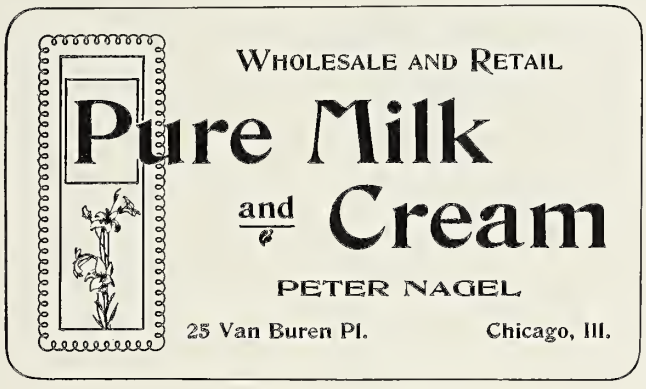
plished without the time-taking rule panel work. We commend this specimen as being worthy of study.

W. F. Spangenberg, Rockford, Illinois.—We have no criticism to make on your work. The composition is modern and the type display forceful.

W. E. Bower, Albion, Indiana.—We think your weighmaster blank very good as to form and plan. However, you should strive to give your customer just what he wants. We do not think he would be so particular about the type employed

as the form. However, if he insists on the exact type faces, you can have zinc etchings made and print direct from the plates.

JOHN W. ROPER, Chicago, Illinois.—It is about even-up between your work and that of Mr. Selkirk. It is all of more



No. 5.

than ordinary merit. We reproduce one of your card specimens, No. 5. We do this on account of the manner in which the display line "Pure Milk and Cream" is treated. This was a two-color scheme. Main display and ornament in red, balance in green on green card. We have often objected to the habit of paneling off the initial letter from the balance of the word, putting so much space between the first letter of the word and the balance that it had the appearance of not belonging to the word. In this instance this objection is overcome without damaging the material. Of course, this is not feasible except in two-color jobs.

H. R. LANDIS, Rock Creek, Ohio.—Your present specimens show a decided improvement over those sent for review last time. The work is good.

T. EDGAR WHITE, Columbia, Pennsylvania.—We admire your specimens on account of the good balance, correct whiting out and judicious display.

MOHR & CARTER, Bellefontaine, Ohio.— Blotter very attractive; stationery specimens artistic and harmonious as to color schemes and type display.

DUNHAM PRESS, Bridgeport, Connecticut.—Your business card is a very artistic one, and decidedly out of the ordinary. Other specimens are praiseworthy.

E. L. STOUT, Greensboro, North Carolina.—The Henly card is quite good — better than the reprint. Other specimens creditable, but not forceful as to display.

RALPH E. TWEED, Sparta, Illinois.—Your letter-head is certainly artistic and very attractive, but we think you could have had as good results in fewer printings.

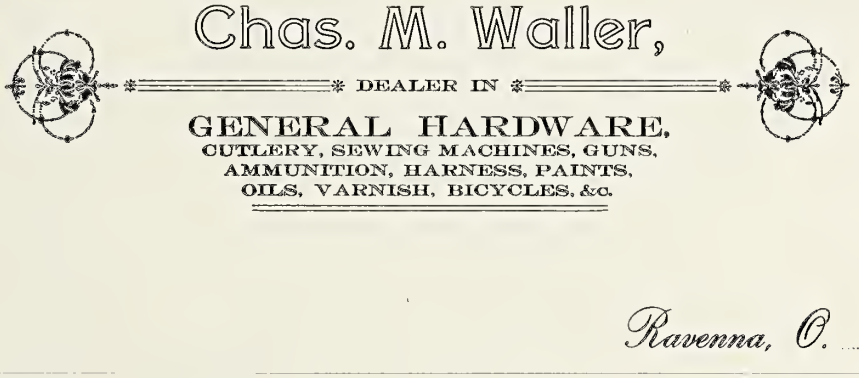
R. H. DIPPY, Philadelphia, Pennsylvania.—As is generally the case with your specimens, they require no criticism at our hands. The work is certainly first class.

SAMUEL C. BILGER, Chicago, Illinois.—Your brochure, "The Best and Why," certainly deserves much praise. It is very seldom that one sees better and more forceful composition.

MARSHALL & PANKEY, Houston, Texas.—A decided improvement is evidenced on every one of your reset headings. Your work is up to the present standard and quite artistic.

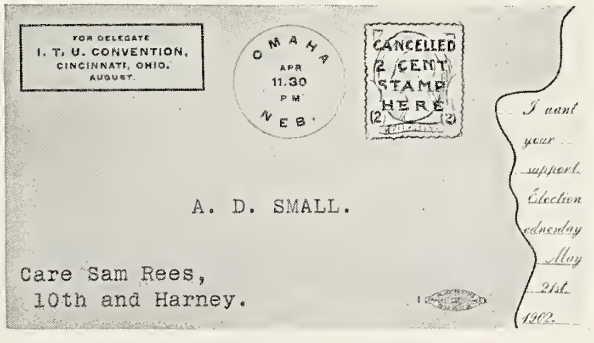
GEORGE A. WRIGHT, Presque Isle, Maine.—You have made the very criticisms on your work that we would have done, and these are the only ones that could be made. The work is well designed and modern.

WOODRUFF AD. HOUSE, Ravenna, Ohio.— Specimens excellent in all respects. We reproduce one of your letter-head specimens, No. 6. The time consumed in setting this letter-head is certainly much less than would have been required in panel effects. Yet the heading is artistic. While we admire panel work, yet we have often asked ourselves the question: "Does it pay as a general thing?" We are forced to admit that it has been a very costly style. It takes more time in every branch of the establishment. More time in setting, more time in make-ready. We say, without hesitation, that it is employed too much. With the exception of the time in the seventies, when the fad was for curved lines, curved scroll ornaments to fill out holes in a design, etc., there has been no more costly style ever invented, as far as the history of the art is concerned. Now we do not say "quit it," but we do counsel moderation in its use.



No. 6.

ED J. MOCK, Omaha, Nebraska.— Certainly the delegate card of Mr. Small, specimen No. 7, is very unique and a



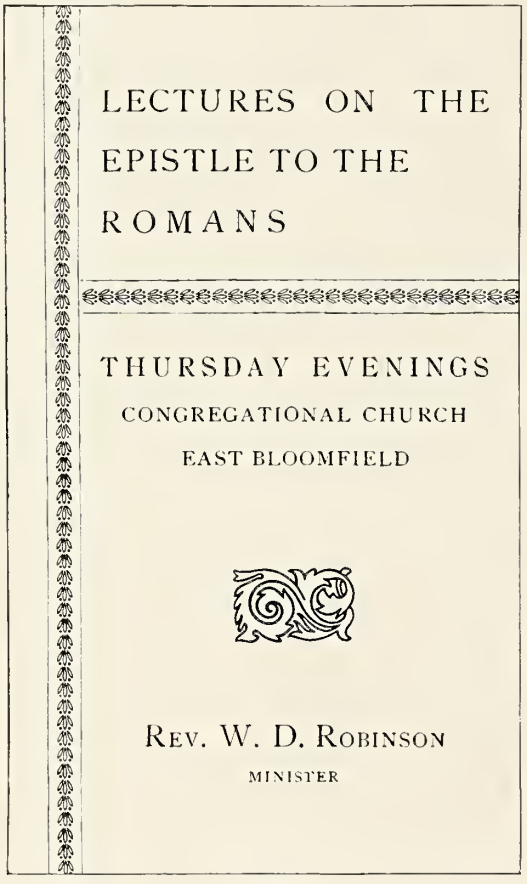
No. 7.

decided departure from anything of the kind we have ever seen. We believe Mr. Small is the originator.

J. E. ALBERTSON, Walker, Iowa.— Stationery specimens deserve commendation for their neatness. The type employed

on the Dr. Gary statement-heading is much too coarse for work of this kind. You should always remember that professional stationery should have the appearance of quiet dignity.

James D. Clark, Victor, New York.—We desire to call your attention to a small matter on the topic card of the Congregational church. In order to better illustrate our criticism



No. 8.

we reproduce the title-page of the job, specimen No. 8. The border would have had a better appearance with the border set all one way. Then the border is also upside down. In borders of a decided one-way pattern it is always advisable to run horizontal sections the same way as the vertical sections. Viewed collectively your specimens are excellent and show no wasted time.

Fred H. Drinkwater, Portland, Maine.—Your stationery specimens show up to excellent advantage. The work is artistic as regards composition, but, as you say, it could be improved as to the color schemes.

Pilot, West Bend, Wisconsin.—The general artistic tone of your specimens shows that you are studious, and that you not only know how to produce artistic stationery specimens, but put the knowledge into practice.

Carroll Allen, Glencoe, Minnesota.—Viewed collectively your specimens deserve praise for their uniform neatness. Of course, we do not admire display lines set on the plan of the title-page of "Fire Department By-laws."

Arthur Livingston, Conway, Arkansas.—We have no criticism whatever to offer on the Harrell letter-head. It is our opinion that you have a hard customer to please. All your work has the artistic tone and is of genuine merit.

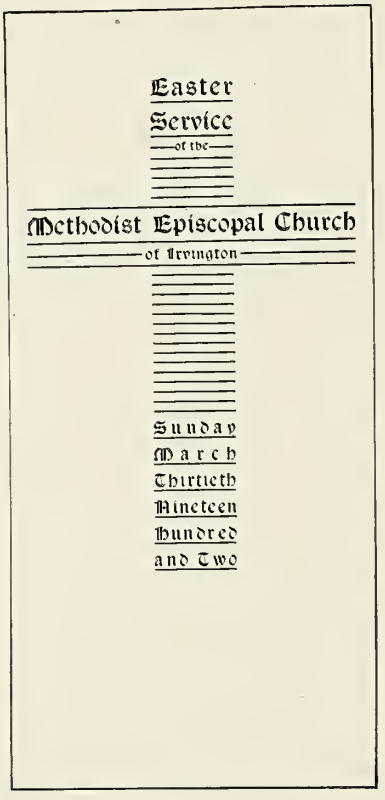
C. W. Luse, West Fairview, Pennsylvania.—We are not aware that you have ever been accorded anything but the most polite and careful consideration whenever you have sent anything for review. Judging from the tone of this, as well as your previous letters, you must have some "kick" coming somewhere. If it is with the editor of this department, say so. If not, send your material for criticism minus the letter like we have received several times lately. Your work is very neat and the designs up to date.

Thomas Todd, Jr., Boston, Massachusetts.—Many thanks for your kind and encouraging letter. It is appreciated. We have examined your specimens very closely, but we fail to find anything to criticize. They are artistic and praiseworthy.

W. A. Massie, East Berlin, Connecticut.—System is one of the most essential things about a printing-office. Certainly every one should cultivate a taste for system. It is not a mere matter of "red tape," as some are apt to believe. It is a business safeguard. A time-saver instead of a time-loser. Your work is neat and the composition good.

J. H. Berry, Spokane, Washington.—In regard to the Hanauer envelope corner, we must say that your customer is not a good judge of farmers or printed matter either. Although, we will say it once more, "give your customers what they want." With the exception of your making too many panels in a single job—panels within panels—we have no criticisms to offer.

Edward J. Hecker, Indianapolis, Indiana.—We reproduce your Easter service title-page, specimen No. 9. This is a new way of working out an old design, and is certainly deserving of praise for two reasons, one of which is the unique manner in which the design is set and the other is that it required but thirty minutes to do the composition.



No. 9.

Roscoe Thompson, Ransom, Michigan.—Any time up to the 28th of the month will do for specimens to reach us for criticism, when they are designed to be reviewed in the next available issue. The specimens are always reviewed the month they are received, as far as the editorial work is concerned. But the copy is required to be on hand one month in advance. Thus we close the editorial work on this department for the June issue on the last day of April. Your present specimens are excellent. Many thanks for furnishing us the copy for the Defiance College letter-head. We will make use of it, as per the announcement on another page.

A PRESS ASSOCIATION.

They were sleighing. Suddenly the lines dropped and the young editor tried to embrace his intended.

"Sir," she protested, with feigned anger, "are you not getting out of your place?"

"No, indeed," he responded, "I am just going to press." Then he printed an extra edition of kisses.—*Chicago News.*







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Lessons in Illustrating

BY F. HOLME.

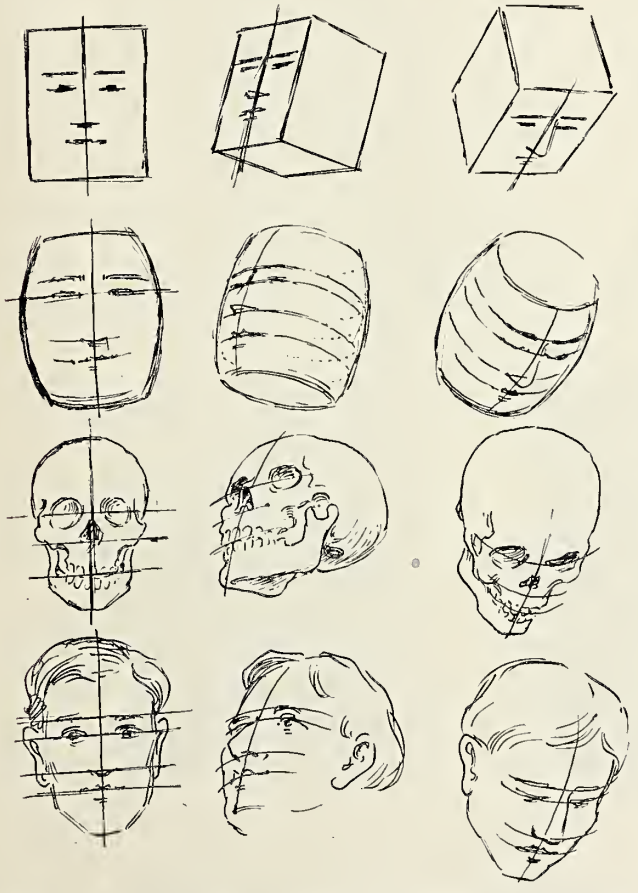
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The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage. Address all letters to F. HOLME, care The Inland Printer, Chicago, Illinois.

NO. VIII.— MODELING BY PLANES.

When the subject of perspective was first considered in these lessons, the statement was made that a drawing of a human head might be laid out according to the laws of perspective, just as a drawing of an ordinary cube. This meant simply that the construction of a human head may be ascertained by the application of a few simple principles, already explained.

A reference to the accompanying sketches will show what is meant. In the upper row are three blocks with eyes, nose and mouth roughly indicated on the side representing the face.



Below, in corresponding positions, are shown a barrel-shaped form corresponding in size to a human head, a skull and a head with the features outlined. These forms will illustrate a simple, though important, fact, that it is well for the student to bear in mind, namely, the importance of preserving the symmetrical arrangement of the corresponding parts of a human figure. Of course, you know that there are two arms, two hands, two legs and two feet on a figure, and that the duplicate members should correspond in size and general appearance. The same is equally true of the parts of the head, and your work will be made much easier if you form the habit of blocking out in the manner shown in the sketches the general construction of every human head you try to draw before you even think of drawing the details of the features.

As the two sides of the head correspond to each other a line drawn from the center of the forehead to the center of the chin would divide the face exactly in half, while lines drawn at right angles to this center and crossing it at points corresponding to the location of the eyes, nose and mouth would serve as a foundation on which to locate the features by points equidistant from the center line. Thus the outside corners of the eyes would be the same distance from this center, and the same would be true of the inner corners, the nostrils, the corners of the mouth, the eyebrows and the ears.

The head is shown in cubical form in the first sketches for the same reason that the three big bony forms in the figure were considered as blocks — because this is the simplest and easiest way that its height, width and thickness may be comprehended. In such a form, where the face is perfectly flat, the nose may be imagined as a triangular pyramid laid against this surface so that the central line of the face passes through its point and divides its base in half, because you must remember that this central line is imaginary, and that it is supposed to pass right down through the center of the face without following the conformation of the features. It is, like all these "block forms," "projected lines," etc., a convenience merely, to be made use of in order to enable you to perform your work more easily.

In all questions of construction, where you have difficulty in locating a form, the *easiest* way is to reduce it to flat surfaces by breaking it up into imaginary cubes, because in this way you will have something that your imagination can grasp without the possibility of a mistake, and which you can, if necessary, prove up on your paper according to the principles of perspective by means of points that may be located with certainty, and straight lines that may be projected to their proper vanishing points. As this would not be possible in an irregular surface the principal dimensions of an object may be ascertained by means of an imaginary cubical form, and, using this as a basis to work from, you may readily build your details upon this form much as a sculptor would model with clay upon the iron supports of his proposed figure, scooping out hollows here and building up projections there, until the general shape of the object is imagined and suggested on your paper — in other words, until you have clearly realized its *construction* in your mind.

As a variation from the cube a barrel-shaped form, such as is shown in the sketch, may be made use of in constructing a head, because, on account of the curved form, it is more suggestive of the roundness of the skull, and on account of its flat ends you have two circles constructed on the same center line that will enable you to follow any changes in its position and to have some means of determining its perspective, which would, of course, be impossible in an egg-shaped form, having no such flattened ends. In the barrel-shaped forms the lines on which the features are located would encircle this form like hoops on a barrel, instead of being straight lines, as they would be on a cube. This would represent the form of the face much more satisfactorily than a flat surface could do, as will be seen by referring to the drawings of the skull, but still it is at the best only a conventionalized foundation, on which you must build the details for yourself.

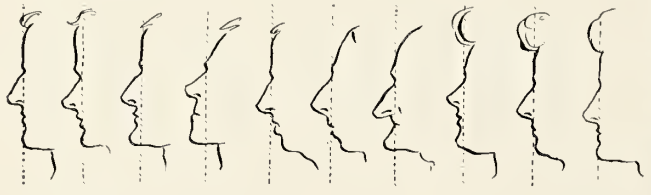
At the same time you will find this simple device to be of very great assistance to you in drawing a head, the principal object in its use being to locate the features in proper relation to each other. Look at any face and you will see that

the eyes, nostrils and mouth are on lines set at exact right angles to the central dividing line of the face, and if you will imagine any one of these principal features as being set at a different angle from the others you will at once realize the importance of first locating these angles and in having the lines all uniform, and then the real significance of this simple contrivance of imaginary barrel hoops will be apparent to you.

In such work the barrel form is best, for the reasons explained, and an imaginary barrel of the same size will serve as a foundation for all the heads in a picture; but if, when completed, every head should be the same shape and all the features exactly alike, your work would not only be extremely easy but the result would be intolerably monotonous. Consequently, the next thing for you to do after you have located the position of the features is to study the character of your subject and to build on your imaginary foundation a form that shall have the same proportions and characteristics as the face you are trying to represent.

In this part of your work you must look first for the main characteristics — that is, the principal points in which the individual you wish to draw differs from the normal type. Note whether the head is round or angular, flat or upright, broad or narrow, and then study it in profile to note the facial angle.

This matter of the facial angle is most important in the delineation of character, and it will be a good plan for you to



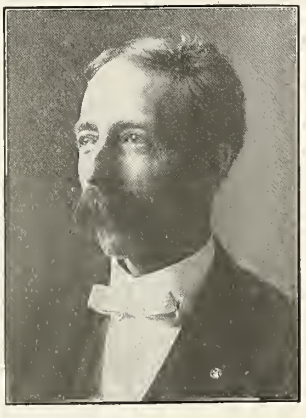
devote yourself exclusively, for a while at least, to a consideration of it. Study the profile of the faces around you, and when you have a chance try and jot down the angles of the principal lines of the face. Note whether the forehead is bold or retreating in its angle, whether it extends up from the nose in a vertical line or projects forward or slants back, and if it slants in either direction study the direction of this line so that you may jot it down upon your paper. Then notice the position of the other features in relation to the forehead — imagine a vertical line drawn from where the nose joins the forehead, and see whether the lower part of the face would be on this line or projecting in front of it, or whether it seems to drop away behind it. Sometimes the upper lip will be on this line with the chin, either set forward or retreating. Or the whole lower part of the face will be on one side of the line. When you consider that the position of these features depends on the configuration of the skull, you will realize that this angle marks the individual, and that no matter how the general appearance of the countenance might be changed by conditions of health, whether the individual be fleshy or emaciated, that this angle will always remain one great determining factor in the delineation of his character.

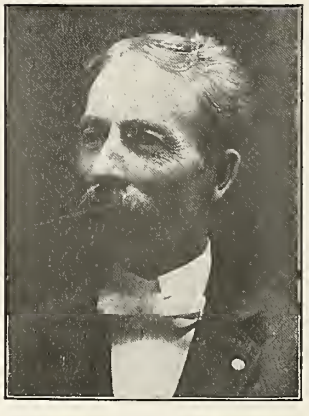
The nose, of course, is a most prominent feature in the human countenance, and its shape must be carefully considered in studying a profile, but the points already noted should be studied first, as they "go deeper," being part of the bone structure of the individual.

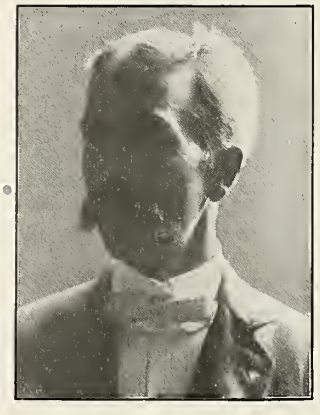
Now, one more point, and we will drop this question of imaginary lines and let you "get to drawing" — that is, representing what you see. But you will find that the more study you put in on this subject of construction the more clearly you will be able to see what you are looking at — and that is where the artist has the advantage over other people. He sees what they miss, and shows it to them in his pictures.

The last and most important point of all is modeling by planes. That is, breaking up the surface of an object into imaginary planes or flat surfaces and, by suggesting these, representing its form. On a cube there are six square planes, of which you may see three at one time, and if you represent the apparent shape of these in proper relation to each other in your drawing you are able to give the suggestion of a cube. Now if you slice a piece from off the corner of the cube you add another plane to it, which plane would have a definite shape bounded by straight lines, and capable of being located in its proper place in your drawing, the same as the square planes of the sides. And so you might go on slicing pieces off the cube until you had it whittled into the form of a sphere, but if you made a clean cut each time, so that it left a *flat* surface, the sphere, though apparently round, would still be made up of an infinitesimal number of small planes, each of which would be inclined at a different angle; and, having a boundary formed by the edges of the surrounding planes, would be capable of representation by outline or by shading. For each of these, being inclined at a different angle, would catch the light differently, those which face directly toward the light being brightest, and those turned from it being in deepest shadow, while the intermediary tones would indicate the angle at which the other planes faced toward the light or away from it.

This, in brief, is the theory of modeling by planes, and if you will use your eyes and study nature you will soon be able to comprehend it by noting the appearance of the surfaces of objects under the action of light. Even a perfectly round, smooth object may be broken up into imaginary planes by viewing it through half-closed eyes, because you will find at







the "high light" the surface which is turned squarely toward the light, and the biggest masses of light and shadow will suggest boundaries to masses of tone, which boundaries would suggest to you the outlines of planes. The cube is the simplest and the sphere the most complicated example that you can find to study this principle. In studying from nature when comparing tones in order to decide upon effects of light and shade, due allowance must be made for the color of the objects them-

selves, and this impression of color should be eliminated, as explained in the fourth lesson. A study of the effects of light, shown in the photographs printed in the same lesson, will give you a clearer idea of the principal planes into which the surface of a human head may be divided, and if you will begin by outlining these you will soon be able to see the principal planes in any surface, and to outline the points at which a surface changes its direction and begins to "face" another way.

Three of these photographs are here reproduced to show the effects of light shining from behind the head, from the top and from the side. Notice how the projection of the ears, the nose, the forehead and the cheek bones bring out the edges of principal planes by high lights and sharp shadows.

All these principles deal with construction, and all should be thoroughly comprehended before you pass on to the representation of the detail or the texture of the surface, of which the underlying construction is the foundation.

(To be continued.)

THE LACKAWANNA'S NEW ADVERTISING MANAGER.

The advertising of the Delaware, Lackawanna & Western Railroad Company is hereafter to be looked after by Wendell P. Colton, who succeeds W. B. Hunter. Mr. Colton has been with the line about three years. When he first took a position with the company he was in the freight department, but T. W. Lee, the general passenger agent, recognized his abilities and



arranged to have him transferred to the passenger department, where much of the knowledge was gained which enabled him to assume the position he now occupies. Mr. Colton knows what good advertising is, and will now have full opportunity to carry out some of the unique ideas which he is said to possess. The accompanying portrait is a good likeness of him. THE INLAND PRINTER wishes the young man all success in his new position.

CHINESE PRINTING.

If there are errors in Chinese typesetting, says the *Scientific American*, they are not likely to be detected by ordinary readers. It is said that the Chinese language contains 214 root words, which expand into the four or five thousand words of daily use and into the thirty thousand of the dictionary. It requires eleven thousand spaces to hold the font of Chinese type. Large cases are divided into small spaces, each containing a type, which is a word by itself. The characters are arranged according to their radicals or roots; about the space that contains the word "wood" are arranged those that contain the derivatives, as "plum tree," "box," "bed" and the like. The Chinese printer sets up about four thousand characters in a day, it is said.

Books and Periodicals

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

THE prize for the cover-design of *Harper's Bazar* for June was won by George T. Tobin, the well-known illustrator of New Rochelle, New York.

MENTION of Douglas Cockerell's new work, "Bookbinding and the Care of Books," recently published by D. Appleton & Co., appears in the bookbinding department of this issue of THE INLAND PRINTER.

THE first issue of *Handicraft*, published monthly by the Society of Arts and Crafts, Boston, made its appearance in April. Arthur A. Carey is editor. "The Principles of Handicraft," "The Past Year and its Lessons" and quotations from the "Stones of Venice" are among the articles to be found in this number.

THE American Printing House for the Blind, at Louisville, Kentucky, has just completed for the New York State Library the printing in New York point print of Mr. Howells' "Literary Friends and Acquaintances," for the use of the blind. The work appears in four large, neatly bound volumes, each of the size of the average Webster Dictionary, but very light in weight, as, owing to the bulky embossed character of the print, only a few pages are bound together in one book. The pages are all white, the "print" being merely the surface of the paper raised in round spots, whose relative position forms these wonderful little characters. An article on printing for the blind appears on page 385 of this issue of THE INLAND PRINTER.

"WHAT A PRINTER'S SALESMAN SHOULD DO AND HOW HE SHOULD DO IT."*

BY WILLARD BARRINGER.

IN the beginning the salesman should have experience in the various branches of the printer's trade. He should have a complete knowledge of type and its uses, in order to be capable of arranging copy in such form as will make an attractive appearance, while being useful for the purpose intended. He should have an eye capable of detecting bad arrangements of type, and be able to suggest such colors for work of any grade or character as will bring out in all its beauty the particular line or lines, cuts or designs which will go into making up the work called for, and are frequently given to salesmen by persons who leave the entire details to the printer for the best results in typographical appearance, as well as in the wording. Here the salesman should be able to convince the customer that in order to make an attractive job it will be necessary to permit such alterations as will best suit the work.

A well-equipped salesman should supply himself with a complete line of samples of every grade his house can execute, and be able on the moment to quote prices or give estimates upon any work which might be submitted to him. The salesman must have confidence in the house he is soliciting for to such an extent that he sincerely believes their work is superior

*Third prize article in the competition for prizes offered by Isaac H. Blanchard, New York, for the best essay on this subject, as announced in the February number. The first prize essay was printed on page 92 of the April issue, and the second on page 224 of May.

to others, and advance such plausible reasons therefor that it will be hard to upset his arguments why his house should be trusted with the contract he seeks to close.

Before showing samples the salesman should carefully classify each kind of work. Cards ought to be neatly cased and assorted, kept clean, and only the most perfectly printed, with clean edges and sharp impressions, shown, and as much variety in design submitted as will enable a customer to select a style to his liking. So with note or letter heads, statements or billheads; each kind of work ought to be kept in separate wrappers or cases, as it will more quickly allow the salesman to display them, and prevent soiling, tearing and confusion in looking for the samples wanted.

An almost universal custom exists among business men to do all they can toward getting the lowest prices possible upon the work they want done, and unless the salesman is well informed as to the cost of the work he will be inclined to underbid, and thus arouse a spirit of competition which will eventually ruin trade, and prevent those engaged from doing a profitable business.

A salesman must not be influenced by what others say — he should know to a cent the labor cost of every job, of the compositor, pressman, bookbinder, feeder and stock, as well as the running expenses, rent, insurance, salary or commissions of the salesman, and all the little incidentals that have a direct bearing on the estimate. Knowing all these details he will not permit himself to be imposed upon, or impose on others.

The salesman must be tactful, good natured, and a student of human nature. A successful salesman will try his best to study the whims of customers, and never permit his temper to "smut a job." Learn to be adroit in turning remarks, and master of such logic as will convince prospective customers that he deserves their trade, and will properly and faithfully execute agreements entered into. He should convince the customer that he understands what they want, and, if possible, show them something even better than they have been getting. A salesman can often persuade a customer into taking a higher grade of work at more remunerative prices to the employer, if he will stick to a point made, and illustrate how much more fine work creates respect for the house which uses it, than those who adopt such shabby work that no one scarcely notices it.

The salesman must make a study of the proper use of expressions, and be able to twist the queen's English into such expressions or phrases as will attract the attention, and cause the reader to notice something unusual. Some have a fad about old-fashioned ways, others want the newest slang or latest gag placed upon their printing, when suitable, and the salesman must not try to override too strongly, if at all, this desire to adopt a peculiar expression or wording. It is his business to so arrange the various forms that they will please those who pay the freight, and as it often leads to work of this kind being dumped because the feature has become stale it is good policy to cater to the wishes of patrons to the limit of their wants. It is a splendid investment for a salesman to "get next" to a patron, create respect for a house, and at the same time be sociable and courteous. Never leave manners at home. While a salesman may be subject to every variety of jolly, and get the marble heart frequently, if he is of the urbane, persistent sort of polite salesman he will in time break down any imaginary prejudices existing, and eventually land an order.

A salesman should avoid chewing or smoking while in the presence of customers, unless invited or he knows thoroughly the habits of those he is dealing with. Many business men resent familiarity of this kind, without expressing it. They are very diplomatic in saying they do not want anything, but secretly resent the presumption of the salesman. The salesman should dress neatly, tell the truth, avoid vulgar stories, and do his utmost to inspire confidence in the house that employs him. Care ought to be exercised in approaching any one when conversing with others, or when they are busy dictating letters, examining books or momentarily engaged. By calling frequently, if necessary, ascertain when the most convenient time can be taken to see the right person. A good plan to carry out is to always leave a neatly printed card, giving the nature of the business engaged in, and a civil request for an opportunity to present your argument.

A salesman, in taking orders from a house which has been a patron, and which desires an exact duplicate of the sample given, ought to carefully mark it so that it will not be changed in the slightest. Some houses adopt a style of letter on all their stationery, and persist in its use for years. Every order should be numbered, and upon it placed the color of ink wanted, number of copies desired, size and quality of paper and stock, whether to be padded or loose, on plain or ruled stock, if for typewriter or not, and every detail carefully noted. It should be a standing rule in all well-regulated offices that "verbal orders do not go." Too frequently rush orders are taken in, and at such times it is the invariable rule that some one will commit a serious blunder; the employer gets out of patience, the employes retort, and then arise misunderstandings that frequently result in considerable loss, simply because the salesman did not properly take the order.

In making out copy greatest care should be taken in getting names right. Firm names ought to be printed, especially initials, and street and 'phone number must be correct or the old phrase, "the goods are here subject to your orders" may be received. Salesmen can not be too careful in making copy for new work. An excellent method is to submit the copy for approval to those interested, or if a doubt exists have proofs sent and get them O. K.'d before getting out stock or going on with the work. Changes may be made at the last moment and some other kind of stock wanted than at first agreed upon.

Should a proof be wanted it is best to state on copy to whom it is to be submitted, and in what department the person can readily be found. A proof never should be promised unless the job is a peculiar one, or the customer is extremely erratic, as the taking of proofs is a costly item of expense, and most firms consider it one of the unwritten laws that every time a proof is shown they must in some way alter it, or the printer might get the idea that the firm getting the work was not on to their business.

In taking work a salesman should invariably find out whether lined or laid stock, in business correspondence, is to be used. The use of typewriters has become so general that nearly all office stationery is prepared for that style, and a salesman should find out whether a customer prefers a lightface type, script or heavy face for the work, and whether the matter is to go in a corner card or take up the entire space.

A salesman well informed should know the cost of illustrations of every nature, what it costs per square inch for cuts or designs, and as well the cost of getting electros of jobs, halftones, etchings, or the original drawings, as all these will enter into the cost of work, and form the basis upon which an accurate estimate can be given.

The sizes and weights of stock of every charaeter should be known by the salesman, that when called upon he can inform any one what the cost will be for different grades of stock. The salesman ought to be able to tell a customer why a cut can not be brought up sharply and clearly on a rough linen paper, while it can on smooth surfaces.

He should be qualified to give a reason why colorwork is more costly than plain black, or blue, or red, and that there is a vast difference in the grade of inks that can be used. That to bronze work adds labor to it that plain colors do not, and to give the customer all details in order to satisfy him that it is altogether the class of work wanted that will govern the estimate.

A salesman having experience would point out to a customer that to print a cut on envelopes will most certainly injure



Photo by Brock, Asheville, N. C.

JUNE ROSES.

it. Unless he makes it clear to the customer that a cut used on envelopes and then worked on good stock will surely show defects, the customer will more than likely demand that the damage be made good, as he gave the cut in good order to the salesman when the work was contracted for.

While it is essential for a salesman to possess grit, he must also contain in his make-up considerable gumption, and a determined stick-to-it quality, that will wear down any feeling of distrust toward his work or employer. Frequently it happens that a salesman is called upon to explain certain things that occurred between his firm and a previous salesman, who perhaps is doing all in his persuasive way to cause a dislike for his former employer. A shrewd salesman will ignore completely any attempt to cause trouble between rival firms, and merely notice it enough to decently explain how such a thing might have occurred.

To run down or in any way belittle a competitor usually results in a feeling of dislike toward the salesman and firm who indulge in such tactics, and finally ends in cut-throat competition that is hurtful to both. Some business men take special pride in arousing a feeling of antagonism between rival concerns, and if the salesmen are on the outs with each other they work them against each other for their own benefit, until a halt is called by the employers, or the salesmen realize their mistake.

To sum up, what a salesman should do must be left greatly to his ability to get in touch with his work. Then to apply all his efforts toward convincing patrons that his articles possess such superior merits over those of any competitor that to give his house the contract for any work is benefiting the patron, and the work will be of such a nature as to induce future orders because of its superiority over former work purchased of others.

A salesman should not be overconfident, nor easily discouraged. Repeated returns to the same firm with new designs or stock of the latest creation catches the fancy, and the patron becomes a regular customer.

A careful attention to the most minute detail, with a disposition to please at any personal cost, will get a favorable opinion very often from those who are considered unapproachable, and this class is generally the best of customers, as many salesmen well know. To be successful in soliciting, a printer's salesman needs greater qualifications, as a rule, than most any other class, and must study the art of persuading in all its branches and peculiarities.

MAKE A PROFIT.

The following sensible advice will fit large or small manufacturers: "It is foolish for a man to run his business all through the year and not figure on any profit. If you can not profit, then stop. What is the use of working your life away without any profit? Better keep what you have got and make a profit when you do manufacture than to quit making a profit on what you do make. If every man will hold his stock, there will be as much consumption as if we reduced the price. The great trouble with us as business men is that we go to a customer when sales are slow and reduce the price for the sake of making a sale. Don't do that; somebody loses a customer by it and you don't realize that some other man must do the same thing, and the consequence is, it makes us all reduce the price."—*Paper Trade Journal.*

SORE ON THE EDITOR.

Monk Reporter: Mr. Lion, the editor of the *Jungle Roar* wishes to ascertain your views on the theory of evolution.

Mr. Lion: Tell your editor that I haven't any theories on the subject, but if you will call around here at lunch time I will endeavor to practically demonstrate how possible it is for an editor to be transformed into a lion.—*Chicago American.*

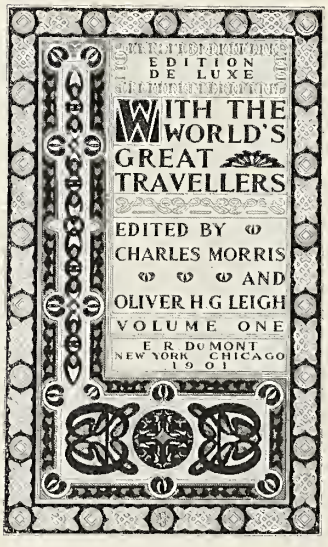
OUR JUNE COVER.

Readers will be interested in knowing what the cover on this month's INLAND PRINTER means. The artist, Harry Stacey Benton, Chicago, has this to say concerning it: "It is simply a decoration. Literature, the figure in the foreground, holds



COVER-DESIGN.
By Harry Stacey Benton, Chicago.

three completed books, presenting them, as it were, to the book-loving public. The processional in the background represents some of the various classes of literary works and those engaged in the making of books. Tolstoi, in the van, stands well for science and philosophy; Joan d'Arc, with her French pennant, for history; the little lady in green, for fiction. The old juror represents the writings on law, and Mansfield, as Henry VIII., brings the drama well before us. The last three,





DESIGNS BY HARRY STACEY BENTON.

as author, and illustrator, and Gutenburg, the printer, figure prominently in the production of books. This, I think, will explain the general *motif* of my design."

THE INLAND PRINTER asks no artist who makes covers to submit sketches. It puts each individual on his or her own merits. They are free to work out any thought they care to give expression to. The June cover was done in oil and has been reproduced by the three-color half-tone process by the Binner Engraving Company, the 100-line screen being used. It

was worked on a stock not ordinarily suitable for this class of printing, and the white tint was put on to give something of a surface to work on. The reproduction fairly duplicates the artist's original, but not absolutely, on account of the disadvantage encountered in the use of gray stock.

Mr. Benton is among the younger of Chicago's artists, and is coming rapidly to the front. He prefers decorative work, in the line of covers, titles, etc., and illustrating, and works in various mediums. The Voltaire cover, a miniature of which is here shown, is in pen-and-ink and crayon. The other designs are representative examples of his work, but have been reproduced so small they hardly do the originals justice. Mr. Benton is a graduate of the Art Institute and has had no other



DESIGN BY HARRY STACEY BENTON.

training outside of that institution except what he has received through Mr. Fred Richardson. He is a hard worker and very painstaking in all he does. In addition to his general knowledge of drawing he is well posted in colors, and much of the beauty of his work lies in the harmonious color effects produced. His friends predict a very successful career for him.

IT IS EASY TO TALK CHINESE.

It has long been the popular impression that the Chinese language, like the Chinese people themselves, was a curious compound and almost beyond the comprehension of an Occidentalist. But it is a matter of interest to know what some of its peculiar difficulties are, as they were stated by Prof. Herbert Allen Giles, the English Orientalist, in a recent lecture before Columbia University. It seems, according to this authority, that there are really two distinct Chinese languages, the spoken and the written. The former may be easily acquired, but the latter, the "book language," is a study of a lifetime. Few people can read a Chinese book or write a Chinese letter, and women in particular seem to fail in this. The Chinese never possessed a grammar.— *Leslie's Weekly.*

Proofreaders' Societies And Their Doings

Secretaries of proofreaders' societies and others interested in the elevation of those engaged in proofreading are invited to send in items of news respecting the work in their respective localities. It is intended to make this department the medium whereby information not properly belonging in the department of "Proofroom Notes and Queries" can be introduced and made useful. News from foreign societies is especially desired. Address all letters intended for this column to The Inland Printer, 212-214 Monroe street, Chicago, U. S. A.

It is a somewhat anomalous condition that the general prosperity of the country has militated quite seriously against the attendance at the meetings of the Chicago Society of Proofreaders during the past year. The amount of business done in the printing-offices has necessitated a great deal of overtime, and consequently every meeting night has found more or less of the members confined to their desks, or else they have had personal matters to attend to which have been postponed from a like cause. Unfortunately, lack of attendance tends to lack of interest, so that when members can go they frequently neglect to do so.

A meeting-place, centrally located down town so as to be easily accessible, suitable for small societies of a literary, social or educational character, having at the same time a quiet, refined environment, and at a reasonable rental, is a much-felt want in Chicago. The Chicago Society of Proofreaders has been greatly hampered by this very need. It has been obliged to hold its meetings in restaurants, hotel clubrooms, business colleges, offices, and on one occasion in a hotel bedroom, the members waiting in the corridors while a bed was taken down and removed from the room. It would seem that such a building as the Public Library should afford the required accommodations. Certainly, the surroundings would be suitable.

A number of galley proofs of a work on the bibliography of printing, to be issued by the University of the State of New York, were submitted for examination at the last meeting of the Chicago Society of Proofreaders. The time for doing so was limited, but the following are a few of the points noted. In regard to capitalization, this instruction is given: "Capitals are convenient but not essential. They are not necessary to mark proper names and new sentences, for these distinctions are recognizable whether matter is set wholly in capitals or wholly in lower-case." Capitals are also dispensed with in such examples as "Wilson's treatise on punctuation," "Inland printer company," "Chicago society of proofreaders"; and in regard to the use of hyphens and the consolidation or separation of words, a hasty glance revealed sufficient to give the editor of Proofroom Notes and Queries texts to comment on for a long time to come.

The proceedings of the Boston Proofreaders' Association appear to be devoted more to the line of entertainment of its members and friends than to the discussion of questions pertaining to the profession. At its April meeting, held in Social Hall, Tremont Temple, Miss E. H. Soule delivered a lecture on Salt Lake City and the Mormons. She was assisted by Miss Florence Bell, pantomimist (in costume), and Mrs. Lucy Roberts, accompanist. The annual dinner, at which Col. Thomas Wentworth Higginson was the guest of honor, was held at the United States Hotel on the evening of April 19. Miss Mary L. Allen, the president, made a graceful after-dinner speech of welcome, and presented the speakers, who, besides Colonel Higginson, were Mr. Sam Walter Foss, the Rev. James Yeames and Mr. John Elliot. An original poem, contributed by Mr. Frank Walcott Hutt, a member of the

association, was read by Miss Elizabeth Helena Soule; and Miss Phyllis Wolfe, of the New England Conservatory of Music, sang several songs delightfully, accompanied by Miss Clara Stracher, who also contributed a brilliant solo. Greetings from the London and Chicago associations were read, and the singing of the club song brought to a close one of the most enjoyable of these annual events. At the May meeting, held on Thursday evening, May 8, the literary exercises were conducted by Mrs. Anna E. F. Anderson. Mrs. Abby Morton Diaz was a guest of the club, and read from her famous "Bybury Book." Miss Gates, of Norwood, sang several selections charmingly, accompanied by Miss Morse. The association has held three very enjoyable whist parties this season and a fourth will be given on the evening of May 16. The June meeting will be the annual one, and the last of the season.

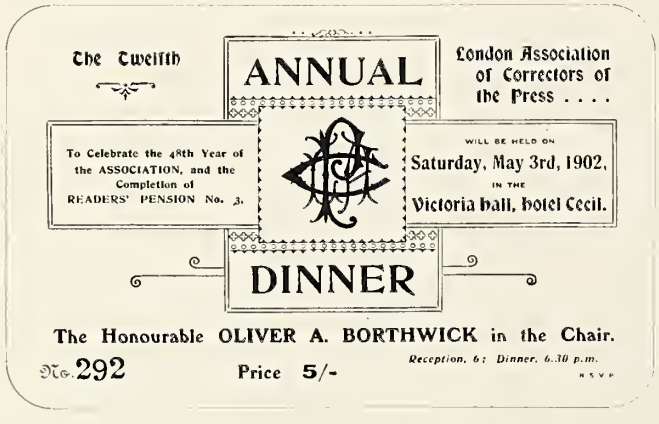
THE April meeting of the Chicago Society of Proofreaders was mainly occupied by routine and unfinished business. The consideration of the clause in the rules which yet remained to be acted upon also consumed much time, the members feeling it to be well to get the rules as near perfection as possible while they were about it. At the May meeting the rules were given final consideration and adopted as a whole. The death of Mr. Benjamin T. Shewbrook, ex-president of the society, was announced. The cause of his death was pneumonia, resulting from a severe cold. The following memorial was adopted by a rising vote:

DIED, May 3, 1902, Benjamin T. Shewbrook, in the fifty-eighth year of his age.

Mr. Shewbrook endeared himself in an especial manner to the members of the Chicago Society of Proofreaders. As president of the Society for two years he won the respect and hearty coöperation of all. As a man, he was always gentle and courteous, modest and unassuming; as a proofreader, proud of his profession and ever diligent in promoting and defending its interests; as a citizen, loyal and upright; as a friend, stanch and true; in all the relations of life faithful and unswerving, and without reproach.

We wish here to testify our respect and affection for Mr. Shewbrook, and our heartfelt grief at his death at a time when, in the usual course of events, he should have been most useful to himself and to the world. We tender to his bereaved family this feeble token of our warm sympathy with them in their sorrow.

TAKING the place of the usual proceedings at the March meeting of the London Association of Correctors of the Press, a concert of vocal and instrumental music was given, under the direction of Miss Kathleen Dwyer, daughter of a member



of the association, at St. Bride Foundation Institute. A very enjoyable evening was spent by those in attendance. Another concert, especially for the benefit of members' wives and sweethearts, was given on April 5. The association has recently sustained loss by death of four of its members, namely; On February 22, Mr. F. G. Bissagar, at the age of forty-eight; on February 24, Mr. J. Hunter, age sixty-one, and Mr. W. Yerworth, age fifty-eight; and on February 26, Mr. J. S. Matthews, age seventy-nine. The last-named gentleman had retired from active duty for several years. Mr. Yerworth was the oldest member of the Executive Committee, having served on that body almost continuously since 1878. Fifteen pounds were paid to the widow of each of the four deceased members. The association has also lost a good friend and contributor to its funds by the death of Prof. S. R. Gardiner. Several proofreaders were among his students at Toynbee Hall. The annual dinner occurred on May 3, and was as successful as those of the past. A large number of distinguished guests were present. The Hon. Oliver Borthwick presided. A reproduction of the ticket is given herewith. It was on gilt deckle-edge stock, the monogram in red, balance dark blue.

Patents of Interest to Printers

BY C. H. COCHRANE.

(For other patents see the various departments.)

A means of securing accurate register in color printing from plates is the subject of patent No. 698,255, by C. P. Browning, of New York. He cuts slots in the bed of a printing-press and inserts registry pins at certain points in the slots, said pins being mounted on adjustable slides. The plates to be printed on such a bed are formed with annular walls that serve as guides for the correct boring of the holes that are to receive the registry pins.

A multicolor printing machine has been patented (No. 697,487) by G. W. Jackson and Eli O. Fearnley, of Manchester, England. The most interesting feature is the use of a series of waved ink distributing rings that supply the form rollers with ink.

Another patent on a multicolor printing-press emanates from John E. Caps, of Kansas City, Missouri. He uses a subdivided ink fountain to carry the different colors, clamps his form on a cylinder, and graduates the cylinder, fountain and distributor shaft to secure the proper relation between them.

Invisible impression printing, so called, is the title of patent No. 696,633, by E. W. Hall, of Rutherford, New Jersey. A picture is printed in the ordinary manner, but in the apparently blank portions of such picture are further details printed in an invisible or sympathetic ink, that may be made visible by treatment with a crayon.

Although stencil printing offers some advantages in the way of economy, it has never figured as a real competitor of type printing. Its field might be enlarged, however, by the introduction of such clever little machines as the one shown in patent No. 696,393, by James A. Ambler, of Natick, Massachusetts. A pad is saturated with ink, and as the sheet to be printed is placed under the stencil, pressure is applied to the pad in sufficient degree to force enough of the ink through the stencil sheet to do the printing.

A rather remarkable embossing and printing press is shown in patent No. 696,821, by Carl Huber, of Carlsruhe, Germany. It is really a hydraulic press, in which the design to be embossed is impressed by the forcing of water into a chamber until the desired pressure is obtained. Such a machine would be adapted to the very heaviest class of work.

Another embossing and printing machine comes from the brain of Charles E. Maas, of Ridley Park, Pennsylvania, patented as No. 698,034. The distinctive feature is the use of a polishing strip of paper.

Curtis H. Veeder, of Hartford, Connecticut, has taken out a series of patents, numbered from 698,590 to 698,596, and covering a system of casting that is applicable to typecasting. He exhausts the air from the mold and forces in the molten metal under pressure. In the casting of type and slugs as usually

done, the air remains in the mold and causes porosity of the casting, and the quality of type can be tested by cutting up a number of a lot and looking for blow-holes. If Veeder's system eliminates this nuisance there should be a field for his invention in the making of type, linotypes, slugs, etc.

Julius Wezel, of Leipsic, Germany, in patent No. 698,772, discloses a process of treating paper for art printing, which consists in first moistening and stretching the paper, then coating, then drying, then again moistening and calendering, and immediately drying, stretching and rolling.

Automatic printing devices have been attached to a great number of machines, but the most remarkable that has come to our knowledge is shown in patent No. 697,285, by Harry P. Smith, of Minneapolis. He attaches a printing device to a flour packer, which latter is a machine for filling flour sacks.

A bag or wrapper printing device of simple character has been patented by Frank L. Mercer, of Columbus, Ohio, as No. 697,513.

IMPORTANT DECISION CONCERNING POSTAL CARDS.

On April 1, the Postoffice Department issued orders depriving enameled, bronzed or otherwise coated postal cards of their postage values. An order has since been issued, bearing date of May 12, instructing postmasters to accept such reclaimed postal cards until August 1. This will enable holders of cards of this character to dispose of them without loss. Following is the order:

To all Postmasters:

Under the Postal Laws and Regulations, Edition of 1902, effective April 1 last, United States postal cards treated by bronzing, enameling or other process of coating, thereby lose their postage value. (See Section 416, paragraph 5.)

In order to give owners of such cards reasonable time to dispose of those on hand, it has been determined by this office not to enforce the provisions of Section 416 until August 1 next. Therefore postmasters will, as heretofore, accept for mailing until that date United States postal cards which have been bronzed, enameled or otherwise coated prior to the date of this order.

This order, however, does not authorize the acceptance of such cards when the enameling or other treatment obscures any part of the stamp or original Government print. Where any part of the stamp or original print is covered or otherwise obliterated, the card is valueless for postage, and postmasters at offices of mailing or delivery, respectively, must require prepayment by stamps affixed, or collect postage due at the rate chargeable according to the classification of the message.

When arrangements are completed, unserviceable United States postal cards will be redeemed from the original purchasers. Postmasters will be further advised, and in the meantime will refrain as far as possible from addressing the Department on this subject.

EDWIN C. MADDEN,
Third Assistant Postmaster-General.

The bronzing or enameling of postal cards which have been spoiled in printing, to enable them to be used again, may have offered an opportunity to unscrupulous individuals to counterfeit the cards complete. Instances of this kind have come to the attention of the postoffice, and this was the reason for the issuance of the order prohibiting their use. The honest dealers and honest printers suffered on account of the evil-doers. The present ruling allows old stocks to be disposed of, and helps matters temporarily, but some plan should be arranged for after August 1 whereby spoiled postals can be redeemed by the Government at their face value. It is unjust to refuse to redeem them.

ISSUING A FORM.

"Say," exclaimed the excited young man with the discolored optics, "I want you to strike me off a few thousand cards."

"All right, sir," responded the printer. "What shall I put on them?"

"Just print 'None of your business' in big type. Then, when the next person asks me how I got this black eye, I can just hand him a card and save words."—*Chicago News.*

Review of Specimens Received

BY ALFRED PYE.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

MOHR & CARTER, Bellefontaine, Ohio.— Blotters in black, red, green and copper bronze, embossed. Very neat work.

LETTER-HEAD and envelope corner card from Thomson & Co., New York, are most artistic in design and neat and tasteful in execution.

A. V. EARHARTE, Ridgway, Pennsylvania.—The "Souvenir Program" submitted is a sample of fairly good display composition, but the presswork could be much improved.

A FEW specimens of advertising from The Wiegner Press, Philadelphia, Pennsylvania, are well displayed and printed in first-class style in black and colored inks on tinted stock.

E. L. STOUT, Greensboro, North Carolina.—The two letter-heads submitted by you are good specimens of bold display, but a 1-point rule instead of the worn-out border forming the panel would be an improvement.

FROM Converse Printing Company, Pittsburg, Pennsylvania.— Catalogue for the Converse Transformer Company, printed in red and black, on right-hand pages only. Design neat and composition good; presswork beyond criticism.

FROM JOHN J. F. YORK, with F. H. Gerlock & Co., Scranton, Pennsylvania.— Menu of banquet of Scranton Master Printers' Association: a neat piece of composition and good presswork. Front cover-design in aluminum on chocolate-colored board.

THE American Type Founders Company has issued a price-list of the Chandler & Price press, showing the excellent work that it is possible to do on that press, including embossing. The design, composition and presswork are all first-class in quality.

A PAMPHLET in two colors, printed by the Frank B. White Company, Chicago and New York, for the United States Butter Extractor Company, is an admirable specimen of letterpress printing. The front cover-page, in six colors, is a most artistic design.

W. W. McBRIDE & Co., Pittsburg, announce their removal to the corner of Third avenue and Ross street, in a circular printed on deckle-edged plate finished stock, with cover in green and gold. Half-tones are used to show the printing qualities of the plate paper.

D. B. LANDIS, "Pluck Art Printery," Lancaster, Pennsylvania, has added some new type to his extensive stock, and announces the fact in the form of an invitation, in which the new types are shown in neat style. A blotter in two colors is gotten up in a neat and attractive manner.

CHALLINOR, DUNKER & Co., Pittsburg, Pennsylvania, are sending out some excellent advertising blotters printed in colors, the illustrations and advertising matter on which are of a high grade in quality. Some photogravures in monotone are fine examples of artistic presswork.

FROM The Sanderses, New York, samples of commercial stationery printed in unique style. On a circular, printed in blue, green and pink, they say: "The ability to print and the ability to design, with the desire to do those two things the best — that's us." They apparently succeed in doing so.

ROSCOE E. HAYNES, Fairport, New York.—The samples of printing forwarded by you are of a generally good style of display. In the card of subjects for the Woman's Missionary Society you should have used lighter dashes. The "Any Old Paper" sample is good. All the work shows care in execution.

LAWRENCE HURLY, 9 St. Charles street, Baltimore, Maryland.— The specimens submitted by you are all of good quality, artistic in design, neat and workmanlike in execution, and presswork beyond criticism. They are the product of a printer who is an enthusiast in the art. Not one poor specimen among the lot.

FOOTE & DAVIES COMPANY, Atlanta, Georgia, has printed and issued a pamphlet under the title, "The Making of a Catalogue," which title describes its object and purpose. It is a handsome work, with vignetted half-tones printed in tint and running into the margins and under the



DIPLOMA AWARDED FIRMS EXHIBITING IN THE "MODEL AMERICAN PRINTING OFFICE," PARIS EXPOSITION, 1900.

letterpress. Specimen pages of printing in colors and embossing are interspersed through the book, and are all good samples of artistic letterpress printing.

R. M. GRIST, Ocala, Florida.—The Weihe note-head is neat and well displayed. The Boston Store statement would be improved if you had left off the ornaments. The Ocala Banner note-head is neat and dignified. You appear to have the right conception of what constitutes good display. Presswork also is good.

"CALIFORNIA CLIPPINGS" is the title of a pamphlet issued by J. Francis, general passenger agent of the Burlington Route at Omaha, Nebraska. It is artistically designed and illustrated with bold designs in black and white, and the text makes interesting reading. Printed on fine enameled stock it makes a handsome advertisement.

"DENNISON'S OFFICE NECESSITIES" is a pamphlet of sixty-four pages and cover illustrating and giving prices of the utilities manufactured and sold by this concern. It is a handy work for the office desk and is well printed. The "Dennison Quarterly for Stationers" is also a neatly printed work and will prove of value to both printers and stationers.

THE Osborne Art Company, of New York, is getting out a line of its "Art Calendars" for 1903. A sample calendar is illustrated with a reproduction in colors of a painting by J. G. Brown, entitled, "The Gossips," about 10 by 14 inches in size. This line of calendars is very attractive and useful, and for high-class advertising purposes can not be surpassed.

THE Duncan Lithographing Company, Hamilton, Ontario, is sending out a handsome lithographed wall calendar, accompanied by the statement that it was "the intention to issue this calendar on January 1, but the destruction of our premises by fire prevented us from doing so." It is a work of art in several colors, and will no doubt be highly prized by its recipients.

A PACKAGE of printing from the office of the *Banner News,* Chatham, Ontario, shows that the compositor is an artist in type display. Billheads, letter-heads, pamphlets and cover-designs are set forth in attractive type, and the presswork is of good quality. J. C. Shepherd is to be congratulated on his taste and ability, as exemplified in the samples of work under review.

A FEW samples of commercial stationery from the office of the *Evening Telegram,* St. John's, Newfoundland, show that the best use is made of the material at command, which appears to be somewhat limited in number of faces. The presswork could be slightly improved upon. The Evening Telegram bill-head, in black and red, is the neatest piece of work in the collection.

A PACKAGE containing several samples of commercial and society printing, some in colors and gold, has reached us from the office of W. Mate & Sons, Ltd., Bournemouth, England. Mr. J. W. Barnes is manager of this branch office, and is to be complimented upon his exquisite taste in design. The composition is most artistic and presswork of admirable quality.

WE have received Vol. I, No. 1, of *Ideals,* "For Practical People," published by The Ideals Company, Albion, Nebraska. It is a three-column quarto monthly publication, devoted to the advancement of education. Besides its literary features there are practical lessons in the branches of education most people are anxious to obtain. It is well designed and neatly printed.

THE Electro-Tint Engraving Company, Philadelphia, Pennsylvania, has gotten out a booklet showing miniature specimens of half-tone work by the three-color process. Each picture is surrounded with a design printed in gold and embossed, forming a handsome frame. From front to back cover the booklet is an admirable specimen of up-to-date methods in fine-art letter-press printing.

THE book of Caslon old style, Caslon italic and Caslon text, issued by the Inland Type Foundry, St. Louis, is a very artistically designed work, showing all sizes of the series in use. The pages are printed in red and black to still further show the beautiful effects that can be produced with these faces. The composition, presswork and binding are all of the highest grade of workmanship.

TWO copies of a folder printed by the Rees Printing Company, Omaha, Nebraska, for the Burlington & Missouri River Railroad, are submitted, lettered "A" and "B," with the question, "Which?" following the letters. The title marked "A" is the neatest piece of composition; that marked "B" is the best advertisement display, and would attract more attention than the other.

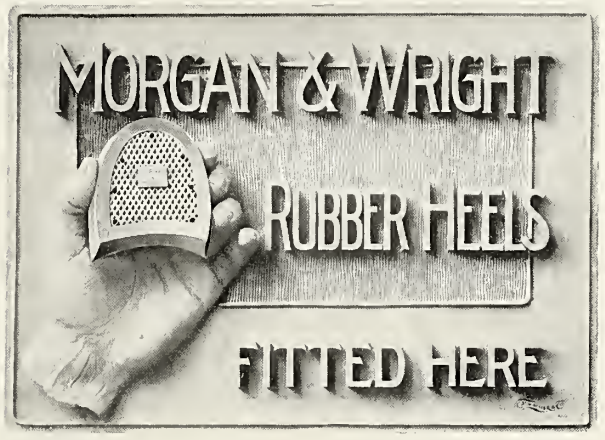
A STREET-CAR advertising sign, designed by Calkins & Holden, advertisement experts and printers, New York, also some circulars and cards for general circulation, give evidence that this firm is enterprising and possessed of the requisite knowledge to make their business a success. Their printing is enough different from the general run to attract attention, and will doubtless bring them many orders.

SOME time ago we reviewed a book entitled, "The Founts from which Good Printing Springs," issued by W. E. Smith, Ltd., Sydney, South Australia, and which was a specimen book of types, etc., used by them in the production of fine printing. The firm has now issued a "Supplementary List" to the above-mentioned work, showing the latest acquisitions to their stock of borders, ornaments, etc. Many of the pages are printed in two or more colors, and the design and general execution of the work is most artistic. Credit is due to Mr. J. V. Barker for the carrying out of this work, which is an excellent specimen of fine letterpress printing from the other side of the globe.

A NEATLY designed and well-printed pamphlet, entitled, "Hey Rube!" is issued by the *Postmasters' Advocate,* Washington, D. C., freely illustrated with sketches, showing the country postmaster as he used to be and as the public generally supposes him to appear, and other illustrations showing him as he is — the intelligent servant of the Government and the public. The work is valuable and attractive as a good advertisement.

THE twelfth annual report of the Delaware Hospital is a book of sixty-eight pages and cover, 6 by 9 inches in size, printed on laid book stock and illustrated with many half-tones printed on heavy enameled stock. The composition is good, and presswork excellent, the half-tones being artistically treated. The book is from the press of John M. Rogers, Wilmington, Delaware, and is a work of which any printer might feel proud.

WILD & PCHELLAS, Buffalo, New York, engravers, have gotten up a fine catalogue, showing specimens of their work in zinc and half-tone work, also plates for the three-color process. Examples of reproductions



MODELED ADVERTISING DESIGN.

Shown by courtesy of C. P. Zacher & Co., Chicago.

from pen-and-ink drawings, wash drawings, photographs, oil and water-color paintings are shown, and all give evidence of artistic treatment and skillful workmanship in their execution. The presswork on the catalogue is excellent.

"FIVE YEARS OF PROGRESS" is the title Munroe & Southworth, 358 Dearborn street, Chicago, give to an announcement recently issued. It is printed on gray deckle-edge stock in black with bold decorative ornaments in red and black enclosing the page on three sides. The front page is an emblematic design in black and gold. It is artistically designed and executed with great care, and is a most attractive and unique piece of letterpress printing.

HEW R. WOOD, Montreal, Canada.—The handbook submitted by you is a fairly good piece of letterpress printing as a whole. Your idea of bringing out the prominent features in heavy type side-heads is a good one. The ad. page headed, "Are You" could be made more effective by bringing out in strong type the words "interested in art and beautiful pictures." At present the page is ineffective. The outside cover-pages should have been printed in a stronger colored ink.

A PACKAGE of printing, consisting of pamphlets, circulars, business cards, blotters and three-color process work, has reached us from Ellis's Steam Printing Works, Southend-on-Sea, England. The work shows that Mr. Ellis is up to date in his assortment of types, borders, ornaments, etc., and that his style is right up to date also. Composition and display are good, and presswork — both plain and in colors — artistic. The samples under review are among the best we have received from England.

AN Easter program, printed by the Scholl Press, Chillicothe, Ohio, for the First Presbyterian Church of that town, is a very handsome piece of letterpress printing. The stock used is the finest white enameled, the type Caslon old style, and the title-page is a design in three colors, representing an angel holding aloft a scroll on which is written, "The Lord is Risen." The work is admirable throughout. Another program, printed for the Walnut Street M. E. Church, is equally good as a fine sample of typography.

THE Keystone Type Foundry, Philadelphia, Pennsylvania, has sent out a neat specimen book showing the Ben Franklin series of type, both solid and outline. On the front cover is printed an ancient signboard, which is die-cut, revealing a picture of Ben Franklin with a loaf of

bread under one arm and a large type under the other. The picture is in brown ink and is very effective. The work is well displayed and is a good sample of fine presswork. The pamphlet is entitled "A Loaf of Bread and a Bread-Winner."

Some samples of folders and booklets prepared and printed by the Frank Presbrey Company, New York, for the Savannah and Old Dominion Steamship Lines, are excellent specimens of fine letterpress printing. The half-tone engravings are superb, and the pressman has done them full justice. The cover-designs are most attractive, being printed in colors and gold on tinted stock. The work shows that great pains have been taken from beginning to end to produce faultless work, in which the company has been successful.

A souvenir catalogue issued by Nicholson & Co., Sydney, Australia, is a pamphlet of thirty-two pages and cover, 9 by 12 inches in size, printed on highly enameled stock. The half-tone illustrations are very finely printed, and are set off with a tinted background. The front cover is a half-tone from a modeled design and represents music in various branches — the organ, violin, cymbals and pipes — and cherubs singing. The work is most artistic in design and execution, and is from the press of the Echo Publishing Company, Flinders Lane, Melbourne.

A handsome book of embossed designs entitled, "To the Front," comes from the Photo-Chromotype Engraving Company, 218 South Eleventh street, Philadelphia. This firm makes a specialty of furnishing duplicate sets of plates for embossing and printing purposes, and has in this book an unusually fine line of designs. By purchasing the plates shown in this book printers can get an effect they could not expect to secure without going to great expense for original designs and brass dies. The duplicates furnished are not originals in brass, but first-class electrotypes from which very excellent results can be obtained. The designs are not only tasteful in execution and beautiful in coloring, but are clearly and sharply embossed, making a combination at once pleasing and attractive. Accompanying the book is a circular showing some specimens of the three-color processwork also made by this firm. Printers interested in either of these processes should write for copy of the pamphlet.

"The 1903 Illio," the students' annual of the University of Illinois, is a book of 380 pages, 7½ by 9½ inches in size, printed on enameled stock, and bound in full cloth, with silver stamp on side. This volume was gotten out under the direction of the following staff: H. J. Quayle, editor-in-chief; W. W. Williams, associate editor; J. E. Shoemaker, business manager; C. O. Clark, assistant business manager, and Daisy Campbell, artist. The literary contents are a series of contributions from grave to gay, and the illustrations are designed for decoration or humorous representation of the peculiarities of individuals depicted. Numerous half-tone plates of the University buildings and of the faculty and the various classes are scattered throughout the volume. The printing and binding was done in the new office of the Champaign (Ill.) *Gazette,* and is the most pretentious work ever undertaken in that town. The composition is good throughout and the presswork of excellent quality. The work was gotten out under the direction of the following gentlemen connected with the *Gazette* office: E. C. Flanigan, business manager; Richard Bowles, foreman of composing-room; Harry Muss, foreman of pressroom, and George Lowden, in charge of the bindery. Much credit is due these gentlemen for the excellent manner in which each has performed his part in the production of such a superb example of typography.

One of the most attractive books intended to advertise a railway which has appeared this season, is that of the New York, Ontario & Western Railway, entitled, "Summer Homes." It is issued by J. C. Anderson, general passenger agent of that company, and is printed by the American Bank Note Company, of New York. The cover is of dark green stock, printed in aluminum and gold bronze, and embossed, the figure of a milkmaid appearing as the central figure of the design. As a frontispiece the milkmaid idea is again used, the picture being produced by the three-color process. The inside is printed on enameled stock in black and red, with tinted borders on a number of the full-page cuts. A complete map of the system and a road map of Ulster county are included in the work. The principal headings are set in a text letter, underscored with a rule, and tastily designed initials accompany the matter immediately following the headings. So far as typography and printing go the work is all that could be desired. The New York, Ontario & Western Railway passes through some of the most picturesque scenery in New York State. The road is not only an important one for through travel crossing the State, but reaches numbers of attractive resorts for summer outings. These are very fully described in the book in question, and those contemplating a trip this summer should secure one of these books. The passenger department is at 56 Beaver street, New York.

PASTING DONE.

Editor: Paste those papers.

Office Devil: Aw, de cat knocked 'em out o' de winder.

Editor: Then paste the cat.

Whereupon the office devil pasted the cat a lovely one right in the solar plexus.— *Chicago Tribune.*

THE CHINESE UNIONS AND LABOR-SAVING MACHINES.

We are accustomed to look upon China as the hell of the laboring man. There are, in fact, few places where such men have more rights and where their unions have more weight. It is true that hours are long and wages are low, but these are conditions brought about by other things than the oppression of capital.

As far as I can see the officials are all afraid of the workingman, and public sentiment has as much weight here as at home. In building railroads and establishing factories the unions will have to be fought. Even the emperor is afraid of them, and Li Hung Chang, great as he was, did not dare to fight them. A monument of the power of the boatmen's union can be seen in the river just opposite the great city of Tien-Tsin. It consists of a number of stone piers, upon which the railroad from the seaport and that from the coal mines were to cross into the city. The boatmen wanted the business of transferring passengers and freight across the river; they objected to this bridge and said the station should be on the bank of the Peiho. Li Hung Chang held out for a time, but the union was so strong that he at last put his station on the side of the river opposite the city, and there it is to this day. Li Hung Chang had an income which is supposed to have approximated a million dollars a year. These boatmen each made 50 cents or less per day, but combined they brought the great viceroy to terms.

The laboring men are much excited as to the foreign invasion. They fear that the introduction of modern machinery will decrease work, and the officials fear an uprising on this account. The workmen have already destroyed much modern machinery. A Chinese from America started a shoe factory not long ago. He imported some of our labor-saving tools, but the cobblers broke in and smashed them. They reduced the shoe-sewing machine to scrap iron. The shoemakers' union denounced the employer, and he had to quit business. Some of the modern silk mills of Canton were similarly treated years ago, as were also cotton mills in different parts of the empire.

Nevertheless, the Chinese quickly learn how to handle the most complicated modern machinery. They can do anything, and in the Government workshops at Shanghai they have made steel rails and locomotives, as well as all sorts of cannon and rifles.

In opening up railroads American capitalists will have the opposition of the cartmen's union, the boatmen's union and the wheelbarrow union. It seems strange to speak of a wheelbarrow union, but there are thousands of such organizations here, covering all parts of the country. The wheelbarrows are the drays of the cities, and they are, to a large extent, the freight cars of the country.—*Frank G. Carpenter in Chicago Record-Herald.*

THE BIBLE BUSINESS.

Trade in Bibles is reported to be active and steadily increasing. According to a writer in the *Sun,* the American Bible Society issued 1,500,000 Bibles last year, and the British and Foreign Bible Society 5,000,000. Many other concerns publish Bibles and sell great numbers of them. The Philippines consumed 10,700 of the American Bible Society's Bibles during our first year there, and 58,000 during the second year. Translations of the Bible are now being made into five Filipino dialects. It has already been published in three other dialects by the British Society, so that it will soon be out in eight varieties of Filipino language. Nearly half a million Bibles went into China last year in spite of the effect of the Boxer outbreak, which, for the time being, cut down the demand about one-half. It seems odd that the Mormon Bible is not oftener met with. Few persons not Mormons have ever read it, and it rarely is seen in private libraries or bookstores.—*Harper's Weekly.*

72 Point PATENT PENDING 4 A 6 a $12.25

ENCORE CONDENSED

6, 8 and 10-Point Sizes of this Series in Preparation

Standard Line

Nickel-Alloy

12 Point 20 A 30 a $2.80

ATTRACTIVE NEWSPAPER HEADINGS

Set in our Encore Condensed Series 123456

18 Point 10 A 16 a $3.20

NEW AND FASHIONABLE

Type Series for the Printer 2

24 Point 8 A 12 a $3.50

ARTISTIC DESIGNS

In Encore Condensed 15

30 Point 6 A 10 a $4.30

Helpful Features 67

36 Point 5 A 8 a $5.00

Best Materials 8

42 Point 5 A 7 a $6.00

Hard Metal 9

60 Point 4 A 7 a $9.50

Distant 4

14 Point

The usefulness of our Encore and Encore Extended Series has been acknowledged by the type-users in general—our sales tell us that. The addition of the Condensed Series will make them par-excellence as money-producing

TYPES

16 A 24 a $3.00

Aside from their excellence of design, these types being cast on Standard Line of our Nickel-Alloy Type Metal give the user the advantage of this excellent system, with the finest wearing material that is put into

TYPES

Manufactured Solely by

48 Point 5 A 8 a $7.25

The Keystone Type Foundry

Eighth and Sansom Streets, Philadelphia, Pa.

Notes and Queries on Electrotyping and Stereotyping

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing —The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth: 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

A NEW APPLICATION OF ELECTRICITY.—The latest novelty for electrotypers is the Wesel electrically heated building, stopping out and soldering irons. These tools may be connected with the wiring of the lighting system.

A BLOCK NAILING MACHINE.—An invention of interest to electrotypers is the Milliken block nailing machine, made by Wesel, which nails plates on wood or metal. The machines used by the Lovejoy Company, F. A. Ringler Company, Edwin Flower, J. P. Felt & Co. and several other New York electrotypers are said to save fully fifty per cent of labor cost. A nail can be driven in a space nonpareil square with safety. It is a power machine and very simple. Nails can be driven in on an angle.

DRY STEREOTYPING.— R. C. W., New York city, writes: "Do you know anything of a method of stereotyping with a dry matrix? I am told that such a method is employed in many establishments in England and other foreign countries. Can you tell me if it is successful and whether it is used anywhere in the United States?" *Answer.*—There is such a process, called by the inventor "dry stereotyping." It is used to a greater or less extent in Germany and England, but has not obtained a foothold in this country, although several attempts have been made to introduce it. The mats are made of paper which is rendered porous and somewhat plastic by first immersing it in a solution of carbonates and then in an acid, thereby developing a gas which effects a loosening of the fiber. The paper is then covered on one side with a thin coat of starch paste, to which five per cent of glycerin has been added to prevent the adhesion of metal to the matrix. It is claimed that it is only necessary to place a piece of this dry prepared paper on the type and to exert a slight pressure upon it in any suitable press in order to obtain a matrix which is ready for casting. The writer has seen samples of work made by the dry process which were very creditable, but as a rule the trade in the United States has not taken kindly to it, and it does not seem likely to become popular.

MOLDING IN GUTTA-PERCHA.—The following is an extract from a shop talk by Mr. T. J. Kelly, of London, England: "Gutta-percha is a product of the earth, and in its natural state is of a white color; it is gritty usually, and wants careful washing before manipulating. There are three kinds of gutta-percha in the market. The purest is white, the next is brown, and the last, or commercial article, is black. The third-class article for purposes in the trade is the best. Of course, there are various grades of black percha, and the choice is a difficult matter, known best to those who have had to try inferior material through economizing. The percha should be about one-eighth in thickness, and carefully rolled out in sheet. It should be hard and without any patches of 'brown' in its composition, because a good percha mold is always black and shiny as ebony after pouring. Now, the next thing is its touch; it should be free from clamminess and dry to the finger. If there is a tendency to stick, you may reckon at once that the tar, or whatever foreign substance it contains, means trouble in store. When you have chosen your percha (in digressing for a moment, I may tell you that I always purchase 'Boss material') it will suit your purpose best to cut up in strips, and then into squares of about four inches. It will not run down as wax when heat or steam is applied, and here begins the addition of fat. There have been many substitutes placed on the market to abolish the use of fat, which you know has to be fought against when deposition begins. Deerfat and various waxes of many 'mysterious qualities,' have been placed before us by neophytes. You may depend upon it, however, that if you get English mutton fat (you may eat the lean) you have the very best article for mixing with gutta-percha. We now have selected our two principal materials and we place into the same pan, say, four pounds percha and one pound fat. It depends upon the weather, to some extent, how much fat you may require. In summer one has to be careful, because after a few hours — even after the mold has set, there is a tendency to moisture on the face of the mold; 'sweat' would express the condition more accurately. In the winter this is not so evident, nevertheless if a mold is left too long after pouring there is a possibility of its appearance, and then you have to be very careful in facing the mold if there is not time to pour another. In the case of a photogravure or steel etching I would certainly try another mold when moisture appears. To return to the mixing, you begin, as I said, with placing your materials in a saucepan, heated by gas or steam, the latter for preference, certainly, as it does not burn, consume or perish the percha. Then mix and stir the percha and fat together with a painter's knife, say, ten inches long. You mix and stir for some time, the longer the better, because all the air must be exuded. Let me digress here and say that electrotypers who have to produce the finest work have no 'greased lightning' way of working. It is a slow process, certainly, the process that I am speaking of; at the same time I claim for it the perfection of processes. We will say that you have well mixed the materials and that you would like to begin molding. The plate to be duplicated must be absolutely free from dirt. I need hardly tell you, gentlemen, how to clean a plate, but there is danger in not doing it properly. I prefer a hot potash, the plate also warm, and the use of a scratch brush if the steel etching is old or dirty. You then place the original on a warm plate with a sheet of zinc under it, and clumps laid on each edge of the original — the clumps not to be upright or type-high, but laid on the thin side to prevent too much percha being poured, as the more material used the longer the cooling. The temperature of the plate should be hot enough to enable one to touch the plate with the fingers, and no more. You plunge the knife in, and then take a portion of the percha on the blade, from out of the pan, and pour exactly in the center of the plate, and this must be done to prevent air-holes. You will find air-holes in commencing with new materials, and these will vanish in time, but only by frequent working and frequent pouring. I assure you that at first you must watch and work if you want success by this method. We have now poured a mold and we immediately remove the same from the heat to a cold slab for cooling. Cooling is all right in winter if you work in a well-ventilated room; in summer, however, to keep pace, the use of an ice-chest is a great necessity, a great help, although I have never been able to obtain one myself. The mold is poured

and after a couple of hours it is cold — it may take this time, more or less. I am fully aware that twelve hours is a legitimate margin sometimes for cooling, but life is short and art is long. My method is this: After the mold has set and cooled, I take it, press the edge of the mold gently down, the original upward, and if I find the mold loosen from the corners, I gently lift the original off by means of a paring knife. If I find the slightest tendency in the percha to cling to the original I give the mold another half hour. You may find that the mold may never come off; in other words, it will stick for all it is worth. Well, that is caused by pouring your material too hot, or on a dirty original. If your mold has creases or air-holes it is cold material, and all this can be overcome only by experience. We will assume, however, that you are quite able to produce a mold just as good as the one I now show you. It is from a photogravure and a very fine work of art. You will see in the mold the very bloom of the ladies' cheeks. In fact, were you only to pass your finger over a piece of glass, so sensitive is the gutta-percha when rightly used, you can reproduce the trace of the finger on the glass. Now, it stands to reason that this delicate work of art can not be touched by a brush or come in contact with any friction. It has to be carefully faced for deposition, being a very bad conductor in its present state. Well, gentlemen, I face the mold by pouring and drying on the face a solution of phosphor and silver nitrate, which immediately gives it sufficient conductibility to cover the mold by an ordinary Smee's battery in thirty seconds. The facing of an engraving, either steel or half-tone, is quite another matter. The steel or etched original may be faced by a mixture of silver nitrate and black lead mixed to a consistency of cream in methylated spirits, with the addition of a little ammonia. The silver solution is washed off immediately after application, and when dry it should be slightly brushed with black lead, again pumped, and placed in battery. The use of ordinary black lead is not to be recommended. I have tried all, American and English, and if I believe a certain black lead supplied by Oakey is as good as any in the market, I still think there is room for improvement. The Crucible Company's best is a remarkable lead for conductivity, but, as I said before, gutta-percha and fat are not the best of materials to tackle in a sulphate bath, especially on a warm day. We have then to use the mixture of lead in the wet process described, and after drying, which occurs rapidly, we use a black lead that has been calcined, that is, broken down in much the same manner you break down zinc. The stenching fumes from both are alike in being unwholesome, as fluoric acid will prove in its using. It is not a difficult proceeding, and you will find it quickly repays the labor by the result in the bath."

Hard Stereotype Metal.—The following inquiry comes from Australia: "I have lately become a subscriber to your valued journal, The Inland Printer, and reading that you are always ready and willing to help those requiring information on the various trades in the printing line, I write to you hoping you will be able to supply the information. It is in connection with stereotyping. The first question: Could you please give a recipe for good, hard stereo metal? The recipe I am using is not too good. Second question: Could you inform me the method for inserting photo process blocks into an ordinary stereotype plate for a newspaper rotary machine. The stereotype plates being curved or semi-circular, you have to bend your photo process blocks to the bend of your stereotype plate and then securely fasten them on the stereotype plate. It is a Hoe printing machine used. These are the questions I wish answered: What is the method for fastening and bending the photo process blocks on stereotype plates?" *Answer.*— Stereotype metal is composed of lead, tin and antimony. The usual proportion for newspaper work are lead eighty pounds, antimony fifteen to seventeen pounds, tin three to five pounds. It may be made harder by increasing the proportion of antimony. Several methods are employed to secure original half-tones in curved stereotype plates. The method most frequently employed is to remove the half-tone from its base after the matrix has been made, and curve it, either by passing it through a curving machine, or by placing it in the casting-box and closing the cover down upon it. After the matrix has been adjusted in the casting-box, the curved half-tone is fitted in its place in the matrix and a piece of corrugated tin or some strips of wood of proper thickness are laid on the back so that when the cover is closed down the engraving will be held securely in its place. When the metal is poured into the casting-box it surrounds and imbeds the engraving in the plate. Another method consists in removing the engraving from its block before molding and filling in the depression in the back of the matrix, caused by the absence of the engraving, with packing of exactly the same thickness as the etching. After the cast has been made, the engraving may be curved and then tacked into the depression, which will be of just the right depth to receive it.

PATENTS.

Robert Krafft, of Carlsruhe, Germany, has patented as a new article of manufacture (No. 698,028) a matrix sheet for stereotyping, comprising an intermediate layer of pulp, made of finely ground turf, glycerin, starch, paper pulp and carbolic acid.

An impossible wonder is shown in patent No. 698,066, by Isidor Kitser, of Philadelphia. It is entitled a machine for producing matrices for stereotyping, and includes a sort of typewriter, a printing machine having several fonts of type, and electromagnetic devices for operating.

Samuel G. Goss has patented, as No. 697,141, an improved form of casting-box for making newspaper plates.

THE RECOGNITION OF FAITHFUL SERVICE.

John Soderberg, secretary and treasurer of Blomgren Bros. & Co., engravers and electrotypers, Chicago, was presented with a solid gold watch, chain and charm by his associates in that establishment on May 14, the event commemorating Mr. Soderberg's twenty-fifth year of continuous service with the firm. In March of last year Anton Duha, one of the molders, also completed his twenty-fifth year with the firm, the event being observed in a similar way. Several other people in the employ of the house will have celebrations of a like nature within the next year or two. Where people continue with one house for so long a time it certainly indicates that they have merit. It is gratifying to note that such faithful service is appreciated and acknowledged, not only by the heads of the firm but by the employes with whom the individuals are thrown in contact. To build up a successful business it is important that the most harmonious feelings should be manifest between all in the establishment. That such friendly relationship exists between the people in the house of Blomgren Bros. & Co. is worthy of being placed on record, and The Inland Printer takes particular pleasure in doing so.



JOHN SODERBERG.

MOST IMPORTANT ITEM.

"How did Spacer happen to lose his position on that Missouri newspaper?"

"He wrote a story on the principal sources of revenue to the State and forgot to mention the mule."— *Chicago American.*

Trade Notes

THE Grossman Advertising Agency succeeds Emil Grossman & Brother, New York.

THE New York office of the Dexter Folder Company is now in the Dun building, 290 Broadway.

C. HAROLD SMITH, of Binney & Smith, New York, has gone to Europe, to remain about four months.

CUNNINGHAM & Co., printers and embossers, have removed to 342 Market street, Williamsport, Pennsylvania.

THE Reporter-Birren Engraving Company, 63 Washington street, Chicago, has changed its name to the Jahn & Ollier Engraving Company.

J. C. ROGERS is now connected with the Buffalo Printing Ink Works, of Buffalo, New York, looking after their interests in Chicago and the West.

M. BLINKINSTINE and Carl Buehler have opened a studio in the Caxton building, Chicago, under the name of the Commercial Art Studio, and announce that they are prepared to execute artistic and mechanical designs in all branches of illustrating. Both gentlemen were formerly connected with the Binner Engraving Company.

NEW ORLEANS TYPOGRAPHICAL UNION, No. 17, gave a banquet at French Union Hall, in that city, on May 25, commemorative of its fiftieth anniversary.

THE Keith Paper Company, Turners Falls, Massachusetts, has sent its friends a fine view of the mill, neatly framed. It was a handsome reminder and much appreciated by the recipients.

ERNEST F. BIRMINGHAM, editor of the *Fourth Estate,* New York city, was in Chicago recently. While there he arranged for a Western branch office, which has been opened in the Adams Express building.

THE Kinston Publishing Company has been organized at Kinston, North Carolina, with a capital of $22,000. The officers are: W. S. Herbert, president and treasurer; Jesse H. Herbert, vice-president; F. M. Harrington, secretary.

THE Berlin Ink & Color Company, in order to better serve its Western trade, has opened a branch house at 188 Monroe street, Chicago, where a full line of its inks will be carried. George H. Smith and Will G. Loomis are the Western representatives.

BARNHART BROTHERS & SPINDLER, the typefounders, Chicago, have reappointed the F. Wesel Manufacturing Company



KANSAS CITY'S "TRADE EXTENSION" IDEA.

The Commercial Club of Kansas City, one of the most progressive institutions of its kind in the country, is in the habit of making two or three "trade extension" trips each year, traveling by special train, the party being composed of the heads of the houses represented. It is not a salesman's trip, but one in which the principals meet their customers, get acquainted with them, and learn their wants and wishes. The trip this year covered ninety towns in Kansas, the time consumed on the trip extending from May 18 to 24, inclusive. Five gentlemen connected with the club had special interest in the printers and newspaper publishers in the cities visited. The card which they carried is here reproduced through the courtesy of the Teachenor-Bartberger Engraving Company, the designers of the cut.

as their agents in New York city, the territory to cover the State of New York, the New England States and northern New Jersey.

The jury of awards at the South Carolina and West Indian Exposition at Charleston has awarded the "Simplex" one-man typesetter a gold medal. The machine was exhibited by the Lucas & Richardson Company, the most prominent printing and publishing concern in that city.

The annual meeting of the J. B. Lyon Company was held at the offices of the company, in Albany, New York, on May 5. The following officers were elected for the ensuing year: President, James B. Lyon; vice-president, William Lyon; treasurer, J. C. Fitzgerald; secretary, Franklin M. Danaher; general manager, C. M. Winchester, Jr.

The Whitlock Printing Press Manufacturing Company, of Derby, Connecticut, has appointed the American Type Founders Company as selling agents for its presses in the territory west of Pennsylvania. Intending purchasers in that district can accordingly make inquiries at any of the branches of the type company and obtain all of the information desired.

The American Type Founders Company has acquired the Pacific coast branch of the Toronto Type Foundry Company, with headquarters at Vancouver, British Columbia. A full line of its material will be carried in stock. Printers in British Columbia and Yukon can depend upon receiving prompt service at the hands of the manager of this new Canadian branch, E. C. Willson.

Electrotypers and photoengravers have been quick to see the advantages of electrically driven machines, and are installing electric motors in their plants as rapidly as occasion permits. One of the most recent plants to be thus equipped is that of the United States Playing Card Company, Cincinnati, where all the electrotyping and photoengraving machines are operated by the Sprague motors.

The "Associated Publishers of Commercial Periodicals" have established executive offices in the Journal building, Chicago, where they propose promoting a campaign for a new postal classification and rate on "house organs." The intention is to have laws passed whereby publications which have heretofore been classed as "house organs" can be admitted to second-class mailing privileges. There is said to be doubt on the part of the legitimate publications now in the field of the ultimate success of the scheme.

The American 3-color Company, of New York and Chicago, the National Colortype Company, of New York and Chicago (recently formed by consolidation of Chicago Colortype Company and Osgood Art Colortype Company), and the Osborne Company, of New York, have been consolidated and incorporated as the American Colortype Company. Until the completion of a new building in New York city, which will be occupied by their Eastern works and general offices, the New York offices are temporarily located in the Broadway-Chambers building, at 277 Broadway. Within a few months extensive additions to the building of the National Company in Chicago will be completed and the two Western plants united. The Western offices are in the Merchants Loan & Trust Company building, corner Adams and Clark streets, Chicago. The American 3-color Company was the pioneer in the colortype specialty and the first to operate the process successfully on a large scale; the National Colortype Company has been its only successful competitor; the Osborne Company has not competed directly with the other two companies, but has extensively employed the same process in the manufacture of art calendars. The officers of the company are: Edmund B. Osborne, president; Theo. Regensteiner, vice-president; J. H. Behrens, treasurer; A. D. Sheridan, second vice-president; George W. Reynolds, secretary and assistant treasurer; Frederic S. Osgood, chairman executive committee; Julius Regenstein, Western manager.

Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

The absolute accuracy of Bates Type-high Numbering Machines is testified to in interesting letters on page 469. Please note that all these letters are of recent date.

№ 12345
FACSIMILE IMPRESSION.

BUY QUADS AT WESELS'.

The F. Wesel Manufacturing Company, 82 and 84 Fulton street, New York, telephone 178 John (Brooklyn telephone 1694 Main), is selling quads of all sizes at list prices which are reduced in proportion to the quantity ordered. The discount on their quads is also larger than on type. Close buyers should get their quotations.

BEST CHASES AT LOWEST PRICES.

The F. Wesel Manufacturing Company, 82 and 84 Fulton street, New York, has issued a revised price-list of wrought-iron electric-welded chases, which is the most comprehensive we have seen. Those who want the best of all chases at the lowest prices should send for the new list. A large line of secondhand chases on hand, all guaranteed to be in A-1 condition.

SUMMER RESORTING AND FISHING

On the Wisconsin Central Railway is indeed a pleasure. The train service is all that can be desired and as you have a choice of one hundred resorts, every one can be suited. Illustrated booklets, showing you how beautiful some of these resorts are, can be obtained free of cost from agents of this company or by addressing James C. Pond, general passenger agent, Milwaukee, Wisconsin.

AN ATTRACTIVE COVER-PAPER.

This edition of The Inland Printer is covered with Rhododendron cover-paper, manufactured by the Mittineague Paper Company, Mittineague, Massachusetts. The paper comes in 20½ by 25 size, sixty-five pounds to the ream, with deckle edge. The color is "mist gray," plate finish. A sample book of Rhododendron papers may be obtained from the company or from their representatives in the larger cities.

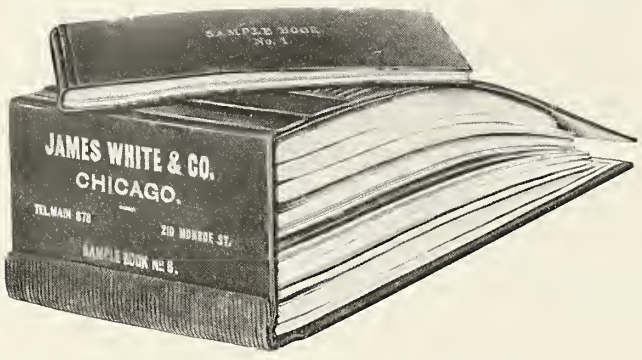
COLONIAL DAYS.

The frontispiece of this issue, an unusually fine example of three-color engraving and printing, is from an oil painting by J. L. G. Ferris entitled "Colonial Days." If one had made a statement a few years ago that a picture of this kind could have been reproduced by photographic methods, and such excellent results secured in so few printings, the statement might have been questioned. In this reproduction the colors are not only absolutely reproduced, but even the brush marks and the canvas itself can be seen. The Photo-Chromotype Engraving Company, of Philadelphia, were the makers of the plates, and the printing was done by the Ault & Wiborg Company, Cincinnati. This firm has special facilities for not only proving up work in various inks of its manufacture, but in producing entire

editions of specimen sheets intended to show the possibilities of inks on different qualities of stock. In this case they certainly have succeeded admirably in showing what their three-color inks will do when used upon plates that are made to bring out the proper color effects.

THE LARGEST COVER SAMPLE BOOK EVER ISSUED.

A sample book of particular interest to printers has just been issued by James White & Co., 210 Monroe street, Chicago. The first sample book of cover-papers arranged and sent out in 1884 by the men who now compose this firm, representing seventy-eight items, is illustrated in above cut, on



top of their latest production, the latter being the eleventh in order of succession produced during the eighteen years they have devoted to this now large branch of the paper business. The last large book, illustrated above, made up strictly of cover-papers, represents 1,179 separate and distinct items, 475 of which are 20 by 25 alone. It is a most wonderful production. The arrangement, printing and binding of these books are done apparently without regard to cost, and we are sure they are much appreciated by the printers to whom sent. The printing was done by The Henry O. Shepard Company, the printers of The Inland Printer, and the binding by the Heinn Specialty Company, of Milwaukee, Wisconsin. The books are sent to regular customers of the house, but to new ones a charge of $5 each is made, and this amount is credited when $75 worth of stock has been purchased, a proposition most liberal, as the cost must be much more than this.

JAENECKE INSERT FOR JUNE.

In this issue will be found the eighth of the series of "Jaenecke Imps," intended to show the product of the well-known house, the Jaenecke Printing Ink Company, Newark, New Jersey. The use of the tint, the aluminum and gold ink gives the sheet a dainty and effective look, varying much from the sheets that have preceded it. The other colors are deep cherry red and the bluish violet. The back is in the Kaiser blue.

BUFFALO PRINTING INK WORKS' NEW OFFICE.

The Buffalo Printing Ink Works, of Buffalo, New York, finding the demand for its goods increasing to such an extent, has opened a branch store at 69 Ann street, New York city, where it will carry a full line and complete stock of ink. The store will be supplied with mills, so that ink can be reground and special colors prepared to fill the wants of the most exacting trade. Attention is called to the insert in this number of The Inland Printer. It is a specimen of cover-inks which will be appreciated by readers of the magazine. The colors — white, red, yellow, brown and black — are but a few of the shades manufactured by the firm, but will give an idea of their product in this particular line. The printing of this sheet is the work of the Griffith, Axtell & Cady Company, Holyoke, Massachusetts.

THEY WILL SHOW YOU HOW TO GET BUSINESS.

The Typewriter Type Company, of 146 Franklin street, Boston, informs us that it has had an expert prepare a set of three form letters to be used in soliciting business for imitation typewriter work, and that it will send a copy of these letters without charge to any printer who asks for them. The use of imitation letters is greatly on the increase, so these soliciting letters ought to prove valuable.

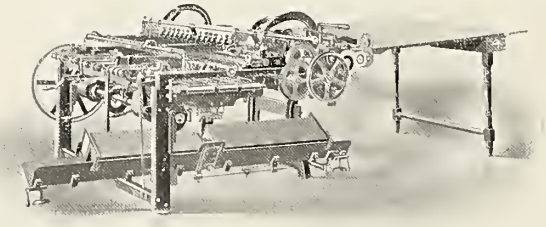
It is claimed for the Ribbon-face type made by the Typewriter Type Company that it gives the most perfect imitation of a typewriter by the simplest process. It is handled like ordinary type and can be used on any press. This firm also supplies a special ink and typewriter ribbon to "match," all of which ensures a harmonious effect.

"WATERMARKS."

The fourth edition of a publication of value to printers has just been issued. It is known as "Watermarks," is compiled by W. Quackenbush and contains information as to where any watermarked paper can be obtained. The work is divided into sections, the first giving the name of the manufacturer, the second the jobbers in New York, Chicago, Philadelphia and Boston, followed by a miscellaneous list covering smaller cities. It is neatly and strongly bound in black leather, stamped in gold, contains columns for the insertion of prices and is of convenient size either for desk or pocket. The price is $1 per copy, postpaid to any address. R. D. McCartie, Park Row building, New York, is the Eastern distributer and the Inland Printer Company the Western distributer.

DEXTER DOUBLE SIXTEEN FOLDING MACHINE.

We illustrate herewith the Dexter rapid drop-roll double-sixteen folding machine. The fact that this style and make of folder is being used by many of the leading binders and publishers is sufficient evidence of its worth. For durability, simplicity and completeness it is unparalleled, and will be found especially profitable for book, catalogue, magazine and other work. It is supplied with mechanical automatic points, perfo-



rators to prevent buckling and many improvements necessary for a complete and satisfactory machine. Among the recent purchasers of Dexter double-sixteen folders are the following: Rand, McNally & Co., Chicago; Ginn & Co., Boston; Publishing House of the M. E. Church, South, Nashville; Avil Printing Company, Philadelphia; Parke, Davis & Co., Detroit; Butterick Publishing Company, New York; American Medical Association, Chicago; Robert Smith Printing Company, Lansing; G. D. Steere Company, Chicago; Henneberry Company, Chicago; Richmond & Backus Company, Detroit, and many others.

"GLOSSOID" ZINC AND COPPER PLATES.

Materials suited to the various requirements of the photo-engraving processes whose quality can be relied upon to give the best results, are not always easy to obtain, and the photo-engravers often experience difficulty and loss in making a choice between the different grades and makes offered them. A new brand of zinc and copper plates, called "Glossoid"

brand, lately put on the market by the Star Engravers' Supply Company, 81 Fulton street, New York city, is used by a number of prominent photoengravers and many of the newspapers. This zinc is a polished hard zinc, uniform in quality, and although a hard zinc is nearer to soft zinc in its action under acids, giving finer lines and working quicker than any hard zinc heretofore placed on the market. The grinding and polishing process also removes any flaws or blemishes that may occur in the metal.

CHICAGO BRANCH OF SIGMUND ULLMAN COMPANY.

The Sigmund Ullman Company, inkmakers, New York, has just opened a branch store at 45 Plymouth court, Chicago, that its growing Western trade may be looked after to better advantage. It is in charge of E. H. Wimpfheimer, resident partner, assisted by C. W. Battell, salesman. A large stock is carried and orders for all the inks made by the house can be filled promptly.

THE RUBAIYÂT OF MIRZA-MEM'N.

Only those who are fortunate enough to possess a copy of "The Rubaiyât of Mirza-Mem'n," by John S. Zimmerman, Chicago, and published by Henry Olendorf Shepard, of that city, can appreciate the many delights afforded both eye and mind by this work. The book should not be confused with "The Rubaiyât of Omar Khayyam." The only relation it



ONE STYLE OF BINDING—WHITE AND PURPLE CLOTH, WITH GOLD STAMP.

bears to its great prototype is the style of the verse, which is in the Omar-Fitzgerald form, and the fact that thirty-seven of the 131 quatrains, which are indicated by number, are paraphrased from the prose translations of Nicolas and McCarthy. Omar Khayyam is the inspiration, and his philosophy, compared with that of the present day, furnishes the basis for some ninety-five delightfully original quatrains by John S. Zimmerman in the incomparable rhythm of the great Persian poet. The delicate imagery of Omar's period has been preserved throughout in this modern Rubaiyât. An appreciative reader says of it: "Pen, pencil, brush and press have devised with such perfect art that naught remains for desire. The text is masterful in conception and translation. It is philosophy so sweetly sung that study is delight; sentiment so surely shaped that heartbeats mark the cadence." Printers, writers, newspaper men and others connected with the graphic arts will be especially interested in it, not only for its wonderful philosophy but for its excellence as a piece of bookmaking. It is offered in connection with THE INLAND PRINTER, as mentioned in advertisement on another page, or it can be purchased independently in four different styles of binding. In response to numerous requests from admirers of the work, the publisher has just issued a pocket edition, neatly printed and bound in cloth, with copious notes and index and a portrait of the author. This edition sells at 50 cents, and a copy will be sent to any address in the world, postpaid, on receipt of price. Circulars fully describing the two regular editions will be gladly sent to any one asking for them.

HINTS FOR SUMMER CONTENTMENT.

Within an hour's ride of New York, on the Lackawanna Railroad, are some of the most delightful summer resorts of the East. Nestled amid the highlands of New Jersey, almost at the threshold of the metropolis, are scores of inland lakes, whose combined area is almost nine thousand acres. From their glimmering surface is reflected the beauty of surrounding mountain ranges, towering one thousand feet above the level of the sea.

Lake Hopatcong, the largest and perhaps most attractive of these inland waters, is 927 feet above sea-level. The oppressive heat of the coast is unknown there, while there is a total absence of the fog and dampness which makes the seashore forbidden territory to those afflicted with neuralgia, rheumatism and other similar complaints. The lake is within eighty minutes by train from New York, on the main line of the Lackawanna Railroad, and enjoys the benefit of the unequaled service between New York, Chicago and St. Louis. During the summer months special fast express trains leave New York early Saturday afternoon for the lake and mountain sections of the road, affording the business man and the tourist a pleasant escape from the over Sunday heat and glare of town. Strangers planning a short visit to New York this summer can do no better than find a stopping-place at Lake Hopatcong. From such headquarters they can run into the metropolis for business or shopping, take flying trips to Manhattan Beach or to the Jersey coast and return at night for a refreshing rest.

The hotels and boarding-houses compare favorably with any in the East, while numerous springs and inlets offer tempting camping-grounds to lovers of the rougher delights of nature.

For those who devote more than an end-week visit, there are days and weeks of delightful explorations by boat, by horse and on foot. There is the River Styx, deep, gloomy, somber; Bryan Cove, its rocky shores towering hundreds of feet toward the smiling skies; Nolan's Point, full of music and pleasant diversions; the Devil's Staircase, leading to Bear Pond and Cupid's Cascades; Floating Island with its flower-covered shores lying tranquilly in the sunlight; Chincopee Cove, the home of the last of the Naritcong Indians; Raccoon Island, Split Rock, and other treasures of interest. Miles of magnificent drives lead in all directions. Afoot the visitor may clamber among wilds as picturesque as nature creates anywhere. Boating carnivals, regattas, fishing, bathing and hunting also add interest to the varied diversions of the summer season.

Another delightful resort not far from Hopatcong is Budd's Lake, reached from the Stanhope station of the Lackawanna Railroad. It is a charming body of water about five miles in circumference, fed by natural reservoirs from the surrounding mountains. Its elevation is one thousand feet, affording the greatest possible change from that of the coast region. Cranberry Lake, with an area of 154 acres and an altitude of almost one thousand feet, is reached from the same station. Culver's Lake, having an area of 486 acres, and an equal altitude, is but a short distance down the Sussex Branch from Stanhope, and is reached from the Branchville station.

To all these resorts the Lackawanna Railroad offers first-class train service. On through trains Pullman parlor cars and Lackawanna Railroad dining cars provide every comfort for the traveler. Meals in dining cars are à la carte, which means that the tourist may order from the most elaborate menu and yet pay only for what he orders.

The New York terminals are at Barclay and Christopher streets, the former in the very heart of the down-town business sections, where the busy man of affairs may lose no time in getting to and from his office; the latter, convenient to the great up-town shopping and theater districts. To those seeking summer homes, a list of hotels and boarding-houses along the Lackawanna Railroad will be sent on application. Enclose a 2-cent postage stamp to T. W. Lee, general passenger agent, New York.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AD. PHRASES — Being a hand-book for ad.-writers and advertisers; contains many expressions of interest and value to those engaged in the writing and placing of advertisements; price, 50 cents (money or express order). Address W. S. WRENN, 214 Madison street, Chicago.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall place, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for ten years, and is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1. THE INLAND PRINTER COMPANY.

JOB PRINTERS — Send immediately for one of our "Order to the Compositor" books. When using this book you never miss a charge. Price, $1. Buy one; make your own thereafter. AMERICAN CONTRACTING & SUPPLY COMPANY, Hamilton, Ohio.

LINOTYPE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. $1.50.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY—The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

OMEGA COLD STEREOTYPING PROCESS, 32 pages, 2-cent stamp; Art of Stereotyping, 25 cents; 2 pounds composition, $2; satisfaction guaranteed. WM. H. IRVING, 1055 Broadway, Oakland, Cal.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages, $2. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING—Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents.

PRESSWORK—A manual of practice for printing pressmen and press-room apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth. 140 pages. $1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proof-room Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER — The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price, $10 (reduced from $15).

THEORY OF OVERLAYS, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents.

VEST-POCKET MANUAL OF PRINTING—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents.

WANTED TO EXCHANGE—We will exchange copies of the current issue of THE INLAND PRINTER for back copies which we are entirely out of. If you have any of the following copies in good condition send them in, and we will supply later issues in exchange: October, 1900; December, 1900; January, 1901; December, 1901; January, 1902; April, 1902. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN—Job-office, prominently located in growing manufacturing city in New York; established 1888; good reasons for selling. C 433.

FOR SALE — Electrotype foundry, with established trade, at reasonable price if taken at once. C 70.

FOR SALE—Job-printing office in Omaha, Neb.; splendid business; 2 Gordon presses, paper-cutter, good assortment of type; cheap if taken at once; good reason for selling. C 426.

FOR SALE — Only Democratic newspaper in county-seat town of 3,000 in northern Illinois; well equipped; good legal and political patronage; price, $2,000. C 408.

FOR SALE — Well-established and well-equipped photoengraving business in large manufacturing and publishing city; employs dozen to eighteen hands. C 429.

JOB OFFICE AND STATIONERY STORE — $2,000 buys one-half interest; incorporated; annual business over $10,000; leading office in Muncie, a city of 30,000; failing health reason for selling; a bargain. Address W. A. RICHISON, Muncie, Ind.

NEWSPAPER FOR SALE — Established Republican newspaper in New York State; making good money; chance of a lifetime; $4,000 down; bargain. C 416.

TWENTY PER CENT PER ANNUM business offered for sale; a safe investment in an old-established engraving and electrotyping plant located in one of the largest cities on the great lakes; cleared over $7,000 last year; illness only reason for selling; a rare opportunity for the right man. Address FISHER, 638 Ellicott Square, Buffalo, N. Y.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2 x 4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.



THE IMPROVED
COLUMBIAN CLASP

AN ALMOST INDESTRUCTIBLE ENVELOPE

Made of Pure Jute, with a SIMPLE BUT POWERFUL CLASP, providing

ABSOLUTE SECURITY

In Mailing at

Third Class Postage Rates

Samples Mailed Free.

United States Envelope Co.

Springfield, Massachusetts.

U.S. ENVELOPE CO. USE SPRINGFIELD, MASS

GOOD ENVELOPES of Every Description.

Sizes and Prices on other side of this page.



THE IMPROVED COLUMBIAN CLASP

PROVIDES

PERFECT SAFETY FOR CONTENTS

Pure Jute Manila, XXXX Weight

In which there is Not a Particle of Wood Pulp

SIZES AND PRICES, In Quarter Thousand Boxes

No.	Size	List	No.	Size	List
0	2½ x 4¼	$4.75	55	6 x 9	$7.50
5	3⅜ x 5½	5.00	60	6¼ x 9½	8.00
10	3⅜ x 6	5.25	65	6½ x 10	8.75
15	4 x 6⅜	5.50	70	7 x 10½	9.25
20	3⅞ x 7½	5.75	75	7½ x 10½	9.75
25	4⅜ x 6¾	6.15	OFFICIAL SIZES — OPEN END		
30	4⅞ x 7¼	6.15	9	4 x 9	6.75
35	5 x 7½	6.25	9½	4⅛ x 9½	7.00
40	5⅜ x 7½	6.50	11	4½ x 10⅜	7.50
45	5¼ x 8	6.75	12	4¾ x 10⅞	8.00
50	5½ x 8¼	7.25	14	5 x 11½	8.50

DISCOUNT SHEET sent to the Trade on application

The sizes here specified are the regular sizes carried in stock at the several Divisions

We keep in stock only one weight and quality of paper, and that is XXXX PURE JUTE

Quotations will be made on special sizes and on other grades of stock where the quantities will warrant

Prices for printing are the same as our regular list for printing the different quantities

The best and most satisfactory Mailing Envelope on the market

Manufactured by

United States Envelope Company

And for sale by its several Divisions, as below

LOGAN, SWIFT & BRIGHAM, Worcester, Mass.
UNITED STATES ENVELOPE CO., Holyoke, Mass.
WHITE, CORBIN & CO., Rockville, Conn.
PLIMPTON MFG. CO., Hartford, Conn.
MORGAN ENVELOPE CO., Springfield, Mass.
NATIONAL ENVELOPE CO., Milwaukee, Wis.
P. P. KELLOGG & CO., Springfield, Mass.
WHITCOMB ENVELOPE CO., Worcester, Mass.
W. H. HILL ENVELOPE CO., Worcester, Mass.



Children's story books present a tale of an Arabian chap who owned a rug, the wonderful qualities of which would make Edison, Santos-Dumont and Marconi look like three plugged Canadian dimes. All this gentleman had to do when he wanted a drink, a half-holiday, or money to pay the help on Saturday night was to sit on this rug and wish—and, presto, his wish was gratified.

Scarcely less attractive than this are the wonderful qualities of the

LANSTON MONOTYPE MACHINE

All that an employing printer can wish for in a typesetting machine is embodied in this appliance. It casts and sets individual pieces of type, equal to foundry letter, and justifies perfectly. Will do anything that any other machine can do and do it better. Also do anything in moderate sized type that can be done by the compositor in the stick.

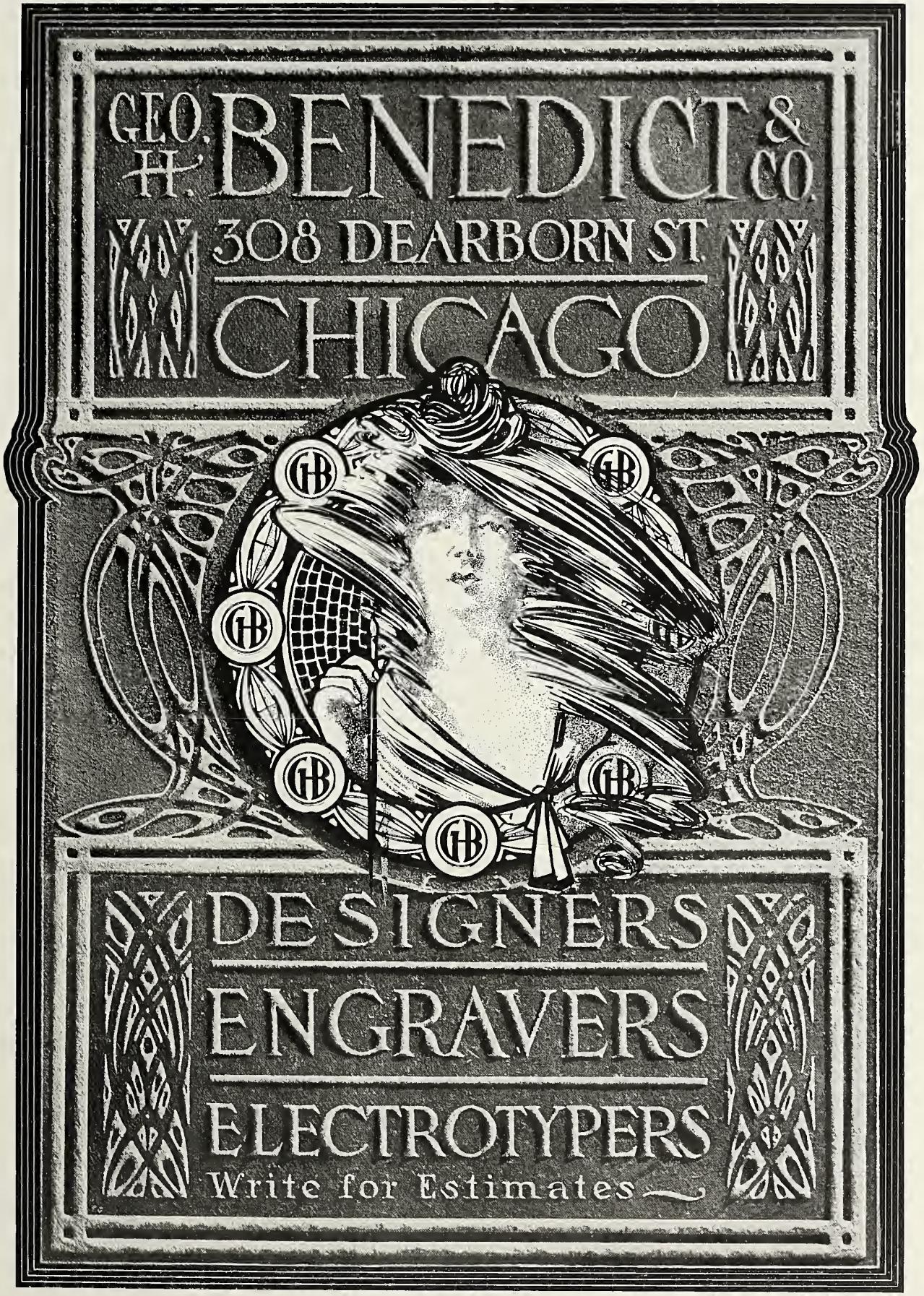
It will do more toward paying the help on Saturday night and getting half-holidays for the hard-working proprietors than any other appliance that could be put into a print-shop.

A handsome brochure about the Monotype is yours for the asking.

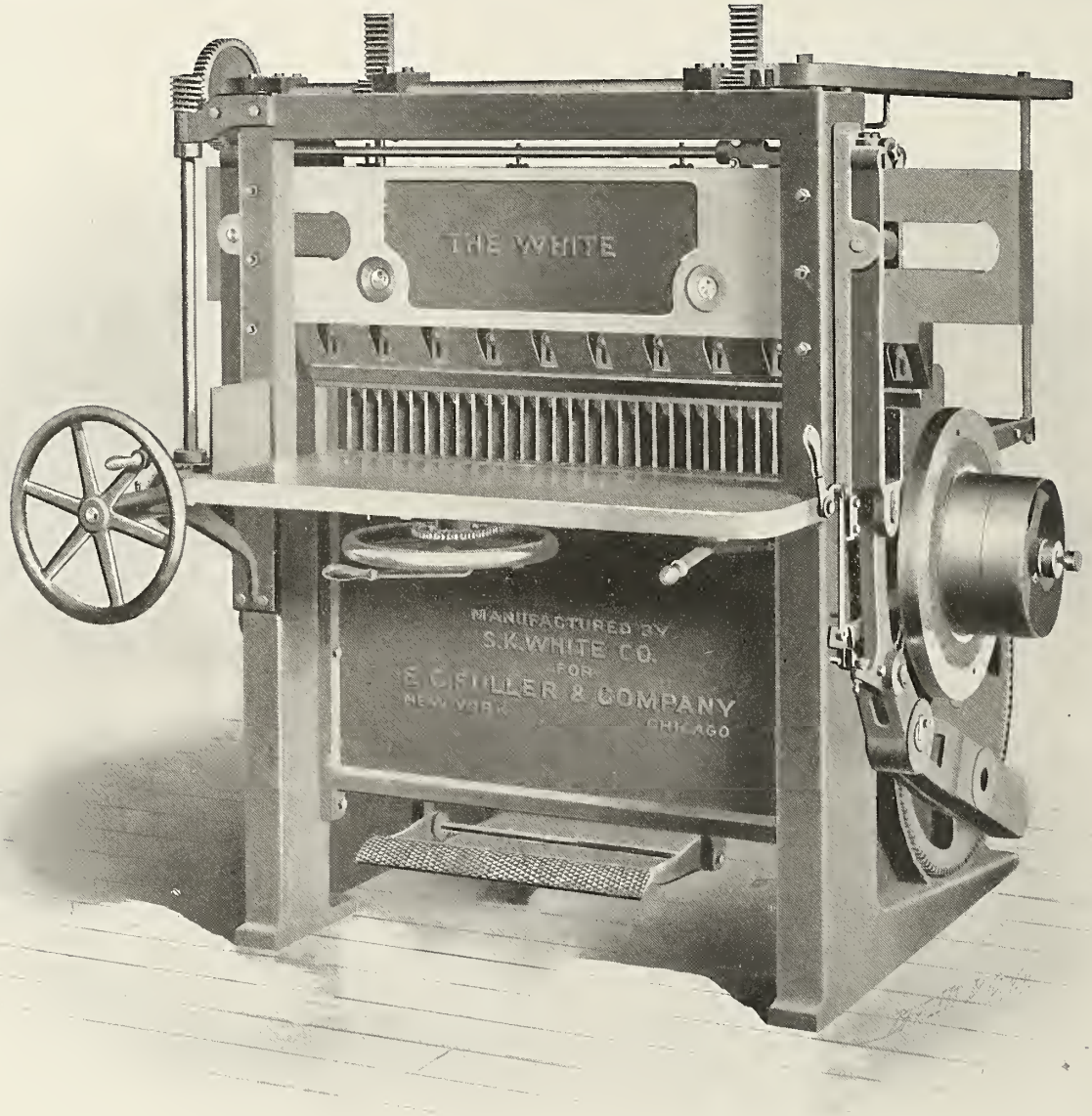
Lanston Monotype Machine Co., 309 Broadway, New York City

CHARLES AUSTIN BATES N Y


Photo-Chromotype Eng. Co.
218-226 South Eleventh Street,
Philadelphia.


GEO. H. BENEDICT & CO.
308 DEARBORN ST.
CHICAGO
GB
GB
GB
GB
GB
DESIGNERS
ENGRAVERS
ELECTROTYPERS
Write for Estimates

"THE WHITE" Paper Cutting Machine



Automatic Clamp, Foot Clamp and Hand Clamp.

Rapid, powerful and accurate. Material and construction superior to any other machine on the market. Automatic Clamp is purely automatic, no frictions or weights.

For further information, address

NEW YORK **E. C. FULLER & CO.** CHICAGO


OUR CUTS TALK
"NOTHING SUCCEEDS LIKE
SUCCESS."
I ntrust the making of your
CUTS
in the hands of a firm that
has made the most
Conspicuous Success in
the West in their line
of business:
THE
WILLIAMSON-
HAFFNER
ENGRAVING
DENVER, COLO., U.S.A.
ENGRAVING
BY ALL
PROCESSES

I furnish "Money-and-Brains" to Printers

The brains that manage a $25,000 business could manage a $50,000 one.

Perhaps.

Not all printing businesses are good investments. Not all printing businesses can use more capital to better advantage.

These are things to be decided in the first place. Some one must decide them. That is why I confine myself to printing and allied industries. I am a judge of such industries. I can tell whether any printing business is paying, whether it ought to pay, whether it may, might, could, should or would pay, if it had more money.

When I decide, I get the money.

In fact, I have the money now.

I know investors who want to put money into the right sort of a printing business.

If you believe that your printing business is the right sort — if you believe that it can be made more profitable by the judicious addition of capital — write to me.

I decide on the "judiciousness."

And then I get the money.

503 — $1,000 to invest, with services, by man of long experience in embossing and presswork. Prefers New York city, or radius of one hundred miles.

504 — $1,000 to $3,000 to invest, with services, by man of long experience as superintendent or manager. No preference as to locality.

506 — $5,000 to $10,000 to invest by western man who wishes to come to New York and has above amount to invest with services. Has had long experience as manager in large plant; can handle fine work, or would take superintendence of a magazine plant. Unquestionably competent.

507 — A practical, all-round job printer, compositor and manager, owning a plant inventoried at $5,000, would like to form a partnership with some practical man having some capital, and move his plant to some more thriving place.

508 — $1,250 to $5,000 to invest by a hustling young practical printer. No special preference as to locality, although would rather locate in large city.

509 — Newspaper man, with $1,000, wishes to buy small newspaper plant, situated either in Ohio or Minnesota. Would put in more later, if necessary.

510 — $2,000 cash to invest in printing plant in Indiana. Prefers location where could get publication printing and add Linotype to plant. Would pay balance in monthly payments.

511 — $1,200 to $2,000 to put in printing business, by New Jersey man, who prefers to remain in the State. Wishes to buy outright.

513 — $1,000 to $5,000. Wanted to buy outright printing business that is well equipped and up to date, by practical man who means business. No special preference as to locality.

514 — Compositor, proofreader and jobworker, young man with $500 and good references, wishes to invest that amount with services in job printing office. Has no preference as to locality.

516 — $2,500 to $3,000 to put in printing business by man qualified to act as superintendent. No special preference as to locality.

517 — $500. Practical printer would like to purchase a small job printing business in New York city or vicinity.

520 — Practical ad.-man and pressman with $300 cash would like to purchase interest in printing business where he can have employment.

525 — $1,000 to invest in a well-equipped newspaper or job plant, preferably in the Southwest. Would buy, lease or form a partnership with acceptable party.

526 — Western man, practical all-round printer, has $1,300 to invest in country weekly with some jobwork in connection. Would lease, if owner desired. Anywhere in central part United States.

529 — $5,000. Newspaper manager and editor, with energy and brains, who has built up a large business in present location, desires a change and would invest above amount in purchase, or would make a partnership connection with live man in purchase of an up-to-date newspaper and job business in some thriving town. Has gilt-edge references, and means business.

531 — Newspaper compositor and practical job-printer has $500 to invest in small plant. Would take a partnership, if suitable. Prefers New York city or State.

533 — Compositor and job-printer with $750 would like to purchase a small plant in New York city or vicinity.

534 — Compositor and printer, with $750 to $1,000 to invest, would like to purchase small plant; Upper portion New York city preferred.

535 — Practical man, with experience in designing and arranging high-grade book, catalogue and advertising work, also in general office work, has $500, possibly more, to invest with services in printing-office doing that class of work. Prefers New York city or vicinity.

540 — Printer and advertising man with $500 cash would like to purchase an interest in a printing business in New York city.

544 — $1,500 cash, $10,000 in July. Practical printer and solicitor, with above amount to invest, wishes to buy an interest in an up-to-date "going" printing business in New York city. Must be equipped for high-grade work.

545 — Practical printer, with $300 to invest, would form partnership with a man having like amount.

547 — Practical printer, who has been general manager in newspaper office, desires to invest $500 with services in some newspaper and job-printing business. Prefers the East.

549 — Compositor, printer, working foreman, with $500, possibly more, wishes to get an interest in the business. Prefers New York city.

554 — $2,000 cash to invest in job-printing plant in New York city or vicinity. Would buy larger plant if balance could be in deferred payments.

PAUL NATHAN, Printers' Broker

Metropolitan Life Bldg., Cor. Madison Ave. and 23d St., NEW YORK CITY



Facilities, System, Quality

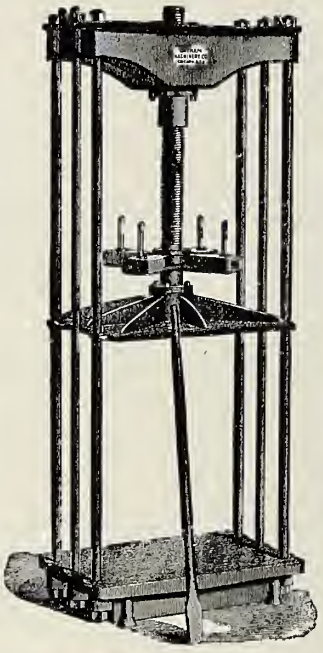
LARGE FACILITIES are necessary for those customers who have work in quantities, and who must have it out on time. We have more cameras than any other engravers in New York, and all our machinery is in duplicate.

SYSTEM is indispensable if the innumerable small orders that come into a large engraving house every day are to be turned out on time. We have been elaborating our system for fifteen years, and it is now well-nigh perfect.

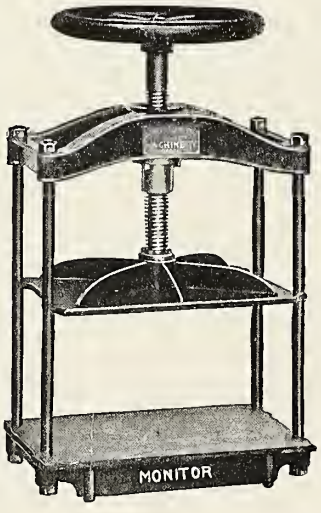
THE QUALITY of our plates is the quality that has made our half-tone plates the standard for years.

The Gill Engraving Company, *140 Fifth Avenue, New York*

LATHAM'S MONITOR STANDING PRESSES AND JOB BACKERS

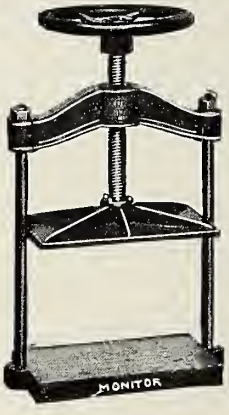


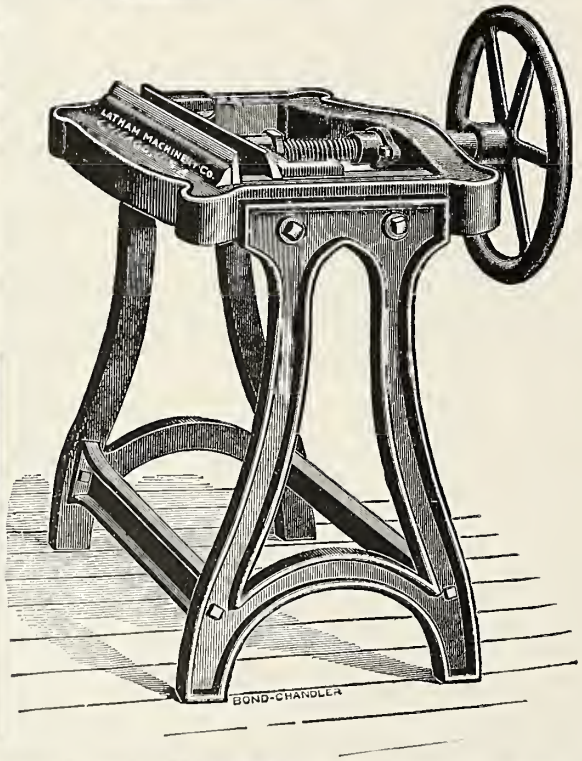
THESE PRESSES are built and fitted with all the care and precision that is observed in building the most important machinery turned out at our factory. The presses are very strong throughout—in top, base and platen.



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No. 2—Size 10 x 16, Steel Screws, two Rods, Hand Wheel	$25.00
No. 2½—Size 14x20½, Steel Screws, four Rods, Hand Wheel	45.00
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No. 5 A—Size 20 x 28½, six Rods with Pawl	85.00
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No. 6 A—Size 21 x 29, six Rods with Pawl	90.00





THE MONITOR JOB BACKING MACHINE is the heaviest and strongest on the market. It is accurately fitted, and is reinforced at the corners to withstand the heaviest strain. The Side Frames and Braces are very heavy, making it a strong machine throughout. The Boxes are phosphor-bronze; the Screw is steel, 1¾ inches in diameter; the Jaws are steel beveled, finely finished and open from 5 to 6½ inches; the Hand Wheel is 18½ inches in diameter.

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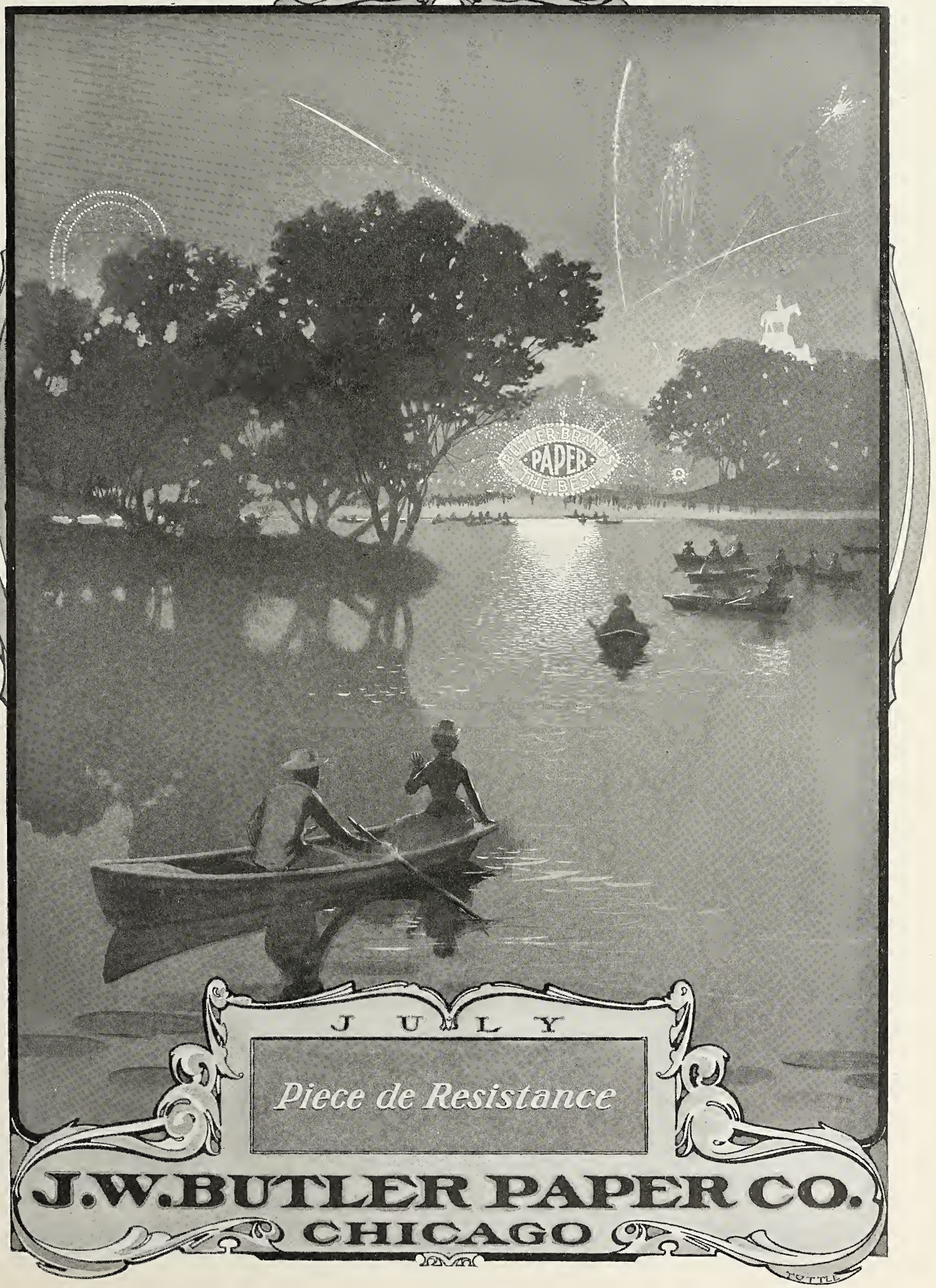
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Any machine should be judged not by what its makers promise, but by what its users say about it. A machine which has no users offers no basis for a judgment as to its merits or—otherwise.

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TO ALL THE *PRINTERS*
THEREOF.

1866 1776 1902

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When in the course of a printer's business experience it becomes advisable for him to dissolve the bands which have bound him to the worst evils of the competitive system, which a decent respect for his own welfare compels him sooner or later to do, it is incumbent upon him to decide upon certain standard grades of stock that he will use, and adhere firmly to such standards. In Bond stock for stationery and similar uses, it is well known to the English-speaking world that "Old Hampshire Bond" is the standard.

We, therefore, the makers and selling agents thereof, do hereby declare that we stand ready and willing to supply "Old Hampshire Bond" in large or small quantities to all printers who purpose to command the best and most profitable trade in their respective cities and towns, and to this end we pledge ourselves to keep in our warehouses at all times a sufficient stock thereof to supply without delay the wants of such printers.

In witness whereof, we have hereto set our hands and the seal of "Old Hampshire Bond" on this fourth day of July in the year of the Independence of the United States the one hundred and twenty-seventh, and of the Hampshire Paper Company the thirty-seventh.

THE MAKERS, *Hampshire Paper Company*
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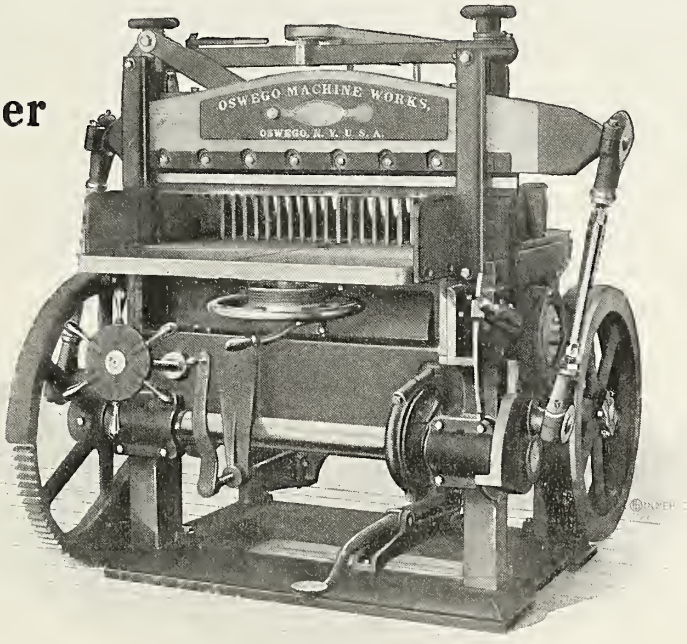
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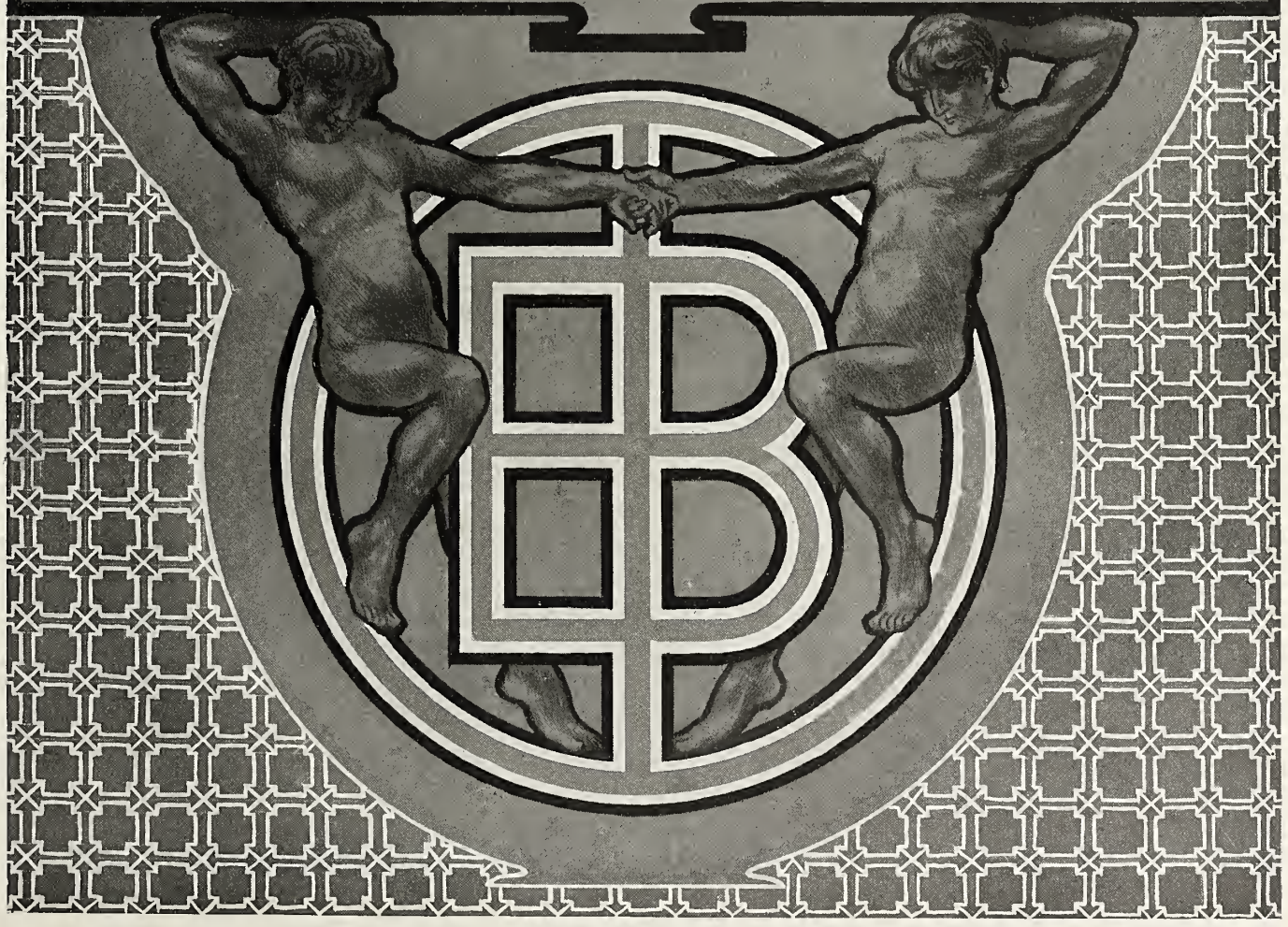
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OUR Doubletone Inks

ACCORDING to all authorities on printing, its immediate future progress lies in the direction of color work, and there is no doubt that both from a commercial and artistic standpoint there is a power in colors, appealing as they do to the eye, to the attention, and to the artistic sense, with a force wholly lacking in plain black work. It is therefore quite natural that we should have some pride in having to some extent given our assistance to this progress by the introduction of our "DOUBLETONE" Blacks and Colored Inks.

The greatest impediment to the production of fine color printing has undoubtedly been the great difference in the working and covering properties of all pigments heretofore known when compared to black. Even the strongest and most intense colors have always been weak compared to black, necessitating a thicker film when printing, which naturally not only interfered with the cleanliness and intensity of the work, but robbed it to a great extent of its true values of light and shade—leaving altogether out of consideration the technical difficulties in the printing itself.

The name "DOUBLETONE" for these inks has its origin in the fact that the "DOUBLETONE" Blacks and Colored Blacks print almost black in solid work, and show a tinge of the secondary color in fine half-tone work, and a variety of effects according to the fineness of the screen; thus is produced a contrast of two or more colors, which we call "DOUBLETONE."

Irrespective of the beautiful and artistic results consequent on the "DOUBLETONE" effect of these inks, their great value to the printer lies in their enormous intensity, which in the BLACK DOUBLETONE INKS, as well as in the COLORED DOUBLETONE INKS, is incomparably greater than that of any inks, blacks or colors, heretofore known. The result is that with the application of a film of ink infinitely thinner than could formerly be used of any colored ink, an intensity of effect is produced which really shows the half-tone in its true value; and, as has been recently said by one of our leading printers—"These 'DOUBLETONE' Inks give the printer a new power."

We, ourselves, had no adequate conception of what these inks mean to the printer, until we began to receive from all sides specimens of work done with them, under various conditions, and letters of appreciation from the best printers in the land, who state they are now able to produce printing, not only at a comparatively smaller outlay of time and material, but also with effects impossible to achieve heretofore by any process.

We wish to call attention again to the fact that it is the enormous intensity of these inks which not only enables unique effects to be produced with them, but makes them the cheapest inks, pound for pound, that can possibly be used, as their covering capacity is so great that they go at least thirty per cent further than any BLACK inks that have heretofore been produced.

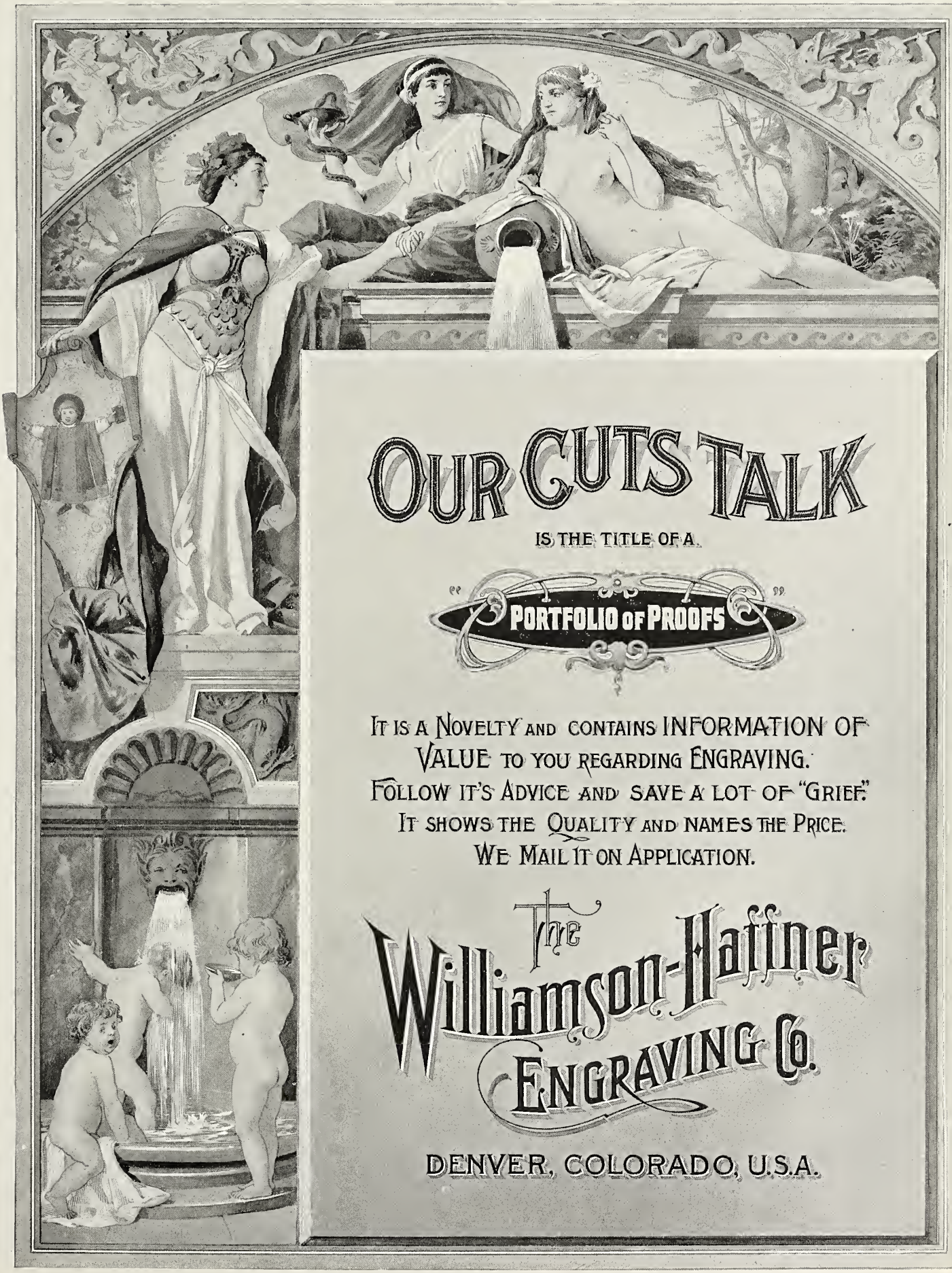
For the benefit of those who have not yet used these inks, we would say that there are no special manipulations of any kind necessary. They can be used like any good black inks, with the exception only that it is necessary to apply much less ink, as the color becomes stronger and more intense as it dries.

These inks are bound to introduce themselves wherever good printing is done. They will become a necessity in every printing-office, because as the attention of publishers and others who give orders for printing are called to them, there is no doubt that they will insist on having their work done with these "DOUBLETONE" Inks in many cases. It is for this reason that we take this means of calling the attention of those who have not yet become interested in these "DOUBLETONE" Inks, and would say that we shall be pleased to forward specimens of commercial work done with these inks, and give further details on application.

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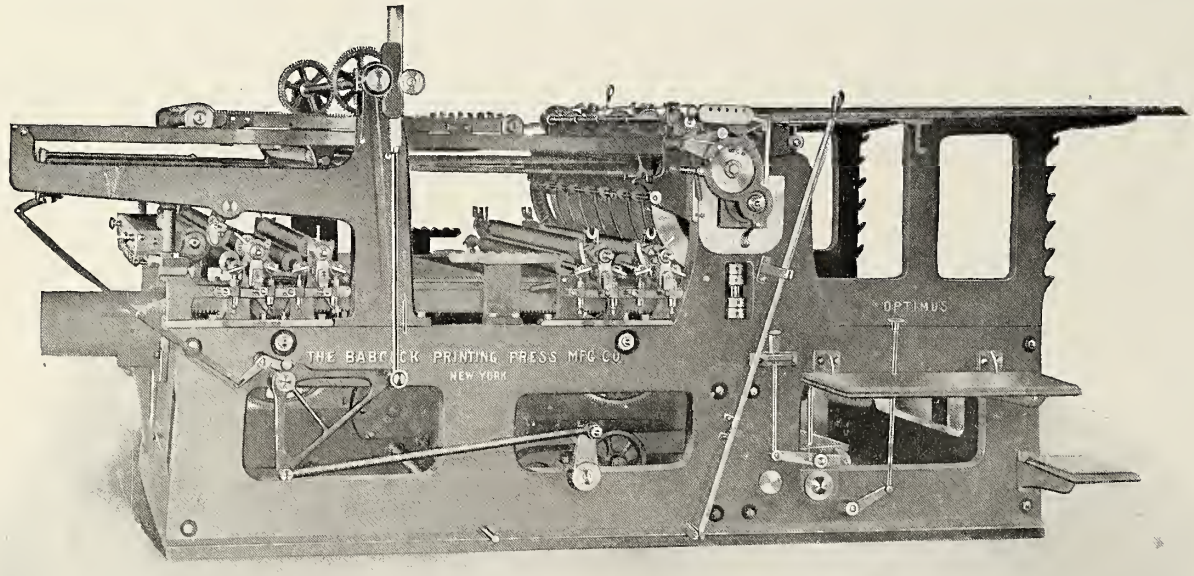
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIX. No. 4. CHICAGO, JULY, 1902. TERMS { $2.50 per year, in advance. Foreign, $1.20 per year extra.

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ONE-SIDE PRINTING.

BY R. COUPLAND HARDING.



HE Chinese printed book differs in almost every detail from a European volume. It has been evolved along independent lines of development, and as the Chinese, after trying all methods, devised a xylographic process of printing which, while extravagant and quite inapplicable to any alphabetic language, was the most economical and in other ways the best possible for their own, so we may find few features worth imitation in their bookmaking methods. At the same time the numerous experiments in new methods which have been a characteristic of European bookwork during the past few years seem to amount to a tacit admission that, whether or not the Chinese have discovered the best possible form for a Chinese book and the best possible methods to produce it, in European bookmaking there is still room for improvement, both in form and method. It may be that in one respect, at any rate, we might take a hint from the Chinese.

Chinese books are printed on one side of the paper only. European books, with few exceptions, are printed on both sides. The reason why a Chinese book is so printed is a good one, but has no application to European work. But there is no reason save one — economy of space and material — why any book should be printed on both sides, and there are many good reasons why a large class of books should not. Economy, of course, is a very important consideration to the publisher; but as regards the book-buyer — the general reader, particularly if he be a student — the economy would be found in the book printed on one side only.

There are two methods of one-side printing. There is the Chinese method. A sheet printed half-sheet fashion is not "perfected," but is folded double, the printed pages facing and the pages within the folds left blank. Among some thousands of books I have but one so printed — Bruce's specimen book. The other method is to have the recto printed and the verso blank throughout the book. I have a number of fine-art books and a good many type-specimen books so printed. I prefer the other method, and it has this advantage — that it involves no change in any of the processes from first to last, except that the sheets pass once only instead of twice through the press.

From the point of view of the pressman, one-side printing has many and obvious advantages. No manufacturer has ever yet produced paper alike on both sides, and the "right" side would, as a matter of course, be printed upon and the "wrong" side left blank. The waste incidental to "perfecting" would be obviated, misregister and offsetting would be minimized, and the every-day experience of a fine impression — possibility of an illustrated publication losing all its freshness and nearly all its beauty on account of the printing of the reverse page showing faintly through the paper — would no longer vex the printer.

But it is not so much for the benefit of the printer as of the student and the literary worker that the experiment should be tried. It is to nearly the whole range of serial literature that it would be applicable. The irresistible tendency of the age is to send forth the best literary and scientific work, no less than the poorest, in the serial form, and in many cases to meet the wide variety of popular taste, all grades are found side by side. The impatient spirit of the age demands that the thoughts of the philosopher or the discoveries of the scientist shall be made known at the earliest possible moment. The world will no longer wait year by year for a great book. When such a book does appear, it will have been largely forestalled, and its opportunity will be past. Writers of sufficient repute

may and do in time collect and publish their work in separate form; but as regards the work of others, in most cases its appearance in the serial is its first and last.

It is here where the reader who would keep abreast of his subject finds his difficulty. Apart from strictly technical organs, the current popular serials contain valuable material in nearly every branch of study, generally with illustrations also of interest and value. The name of these magazines is legion, and it is rare that there is not in their contents one article worth the whole price of the periodical. If the article is in your line of study you buy the magazine — or you find cause to regret that you failed to do so — and you keep it for future reference. You may buy it for the sake of a single illustration — a single poem, a sonnet or a scientific or technical article. If you are methodical, you note on the cover the special item. But — and my experience is that of others — these things pile up at an alarming rate, not on account of what one wants, but of what one does not want. There may be three or four chapters of some long story by an author in whom you take no interest or who may be your special aversion; there may be a solemn presentment of the vagaries of some new prophet who has discovered that all the wisdom of the past is folly, and who, like Mr. Dick, can set everybody right; there are probably fifty pages of advertisements. The wheat and the tares are side by side, and practically inseparable. I have two or three copies of a "decadent" magazine now happily defunct. It professed to contain "contributions which were literature and drawings which were art." In three numbers it had a series of articles on William Blake, with facsimiles of some of his hitherto unpublished works. It had also diabolical drawings by "Max," and literary garbage in plenty. But to disentangle the one worthy feature and to put the rest where it rightly belongs — in the fire — would be so troublesome a task that I have so far retained the wheat and tares together.

Few purchasers of the current magazines attempt to preserve them in regular series. The bulk alone is a drawback. There will always be a field for the serial in its present form, both for the purpose of the monthly reader and the buyer of the bound annual or semi-annual volume. But a one-side edition, which might be on much thinner paper, would be valued by all who bought the miscellany for study or use. Art magazines, in particular, would have their value increased, as their pictures would never be marred by letterpress upon the back. Technical journals covering as wide a range as THE INLAND PRINTER, would, I believe, find a field for a special one-side edition, and as regards copies specially intended for "exchange" purposes, the advantage would be obvious. Should I ever again be an active worker in the field of trade journalism I would give the experiment a trial.

In collecting material for the several subjects — typographic in particular — in which I take special interest, I have long recognized the necessity of some kind of commonplace book. To such a book entire articles could be committed did the present form of serial allow. To avoid mutilation of periodicals of no great intrinsic value I have done much laborious transcription; but that resource fails when an illustration, possibly representing minute mechanical or other detail, is included. And in nearly all cases such illustration is so placed as to have necessary explanatory matter printed on the other side.

For standard works, library editions or books of reference, one-side printing would be a disadvantage. But all books of reference (save those of the ephemeral kind, such as annuals) would have their value vastly enhanced by interleaving throughout with thin writing paper, ruled or unruled. Marginal notes are a disfigurement, and margins are too small for the purpose.

Should this suggestion be carried into effect it would by degrees lead to other improvements in the make-up of serial publications, and specialists in any particular line would be able to form and bind, if so inclined, really valuable collections of articles on the subjects in which they were specially interested.

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. XXI.— INSTALLING A NEW MACHINE.

THE new machine at last had arrived. When the four boxes were unloaded from the dray, the Machinist had rollers ready, and the large box containing the base and heavy parts assembled was slid upon the rollers and rolled into the building, the smaller boxes being trucked in. The large box was first attacked, the top taken off and the distributor bracket and the step casting unbolted and taken out, when the front of the box was removed and the lag screws holding the uprights to the skids taken out, the Machinist meanwhile removing the small braces inside the box, which could now be gotten at. When the lag screws were out the remaining three sides of the box were lifted back bodily and the machine base left free, standing on the skids.

The machine was then rolled into its place on the floor and the skids withdrawn from beneath, the middle one first, the distributor step being the first part put on the machine to assemble it. The distributor bracket was now bolted in place, and the long, narrow box opened and the distributor taken out, and, after cutting the wires, it was bolted in place by means of the two tap screws inserted from the front of the bracket.

The Operator was then told to remove the wiring which tied the various levers together. The Machinist then backed the machine by turning the clutch until the second elevator lever ascended, when the vise was unwired, and, the square box being opened, the vise-locking screws were put in, the one numbered 1 in the hole numbered to correspond, being screwed

in until the shoulder of the lock was flush with the face of casting, the stops, which were first unscrewed and taken out, being then replaced. The intermediate bracket and shaft which is driven by the belt from the main machine pulley was taken from the square box and bolted in place, and then the upper keyrod guide and channel plate support were taken out and placed in position, the small collar attached to the former being first slipped over that end of the shaft to which it was tied, and the other end placed in the seat in the support, which latter was then bolted to the intermediate bracket from beneath, the socket wrenches being used to tighten all these tap screws. The keyboard was then taken from the box and the strings cut away, the two screws which held the keyboard in the box being used to fasten it to the machine frame from beneath. The keyrods were next unpacked and laid out on the bench in numerical order, when the Machinist said:

"Now you can place these keyrods in position while I unpack the rest of the parts. Begin with the lowercase *e* rod, No. 1. Place the hooked end of the rod through the upper guide from beneath, the hook toward you as you stand in front of the keyboard, and drop the lower end of the rod into the first slot in the lower rod guide. Be sure to get the first rod in the right place, and then put the other ninety in the same order. The last and shortest one is the spaceband keyrod, and you can lay it aside temporarily. Here is a package of springs, which you can attach to the rods and the keyboard frame, both front and back, when you have the rods in place."

While the Operator was engaged in connecting the keyrods, the Machinist put the second elevator in place and hooked the steel spring to it, put the distributor box in its place and then turned the machine back until the second elevator rose to its seat and the machine came into normal position. The distributor-shifter slide and lever were next assembled and the spring which operates the shifter lever attached to the machine frame. The burner was placed under the pot and then the Machinist unpacked the remaining box and removed the magazine and face plate. The magazine was carefully brushed out, and as soon as the Operator had finished the placing of the keyrods they lifted the face plate to its position, guided by the dowel pins with which it is fitted, and fastened it by means of the large flat-head tap screw in the intermediate spaceband channel, the smaller one near the right-hand vise-locking screw, and the remaining screw in the extreme right-hand end of the casting, putting the sort-tray bracket in place before this screw was put in, as the tap screw holds this bracket also.

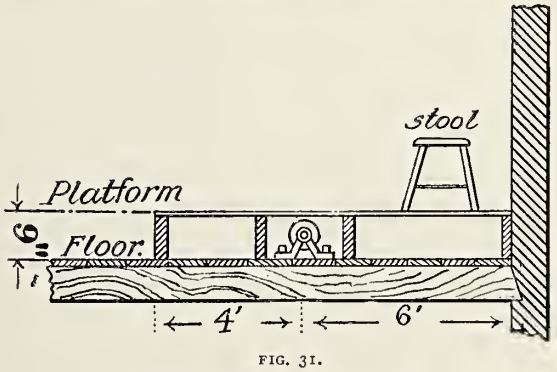


FIG. 31.
VERTICAL CROSS-SECTION OF PLATFORM.

The line-delivery pump was then screwed in place and the spaceband lever fastened to back of face plate, the screws being placed in from the front, the flat end of the lever being placed *beneath* the screw of the spaceband-box pawl lever (*E*, Fig. 15), and the other end connected to the keyrod, which the Operator held in readiness. The piston rod in the line-delivery pump was then pushed into the cylinder as far as it would go, and the line-delivery carriage fastened to the end of the rod by means of the shoulder screw in the carriage, the same screw also serving to fasten the carriage itself to the link, which in turn connects the carriage to the line-delivery lever.

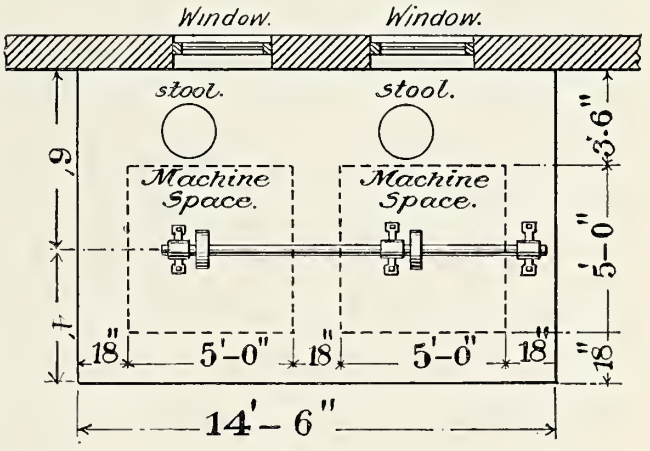


FIG. 32.
PLAN OF ERECTING MACHINES.

The second elevator transfer carriage (Fig. 26) was next placed in its track and connected to the lever. Then the governor was fastened in an upright position and connected with ⅜-inch rubber hose as shown in Fig. 4.

The first elevator was next taken from the box and, after loosening the left-hand guide blocks, the elevator was put in place and the blocks adjusted to allow free movement of the elevator, but close enough to take up all play. The adjusting link in the bottom of the elevator was then connected to the lever, the flat spring on the barrel being turned outward. The vise being closed, the elevator was adjusted by turning the barrel until the grooves in the elevator were on a line with the grooves in the line-delivery channel.

The assembling elevator lever was next slid into the journals of the keyboard, the short coil spring being first slipped on the shaft, and the lever handle fastened to the shaft by the taper pin, the lever being screwed to the assembler. The pi-box tube, matrix tray and copy-holder were fastened to the machine and the copy

hooks screwed into the keyboard frame. Then the Machinist brought out the flexible front and placed it on the brackets which support it, the split guides being made to straddle the rigid ones in the face plate, and then the short chain connected to hold the flexible front in its forward position. The large front glass was put in place and also the small assembler glass.

The back entrance was then fastened to the magazine and the spring (*P*, Fig. 30) attached to it to hold it closed, after which the magazine was placed in position in the machine and the flexible front depressed beneath the mouth of the channel.

The keyrods were connected to the verges as shown in Fig. 9 and verges and keyboard unlocked. The keyboard roller belts were connected, as also the distributor belt, and the belt on the intermediate shaft to the main machine pulley, the front keyboard roller and distributor belts being crossed, the latter so that it tended to run away from the distributor gears.

The Machinist and the Operator put in the rest of the day oiling, wiping and cleaning the new machine, and after running in the matrices and cleaning the spacebands, the Machinist tested the machine by turning it over by hand to see that all was in working order.

After connecting it to the line shaft as shown in Figs. 31, 32 he announced that the machine was ready to start as soon as the metal was hot enough.

(Concluded.)

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XXIV.— DETAILS OF NEWSPAPER WORK.

A PROMISE has been made of further reference to the dictionaries and their treatment of compound words. All that could advantageously be said about them would be far more than our space will allow. Full knowledge of their records of forms can be had only through laborious study of the records themselves, and the study must be closely comparative. The only result of such comparison that is known to have been published is thus indicated by Benjamin Drew, in "Pens and Types":

"To search for authority, then, in the matter of compounding words, will avail next to nothing. . . . Thus it appears that, in regard to compounding (by which we mean inserting the hyphen between the parts of a compound word), the proofreader is left to his own discretion, and can do very much as he pleases. He should, however, adopt some method by which he can approximate to uniformity in his own work; for as to agreeing with anybody else, that is out of the question."

Of course, Mr. Drew meant that the dictionaries were not consistent; but the works of the time when he wrote, which was before the "Webster's International" was published, were not nearly so indecisive as that one is, while the other new dictionaries may be accepted as reasonable guides. The Century Dictionary, if followed closely, will not involve any noticeable inconsistency, although some few words there given as compounds are better written separate. The Standard Dictionary is more compact, has a somewhat more inclusive vocabulary, and is even more worthy of full acceptance in all of its forms.

In the particular connection of Mr. Drew's assertion that "as to agreeing with anybody else, that is out of the question," it may be admitted that what he said is true, for he had selected a few words given each with a hyphen in one dictionary and without it in another; but in general the assertion will not hold.

One can easily agree with many others, and, especially in newspaper work, must agree with others, in the main, though some terms will always have to be decided in consultation, and it would be well to have a record of every decision kept by each proofreader at least, but better yet by each compositor also. Such a record made by one person will inevitably contain some forms different from those that would be chosen by any other person in making a list, since the language contains many compound words that may with perfect legitimacy be written either with or without a hyphen. Thus, in these articles we have the word proofreader with no hyphen, although the writer of them decidedly prefers proof-reader. So much concession may be yielded to strong preference in opposition, since in either form the word is one word. Absolute error inheres in the form proof reader — two words — for the term actually is one word, just the same as housekeeper, shoemaker, etc. The writer's personal choice in such terms of inclusion and exclusion of hyphens is shown in the Standard Dictionary, and it is based on a close study of usage.

What is most important to an understanding of the difficulty presented in a prominent dictionary must still be deferred a little, for indulgence in a bit of personal advertising. The writer has made something that he thinks has never been made by any other person — a list of more than forty thousand terms of the kinds that present the question of compounding or not compounding. That list contains many hyphened words in which some other people do not like to use hyphens, and many solid words in which others prefer hyphens. He studied all the terms and made for each the selection of form that he thought most in accordance with best usage, or, where usage is especially uncertain, best according to principle. He does not think such personal advertisement is immodest in such a case, because he knows that he performed a very laborious task conscientiously, with the simple determination to give to his fellow workers the most helpful work that he could possibly do.

The author of the list is convinced that it is a work that every proofreader, every compositor, and every one else concerned with printing could use profitably, even if he had to pay much more than it costs, and even if he does not accept half of its decisions as to form.

Best economy of practice unquestionably is found in consistency — of such simple kind as always having the same word in the same form, as rain-storm or rainstorm, not sometimes one form and sometimes the other. With the rule so established that it will always be kept instinctively, that every time a form is chosen it will be marked in the book, a full record would soon be secured by either checking the printed form as adopted, or else marking the change necessary to show the choice. The book is entitled "English Compound Words and Phrases," and is sold by The Inland Printer Company.

Webster's Unabridged Dictionary and Worcester's Dictionary are the two which the people have known for many years, and which alone are really known to many even yet. Both of them recognized a principle, though not adequately, that makes pairs of words become single words — i. e., compound words; and that principle is better expressible in terms of grammar than in any other way. When two words of the same or of incongruously associated parts of speech are used together in the office that grammar assigns to a single part of speech, the two are properly compounded; also, some words in normal grammatical association, but arbitrarily unified meaning, are compounds. This is a new formulation of the principle, but its application is exemplified in practically all of our best literature, though not carried out logically all through by any one.

The making of the latest work with Webster's name, though it preserves very little real Webster matter — Webster's International Dictionary — was done under unfortunate auspices, at least so far as compound words are concerned. Its managing editor was the person whose decision was final, and in a large number of instances he rightly acknowledged the correctness of the forms given in the earlier editions, and kept them. A proofreader did all he could toward eliminating hyphens altogether, and all too frequently the editor weakly yielded to his persuasion. This proofreader was not entitled to a voice in such matters, for, as the present writer knows from actual sight, he really wrote, as definitions meant for a later dictionary, things like these: "Cage, adj. Of or pertaining to a cage; enclosed; enclosing; as, a cage bird." "Cart, adj. Of or pertaining to a cart; as, a cart wheel." Probably no more forcible example of unreasonable confusion could be made than that of the International Dictionary.

In that record of "how not to do it" many words that are properly hyphened compounds appear each as two words, and many others as continuous words, while about a thousand are given with the hyphen. Let us see first some of the correctly hyphened forms, and then some of exactly similar nature in the other forms:

Acorn-shell, adder's-tongue, air-tight, ant-eater, ant-hill, battering-ram, battle-ax, bear's-ear, bird's-foot, buck-basket, butter-scotch, castle-builder, coal-meter, cream-slice, cross-purpose, drawing-room, egg-glass, fish-block, fly-case, glass-snake, gold-beating, hand-hole, horse-leech, horse-litter, lake-dweller, mint-master, poking-stick, praise-meeting, prompt-book, quarter-deck, rocking-chair, safe-conduct, sea-mell, text-book, trade-mark, wind-plant, wire-puller.

Acorn cup, air bladder, air gun, ant bird, ant rice, barn owl, basket work, battle ground, beach comber, bee killer, case knife, cross breeding, dining room, eating house, flesh worm, gold beater, hair worm, hand bag, horse car, horse courser, lion's ear, mail catcher, prayer meeting, powder hose, pulley block, sea mew, tiger shell, walking stick.

Aleconner, battlefield, beebread, bogtrotter, bottle-holder, cabinetmaker, countingroom, dishwater, horse-pond, needlebook, powderflask, powderhorn, slaughter-house, threadworm, thunderstorm, thundershower, woolgathering.

Here are given fewer of the close forms than any other, but the dictionary itself has very many that are not established in usage. The point here is only to show by a slight selection that the work can not be used as a reasonable or even comfortable guide. It contains about 120 names of plants, etc., originally possessive phrases, like bear's-ear and lion's ear, of which about 50 are hyphened and 70 are not. Can any one give a reason for the difference? It has countingroom, drawing-room, and dining room — three different forms for three names as much alike as three could be. Why does it make praise-meeting a compound, but prayer meeting two words? Why powder hose two, but powderflask one? Why hair worm two, threadworm one? Why sea mew two and sea-mell one, when the two are merely variant forms of the same name?

No proofreader will ever be able to use the Webster's International Dictionary as a guide with any satisfaction. If a dictionary is to be accepted as authority, the Standard is the best one, and the Century is almost as good. *(To be continued.)*

FAGGED OUT.

(This poem is an imitation of Paul Kester's "I Want to Go Home." Too tired to originate.—*Author's Note.*)

I want to let go,
To drop the whole thing,
The worries, the frets,
The sorrows, the sins;
Just to let myself down
On the bed or the ground —
Anywhere, so it's down —
And let myself go.

And the folks? I don't care;
And my business? The same.
Hell and heaven? Too tired.

I want to forget,
And don't want to say
What I want to forget.
And I don't want to think;
Just to let down my nerves,
Just to smooth out my brain,
Just to sleep. And that's all.

Please leave me alone
With your pillows and things;
'Tisn't that that I want,
Nor a doctor, nor folks.
I just want to let go,
Oh, I want to let go.

—*Amos R. Wells, in Lippincott's Magazine.*



Photo by N. Brock, Asheville, N. C.

"GOING TO MILL" (MOUNTAIN STYLE).

THE INLAND PRINTER

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A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.

EDITORIAL NOTES.

Keeping samples of printing in a clean, orderly and accessible way is one of the problems of the printer. The difficulty is that no system that can be devised will keep itself. A certain amount of attention is required to keep the collection in shape, and this work might be detailed to some one person who should be held responsible for it. The sectional system of cabinets, drawers and bookcases, which can be added to as required, is perhaps the best thing used for this purpose. The specimens of printing by this means may be very easily classified and subdivided, and as the sectional units have a great variety of shape and size, almost every character of printed work can have a suitable receptacle. The card index system could be used in connection if an exact and accurate file is desirable. The Inland Printer will be pleased to have the experiences of its readers in regard to the systems which they may have seen in use or have used.

A correspondent in Grand Rapids, Michigan, writes regarding typefounders' specimen sheets and books, lamenting that these are not offered for sale. He asserts that every ambitious job-printer is anxious to get hold of these books, but they are sent only direct to the employers. "While the idea in doing so, no doubt, is to *sell the type,* still they would do as much good in the hands of the 'jobber' as in the waste-basket, where they are usually thrown if the employer does not want to buy that particular letter. These specimen books surpass anything in the line of type display and are a great credit to the typefounders who get them out." While it is undoubtedly true that a large number of specimen books of the typefounders are not appreciated by some employers, journeymen printers and others could procure these specimens by making arrangements with the typefounders, who are always desirous of getting their books into appreciative and responsible hands.

Pittsburg, Pennsylvania, during the week beginning September 8, will entertain the sixteenth annual convention of the United Typothetæ of America, the sixth annual convention of the National Electrotypers' Association of America, and the sixth annual convention of the National Association of Photoengravers. Cincinnati will celebrate the golden jubilee of the typographical union and take care of the forty-eighth annual convention of the International body, during the week beginning Monday, August 11. At Baltimore, Maryland, the fourteenth annual convention of the International Printing Pressmen and Assistants' Union was held, June 16 to 20, and at Indianapolis, Indiana, the International Brotherhood of Bookbinders held their eighth annual convention during the week beginning June 10. Very interesting reading would doubtless be provided if the laws established and abrogated by these various organizations could be submitted for the notation and comment of all the

interests in the trades. Apropos of the printing and publishing interests alone represented at these conventions, it is worthy of note that in 1900 there were only eight manufacturing industries in which more capital is invested than in the printing business, as evidenced by the following figures:

	Capital.	Value of Product.
Foundries and machine shops	$154,958,750	$127,292,440
Iron and steel	309,729,222	434,445,200
Blast furnaces	72,812,775	101,575,487
Rolling mills, etc.	237,129,032	332,588,174
Leather	57,320,227	55,615,009
Liquors	69,524,814	34,520,358
Lumber	47,832,548	35,749,965
Textiles	127,318,858	158,782,087
Printing	38,667,775	36,455,629

ALUMINUM AS A SUBSTITUTE FOR PAPER MONEY.

A UNIQUE suggestion is made by A. L. Benedict in the *Medical Times*. He urges that aluminum should take the place of paper currency. "Probably every one with a modicum of esthetic taste," says Mr. Benedict, "not to mention sanitary information, has been disgusted with the filthy conditon of our paper currency. It is impossible to say how much disease is transmitted by this medium. . . . Tuberculosis and other diseases are frequently disseminated in this manner. Silver is actually antiseptic, yet coins are not portable enough." Thin sheet aluminum has been successfully used in the printing of fine engraved work, and has met every requirement. It is argued that this metal might well supplant our familiar paper money, could be made of any convenient size, and would not be heavier than our present bills. Fraud, it is said, could easily be prevented by perforating the denomination of the bills; stamping could be employed. The metal is durable, waterproof and to a great extent fireproof. These are among the reasons which are brought forth in favor of the idea.

"FRANK CONFERENCES THE PANACEA FOR STRIKES."

THE INLAND PRINTER has consistently urged that strikes could be avoided by frank conferences by employers and employes, and has held that in cases where disputes have arisen, that a disposition on the side of either party to the controversy to consider the points at issue in a businesslike and friendly way should not be taken to be an evidence of weakness or irresolution. Apropos of the speedy settlement of the teamsters' strike in Chicago, a strike which threatened to deprive the city of its meat supply for an indefinite time, and which was brought to a close by arbitration in a simple and honorable manner to both sides, the Chicago *Record-Herald* says editorially:

"It is a safe maxim for all employers and employes to confer first and avoid strikes. When disagreement reaches the acute stage where a strike appears inevitable, arbitration should be called into the aid of conference.

"In their dealings with the typographical union the newspaper publishers of Chicago can testify to the advantage of getting together and thrashing over the differences between employers and the representatives of employes. These parties have just signed an agreement which is the result of negotiations that have been in progress ever since last fall. There have been times when the conflict of views and interest seemed so diametrically opposed that agreement seemed impossible. After elaborate and friendly discussion, from which all threats on either side were excluded, the matter would be dropped temporarily, to be taken up again afresh when time had been allowed for rumination and reflection.

"Both parties to these conferences recognized that the community as a whole had a right to expect a settlement of their differences without resort to a test of endurance in which the community would be a sufferer. If this consideration had force in the settlement of differences between publishers and their employes, how much greater should its influence be in protecting the public from the effects of a strike where the free delivery of one of the prime necessaries of modern life was involved.

"It may be said that there never yet was a strike which could not have been avoided if the parties involved had first met and conferred with candor and an honest purpose to be just."

ESTIMATES.

AS an employing printer, a considerable portion of your time is given to the making of estimates. You make them because your customers request them. A small percentage of your customers get figures as a matter of information, to find if the outlay contemplated would be justified. By far the larger part of the estimates you make are gotten for the purpose of comparing with other figures that have been secured, because your customers have found that on a general character of work which nearly every office can do satisfactorily they can get bids that will vary in price anywhere from five to fifty per cent, and that the expense of an errand boy used in running to the different offices is very small when it is compared to the saving in the cost on the jobs. It is often noticeable, too, that when there are several different jobs to be ordered at the same time, the aggregate price made by the different offices do not vary nearly so much as do the prices on the separate items, and the customer very properly decides not to give the work out in a lump, but to divide it, and send each item where it will be done the cheapest.

It is not reasonable to believe that the vast differences in figures made on the same work are caused by the varying costs of production between the different offices figuring, but it is reasonable to believe that such discrepancies are caused in most instances by the



READY FOR A SAIL

prevalence of gross ignorance of the cost of production, in many cases to carelessness, and often to the omission of important items. So long as these conditions exist buyers of printed matter will get competitive estimates. It is probable that if the variation of prices did not exceed ten per cent, in a short time the requests for estimates would fall off fifty per cent. The personal factor, convenience of location, and those minor points of preference, all of which have a tendency to draw business, can usually be counted on to overcome slight differences in price, but they lose their force when opposed by such great divergences as are shown in normal estimates as now given.

One of the plans of organization advocated at the '99 Typothetæ convention had as one of its principal features the employment of an expert estimator, whose duty it should be to make a careful examination of every estimate submitted by members of the proposed organization before prices would be quoted to customers. This estimator, after taking due consideration of the facilities at the command of the firm making the estimate, would go over every item in it with greatest care in order to see that the prices charged conformed with a scale previously agreed upon, and checking up all calculations in order to guard against error. In fact, this plan had as its practical effect the furnishing to every office which went into the organization the services of an expert estimator; and while the scheme did not have for its especial object the discouraging of the getting of estimates, it had the other much to be desired object of insuring that such prices were asked that would pay for the work involved in making such estimates.

Printers as a rule would have no objections to making estimates if they thought that they would get paid for it, but it is the sad fact that under the normal conditions of to-day the only compensation that goes with making an estimate is the sorry satisfaction that you have in knowing that if you get the work it will help to keep your hands busy, and you trust to Providence for getting a profit on the work, feeling well assured that if you had asked a sufficient price to insure a profit beyond peradventure, why, surely the other man would have gotten the order.

Moral — *Get together.*

WHAT IS NEEDED TO INCREASE THE VERSATILITY OF COMPOSING MACHINES.

IN the June number of THE INLAND PRINTER a suggestion was made that it would be interesting and valuable to obtain from the users of Linotype machines hints and ideas as evolved from the practical working of the machines that would tend to increase their versatility and consequent usefulness. This symposium could very well be enlarged to take in every make of machine, and the invitation in the June issue is now renewed with this amendment. Answering the invitation of last month, "A. L. R.," New York, writes:

"THE INLAND PRINTER, always to the front in matters of live interest to the craft, has opened a symposium for the discussion of the questions: 'What improvement is wanted to make the Linotype of more practical value to the employing printer?' and 'What is the drawback, if any, that you have found in the Linotype for the production of first-class book and job work?' As a user of composing machines for several years, I hope there will be a free discussion of these questions. We all know that on straight matter the Linotype has no competitor in the composing machine field, but straight matter is not the only kind of work which comes to our offices. If the work requires black-face side-heads in addition to italics and small-caps, the work can not be done profitably on the Linotype. Even where black-face letter alone is run through the text it is two to one the desired combination is not to be had in Linotype matrices. Matter containing special arbitrary signs in profusion had better be set by hand. Ninety characters — no more, no less, unless resort is had to hand sorts. With two-letter matrices — which, by the way, cost $66 per set as against $40 for single-letter matrices — the limit is raised to 180 characters. The small-caps are abominable and some of the italic letters are little better. Small-cap letters requiring bodies three-fourths or two-thirds of an em in width are crowded on to en-quad bodies, the result being far from satisfactory. We are told we must accept these things and look only at the economy of setting type by machinery. But suppose tables are interspersed in the matter we wish to set. There is no escape from it — they must be set by hand, though the faces do not match and the type does not lift when locked up with the slugs. Why does not the Mergenthaler Company try to overcome this serious objection? As the matter stands at present, the employing printer who uses Linotypes must keep a force of hand men around to set tables, if nothing else. This is an improvement, in my opinion, needed more than any other one thing. Regarding the second question, I have encountered no difficulty in producing first-class bookwork on the Linotype. With good men, good work can be produced, and good men are worth the slight difference they demand."

H. Von E., Philadelphia, Pennsylvania, answers: "What is needed to increase the versatility of the Linotype? Almost any one who has had practical experience with the Linotype can answer this question. The Linotype is capable of doing many things. With it can be composed twenty-seven different languages, seventy-five different faces of type in eight sizes, in any measure from five to thirty ems pica, and above thirty ems in any even-em measure by doubling up the slugs. Gothics, Ionics, Clarendons, De Vinnes and other black faces can be composed, also italics and small-caps, in combination with body type, without change or hindrance. What is still lacking? *Tabular matter can not be set on the Linotype!* That is, unless one is willing to compromise on tables without vertical rules. Even so, corrections in standing tables become costly

when a whole line must be reset to make a change in a single figure. Were the Linotype capable of composing tabular matter the last and only objection to slug composing machines would be removed. It would seem that some inventive genius would be able to devise a means for doing this class of work acceptably on the Linotype. With the advent of machines which can compose tabular matter with equal facility as straight matter, perhaps the Linotype Company will bestir itself and seek for a method of doing this class of work. Linotype users await it and will welcome it — even though the cost of the improvement be added to their already heavy instalments."

W. L. E., Omaha, Nebraska, writes: "Your asking for information on 'What Is Needed to Increase the Versatility of the Linotype?' is particularly appropriate at the present time. Speaking from the experience of having four of these machines in my office doing all classes of book and magazine work, I have this to say: *Have the machine provided in some way by which brass rules may be used in tabular work.* This is so very important that it is a source of constant surprise that the Linotype Company, which doubtless employs the brightest mechanical brains procurable, has not long ago accomplished it. Another equally desirable feature would be if the Linotype Company would recognize that book printers are compelled at times to use special characters, and that it is its duty to furnish the users of its machines with these characters. The fact of not being able to get special characters often works extreme hardships and actual financial loss. This, I believe, is more due to lack of knowledge upon the part of the company as to the requirements of book printers than from any disinclination to furnish them these needed characters."

PROTESTS REGARDING EVIL-SMELLING PAPER AND INK.

SPECIFICATIONS for paper, in addition to weight, finish and color, should and undoubtedly will include a special clause that the stock furnished shall be free from objectionable odor. The complaints of printers, the vigorous language of the printer's customer, and the unqualified disgust of the general public are more than the papermaker can afford to challenge for any great length of time. The excuse that the glue in the sizing simply became a little sour and thus imparted its odor to the paper will not be accepted indefinitely. In this connection, a well-known artist writes to THE INLAND PRINTER: "I enclose for your 'olfactory perusal,' as it were, a folder issued by a great transportation company, copies of which I have seen ladies throw away in disgust because of the vile smell of the paper. Do you believe it good business policy for a company to hand out such stinking stuff as this? While I may say that this particular folder smells a bit worse than anything of the kind I have noticed, there are certain magazines published on paper that has a very disagreeable odor, and there is no doubt in the world that this injures their sale. No one wants a foul-smelling thing under their nose if they can help it, and printers, publishers and advertisers should do something to obviate this sort of offensiveness."

There are certain makes of inks, however, that are also more or less offensively odorous. R. Coupland Harding in a recent letter says: "The idea of scenting printing-ink has lately been revived by some of your correspondents. I believe it has been tried in France but never came much into fashion. Long ago I remember mixing some very sweet-scented photographic varnish (of French make, I think) with the ink used in a program or something of the kind, but the scent was too volatile to last long. Probably the older method of scenting the paper itself will always be found the best, where scent is desirable. Some of the lower grades of ink have a detestable smell and sometimes, though rarely, the better class inks also. It would not be a common grade with which the earlier numbers of the London *Graphic* were printed, but the smell of the ink was very offensive. It is recorded that the editor received a protest in these terms:

"'Your *Graphic* seraphic
Its ink it doth stink.'

"Certain ultramarine blues — whether the color or the medium is in fault, I do not know — are not only bad smelling, but unwholesome. They always used to make me ill, either when rolling, as a boy, or working at press — in fact, they poisoned the whole air of the office. There is room for improvement here.

"Surely a fortune awaits the man who will deodorize the size used in papermaking. Some of the highly sized British account-book papers smell like a boneyard. But they are little, if any, worse than some of the coated paper for processwork now produced in such high grades in the United States. Some of your own recent issues, Mr. Editor, have given forth a really dreadful odor on being opened. One does not like to have to hold one's nose when reading one's favorite journal. Scented ink would strive in vain to counteract the perfume of papermaker's size. Personally, I would prefer that both paper and ink should be as odorless as possible. Perfumed printing would not be altogether desirable, as tastes differ widely and many people are somewhat sensitive in the matter of perfumes."

NO CORRECTION NEEDED.

"Sir," began the poet, as he burst into the office of the great editor; "sir, I have called to protest against the way in which my poem, 'The Idyll of Kansas,' appeared in your paper."

"Did it get in?" asked the great editor, carefully making a cross on an artist's drawing to show where the man fell from the window.

"Yes, sir. And where I had written 'whispers of the wind' you make it read 'whiskers in the wind!'"

"That's all right," said the great editor. "It was a Kansas poem, was it not?"—*Baltimore American.*

Written for THE INLAND PRINTER.

A COURSE IN THE PRINCIPLES OF DESIGN.*

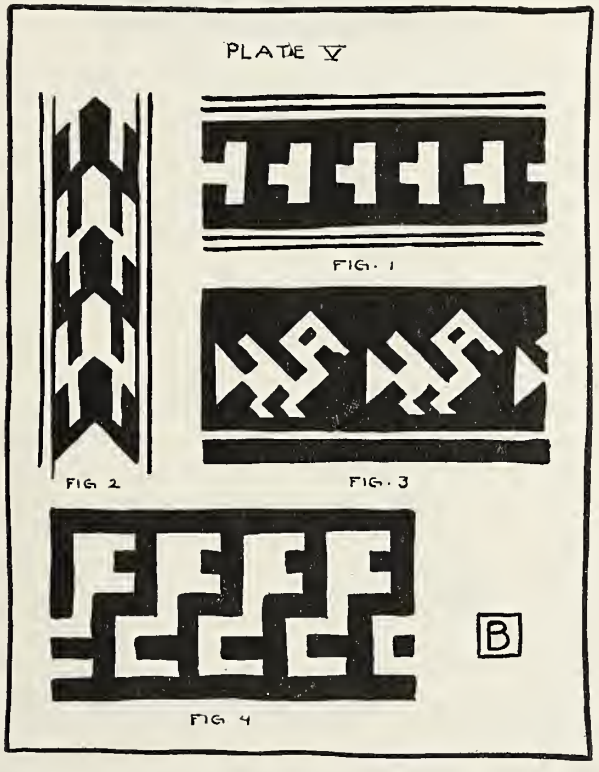
NO. II.— BY ERNEST ALLEN BATCHELDER.

THE word design to many has come to be associated with the "conventionalization" of natural forms, flowers, leaves, vines, etc.; with "drop patterns," "diamond repeats," and similar features. Many text-books treat of the subject from that point of view.

The beginner finds discouragement at the very start; his efforts serve to rob nature of her own peculiar charm and give us instead an unsatisfactory convention. He puts nature in a straight-jacket, as it were, and as a logical sequence the result proves unsatisfactory. In confining his attention to some particular bit of natural beauty he fails to grasp the broad, general significance of nature's principles.

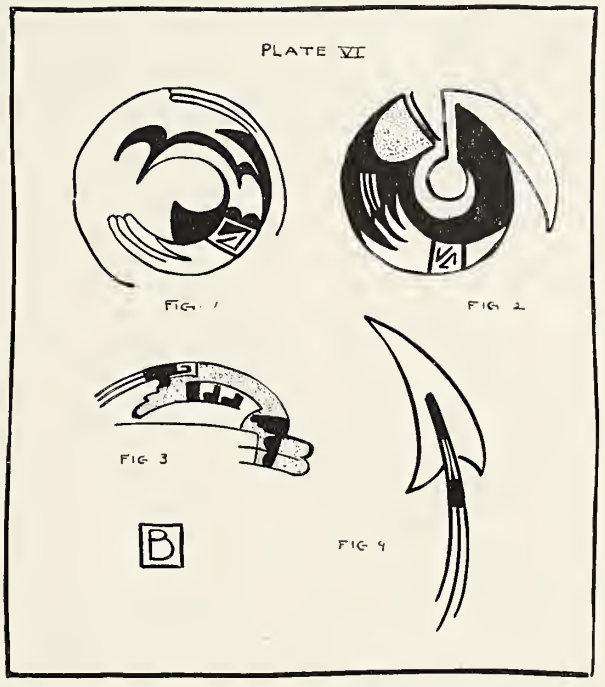
On the other hand, we often study the historic development of design and hear much of "styles of design," "schools of art," such as Greek, Renaissance, etc. A knowledge of these styles is very important and helpful to all of us, but we must not allow ourselves to be led into errors in attempting to adapt to present needs things that were done in past times under different conditions and in a different environment.

We have assumed at the start that beauty (unity, consistency, order), whether in nature or art, manifests



itself to us in accordance with certain definite principles. If we understand those principles, why can not we make beautiful things, whether we are printers or what not? Surely we all have individual initiative; we are all capable of original expression — if we only know how to begin. To be sure, we shall not all be equally successful as designers, for, after everything is said and done, there still remains the personal element, the "instinct," to be reckoned with. We can all do something though, understandingly, appreciatively, and in the doing may gain a better idea of what others have done in the past and are doing at present.

Now, we have taken as our "raw material" the spot of paint. The letter S, for instance, is a spot of paint in the sense in which we have used the word; it may be described as a tone, a measure, a shape. The



same applies to the letter T, or to any spot that we may make. Our principles, we have said, are three — rhythm, balance, harmony. Thus we have:

Our Terms — Tones, measures, shapes.

Our Principles — Rhythm, balance, harmony.

Our Problems — Combinations of terms with principles, in order to understand the relation and application of one to the other. You will be asked for illustrations of shape-rhythms; of measure-balances, etc. Our problems will start with particular instances and lead to general applications.

As a point from which to begin we have taken the simplest elementary shapes to be found. We chose the dot and said that it could be expanded into a line or into an area. The line is the simpler of the two, and from the endless variety of lines that may be drawn three typical shapes have been selected — the straight line, the curved line (arc) and the scroll. We have limited ourselves thus in order to start at once with a definite proposition. Again (Plate II) we have limited ourselves to certain typical positions. Even with these limitations we should find ourselves unable to exhaust the possible combinations. If you have tried two or three practice sheets like Plate IV you have discovered this for yourselves.

Let us now consider the simplest principle of design — rhythm; first in its broad sense, then in its

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application to our work. To reduce our definition of last month to its simplest form we may say that rhythm is joint action, or movement.

The word rhythm, unfortunately, reminds most of us at once of a sing-song style of expression such as is found in the games and songs of children, or in the catchy jingle of "rag-time" music. These do certainly



represent rhythm, but in the most restricted sense — in its narrowest application. It has a much deeper meaning than this.

Emerson tells us that "motion, or change, and identity or rest, are the first and second secrets of nature; . . . the whirling bubble on the surface of the brook; . . . every shell on the beach; . . . a little water made to rotate in a cup."

Is it not joint action that governs the planetary system? Supposing our earth should take a notion to violate this law; we should very soon become aware that something was wrong.

Who does not recall the lazy, hazy rhythm of some hot summer's day in the country? When waves of heat throb over the hillsides; when the air is filled with the drowsy hum of insects. Note the drum of the partridge in the woods, the z-z-ing of locusts down in the grass. Note the growth of flowers and trees, as in the tall Lombardy poplar, where all the limbs persist in a joint upward movement; or in some old tree on a hilltop, exposed to the prevailing winds.

These are but few of the many instances of joint action in nature. Examples might be multiplied; they are on all sides of us if we will but open our eyes and our ears. Thus we find that rhythm is not a principle, defined and insisted upon by any one person or school. It is a universal law, and as such we recognize it as one of the fundamental principles of design.

Now, as to the relation of this idea of joint action or movement to design. It would be interesting to study the development of each of our principles from the first simple designs onward through the work of various nations and periods. Space will not allow an extended study along this line, though we shall show examples from month to month, selected from widely separated sources, under diverse influences, in order to point out the universal recognition and application of the principles; the recognition of them in nature; their application in design.

The simplest manifestation of rhythm in design is shape rhythm. We will call attention this month to two varieties of shape rhythm: (1) rhythm gained by the regular repetition of a shape. The dot, for example, would have to be repeated at regular intervals in order to gain rhythm or joint action. Note the beating of a horse's hoofs on the pavement. We may

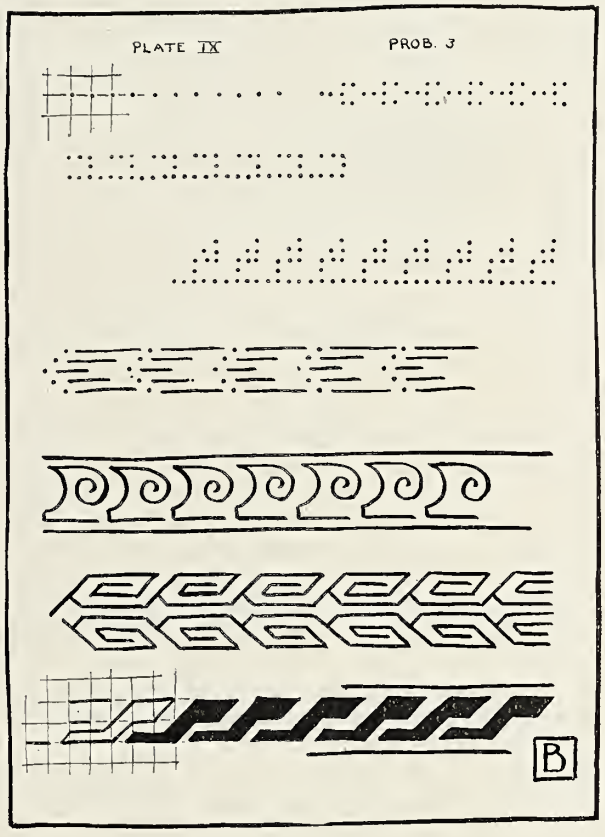


add variety to this if we choose, as in the whir and click of the printing-press, or as in the beating of a drum, or the recurrence of a sound in music and poetry; but with all our variety we must still retain the regularity. When the cat walks on the piano we have a succession of sounds — but no music. Puss has never learned to keep time. (2) A shape may be rhythmic in itself without the necessity of repetition. Note the upward coil of smoke from the chimney; the reflection

of lights in the water. The scroll, partly from the peculiarity of shape, leads the eye in one consistent movement.

If we wish to accent the rhythm in our designs we might, of course, combine the movements — take a rhythmic shape and repeat it at regular intervals.

Plate V shows examples of the first type of rhythm. The joint action comes chiefly from the regular repetition of a unique shape. These figures are copied from Indian designs, as are those in Plate VI. If you have



access to a collection of Indian work, or chance upon illustrations of the same, observe the rhythmic quality of their designs. With them, motion, vigorous, unmistakable motion, seems to be the dominant feature. Their designs invariably strike a fresh, inspiring note, unfettered by academic influences. The "play impulse" is found here; the motive is to say something, to express an idea, and this they do in a frank, straightforward way of their own. Their work will be referred to in later chapters, so it is suggested here that you begin to observe their designs, particularly as found in basketry, pottery and blankets. There are many valuable lessons in design to be gained from a study of Indian baskets. Consider for a moment the limitations imposed upon an Indian basketmaker, and then note the achievement. You can reproduce nearly all of their designs with the few simple elements shown in Plate II. Our black and white illustrations give only a statistical skeleton of what may be found; it would be better to examine the originals. And furthermore, as observation implies more than "idle seeing," why not purchase a note-book or sketch-book in which to make a definite record of what you have seen? A thing once recorded in pencil is never forgotten. The "sketch-book habit" is almost indispensable to a live designer.

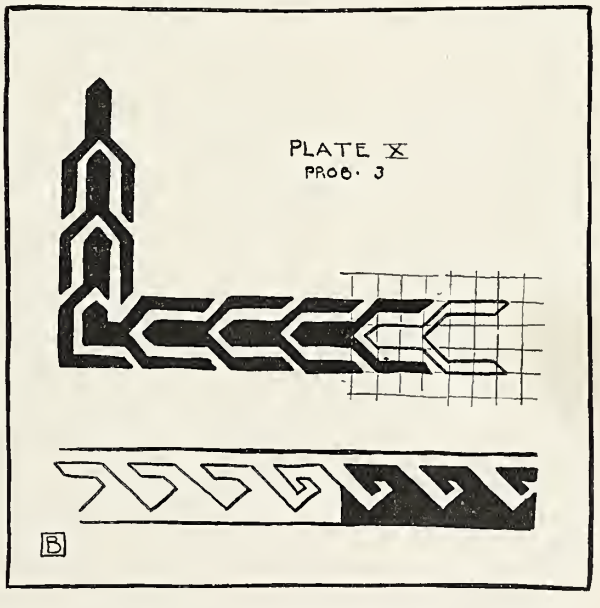
Plate VI shows examples of the second type of shape rhythm. Here it is the relation of lines and areas that gives the movement.

Plate VII shows tracings from Greek art. Here we recognize a higher intellectual force at work. The Greek designers did not wish to lead us into any such vigorous swirl as did the Indians, so the rhythmic quality has been subdued. It is there, though, as you may find for yourself by following any of the main lines of Fig. 2. Note how easily you glide from one line to another; each line seems to have a continuation in some other part of the design. This surely is not accidental; it was intended that your eye should do just as your pencil does — move with ease through all the details of the design.

Plate VIII shows examples of later work. In the little design of the swan, as well as in the Japanese lady, there is a distinctive relation and connection of all the lines and parts.

The two latter plates involve the idea of representation, as we defined it last month, as well as design. We may call these representation plus design.

Last month a large amount of preliminary practice work was called for, so much in fact that we will limit the work of this month to a single problem — a border



in which you are to endeavor to give a rhythm, or movement, in one direction, to the left or right, up or down, by means of the regular repetition of a shape. Plates IX, X will explain what is wanted better than words. In some of the examples shown the movement seems from left to right; in others from right to left. This rhythm comes not alone from repetition; it is emphasized by certain distinctive features in the shapes themselves. You are to use no other lines than those

shown in Plate II, though you are at liberty to vary the measures of those lines either as to length or breadth.

Pin your thin paper over the square underlay. Do not make too pretentious an effort at the start. Begin with one or two simple elements, as in Plate IX. Note the infinite possibilities of the straight line alone.

The problem is not to make as many borders as you can. Try one, and work at it until it gives a sense of satisfaction, completeness. Simplify it. Is it full of holes that seem blank and staring? Are there too many attractions involved? Is there some line that seems unnecessary and can be removed? A finished and satisfactory design should never suggest the question "Can I remove this feature?" or, "Is that line necessary?" There should be no question about the importance of every line involved. Relate all the shapes so that the eye may glide readily from one to another, and not be held up and challenged by each shape in turn. It is here that many commercial designs fall short of being good. Elements entirely unrelated, either in tone, measure or shape, clamor for individual attention.

After you have tried borders of lines alone, then try to combine lines into areas — as in Plate X. Here you will have to be careful to get a good proportion of black to white — and bear in mind that the white in a design is just as important as the black. More will be said on this subject later. *(To be continued.)*

A BITING ARGUMENT.

Advocates for the admission of the docile and tractable Chinaman to America without restriction will be slightly disturbed by the account of the great power wielded in China by the native trade unions, given by Frank G. Carpenter in a letter from Soochow to the Chicago *Record-Herald*. Mr. Carpenter says that the Soochow workmen are noted among the Chinese for their independence. They will strike on short notice and on slight provocation. They have already had some of the most remarkable strikes of the empire. It was here that the Gold Beaters' Union bit an employer to death some years ago, and it was here that one of the magistrates who opposed the workingmen had his ears bitten off.

The gold beaters' case is the more remarkable in that it arose out of an order for gold leaf issued by the Emperor of China. His majesty was anxious to have the gold leaf on short notice, and a gold leaf capitalist, who had a factory at Soochow, got leave from the authorities there to take on more apprentices than the rules of the union permitted. These rules provided that an employer could engage only one new apprentice at a time, but this man employed a large number, whereupon the men struck.

They gathered at the factory to the number of 123, and there waited for their employer. Before this they had held a consultation, during which they had assured themselves that there was no law in China making biting to death a capital offense. As soon as the employer came in the men fell upon him, and each took a bite out of his person. Every one was required to join in the hideous execution, and those who first bit were stationed at the door to see that every man leaving had lips and gums covered with blood. The employer died in a very short time. The union men who committed the crime were arrested and tried, but only the one who took the first bite was beheaded.

ANDREW LANG ON THE PROOFREADER.

Of old, the proofreader was, and occasionally he still is, the author's best ally. The author, knowing what he intends to say, and reading in proof-sheets his own work, of which perhaps, he is passing weary, finds there, by a kind of illusion, what he knows ought to be there, and passes his proof-sheet. But very often what ought to be in the printed sheet is not there, but something very unlike it, a printer's error. This is especially apt to happen where dates in Arabic numerals are concerned. I know very well when the Earl of Morton was beheaded; it was in 1581. The printer probably does not know, and prints it 1381. Being sure of my fact, the error of a single figure escapes my eye till I see my book published. And then my language is proportionate to my distress. It is on points like this that the proofreader used to be and sometimes is, so serviceable. An educated and accurate man, he noticed the misprints, and noticed the grammar and obscurities in expression and everything else which the author ought to have corrected, but had left standing. Nobody but a good professional proofreader can really read proof-sheets properly; the author is too familiar with what he meant to say and thought he had said; the author's friends are often too busy, or too lazy, to be very careful, and so without a good proofreader a book goes forth in a slovenly condition. It is not the fault of the compositors; they are not specialists, and when they have made a word out of the author's scrawl they naturally "make it so," though the word may have no meaning, or the wrong meaning, in the context.

I take up a paper devoted entirely to literature, a weekly literary paper. I find an author complaining that, in his last week's essay or letter, he wrote "the tortures of their prisoners," and lo! he finds in print "the futures of their prisoners." He wrote "there is truth in the converse" of a certain proposition, but he reads in print, "there is truth in the universe," and for that he says, he "would not like to vouch without further investigation." Now, the compositor, accustomed to reading the most singular statements, never blenched at the remark that "there is truth in the universe." Doubtless there is, as a matter of fact. But an editor or a proofreader ought to have seen that the large generalization about the existence of truth in the universe did not make sense, and he ought to have "seen copy," if he could not conjecture the real reading. Once I quoted in a daily paper long ago Mr. Browning's "Just for a handful of silver he left us." This appeared in public as "Just for a handle of silver he left us." I complained to the gentleman who was doing editorial duty; I said everybody knew that quotation, and that "handle of silver" was not sense. He said that he did not know the quotation, and that he did not expect sense from Mr. Browning. In fact, the quotation being nonsense as it stood, no doubt he took that for proof that, as it was from Browning, it was correctly printed. Now, the right sort of proofreader would have corrected the misprint, as the author of the article saw no proofs. In the same number in the same exclusively literary paper I read: "We can only say that, having men from Father Gerard's book, with," etc., "we have his adversary's reply with our uprooted notions once more upright and hearty." Where is the proofreader? Probably the unlucky critic wrote "having risen from Father Gerard's book." That makes sense, at all events, though "men" is not very like "risen." It is rather like it in my hand, but then I daresay the critic does not write a hand like mine. For "we have his adversary's reply with our uprooted notions once more upright and hearty," I venture to conjecture that we ought to read "we leave his adversary's reply," and so on. Now, a proofreader ought to have sagacity enough to make these conjectural emendations, on the principle that people do not usually write pure nonsense, but mean something.

Still pursuing my researches, I find a quotation from Lady X. She says (in a magazine article) "Was it in Thackeray's

'Book of Snobs' where (sic) Jones, having married Lady Dulcima Tomnoddy, is greeted by Smith, after the marriage, with the hearty inquiry, 'Well, Jones, and how's your wife?' returns the cold response, 'Do you refer to Lady Dulcima?'" The proofreader knows very well that this passage does not occur in Thackeray's "Book of Snobs," or in any other work by Thackeray, and the proofreader knows what to think of Lady X.'s grammar. By taking a little pains the proofreader would have corrected the grammar, and he would have presented Lady X. with the correct version of the passage, which she has distorted and robbed of its point. But where is the proofreader? Has he been treated as the sandwich men who carried the letter H were handled by Mr. Punch's sandwich board contractor: "The public don't want you, and I don't want you, so hoff you go?" Lady X. goes on: "It savors of the cottage, condescension, and the Lady Bountiful when you insist upon the relationship of and to the person you are addressing." The relationship of what or of whom? The proofreader would have remarked the amazingly elliptical character of Lady X.'s phrase, and would have drawn the attention of the author to the more than merely metaphysical obscurity of her style. Let me, to be fair, give the whole sentence: "If a person has got a name, it is just as well to use it when inquiring after him, and it savors of the cottage, condescension, and the Lady Bountiful when you insist upon the relationship of and to the person you are addressing." One thus sees, after studying the phrase, "not without some fever of the brow," that the meaning probably is "when you insist upon the relationship of the person about whom you are inquiring [of and] to the person you are addressing." Here "of and" appears to me redundant, I must confess. The proofreader would probably agree with me, for even if this "of and" has a sense (and perhaps it has) that sense is evasive, and to discover it needs an ingenuity of which I can not boast. Is this the meaning "when you insist upon the relationship [of the person after whom you are inquiring] to the person to whom you are addressing [the question]?" Perhaps that is correct.



Drawn by Pierre Artigue.

FLEUR DE LIS.

The sentence, thus unfolded, is inelegant, but it has a meaning. Next in this literary paper I find that another author who contributes to the magazine adorned by Lady X. is cited as writing about "Scott and Hazlet." But here the proofreader of the literary paper (if such a man exists) is to blame. The contributor to the magazine writes "Hazlitt" like other mortals; the magazine is not to blame this time. The literary paper is at fault.

Perhaps proofreaders have become scarce owing to the progress of society. The proofreader must be a man who can read, write and spell. He must know a thing or two, must remember stock quotations from Browning and familiar things in Thackeray, must be aware that Hazlitt did not spell his name with an "e." Moreover, he must have a genius for conjectural emendation when an author writes a difficult hand. He may carry emendation too far, as in the case of the French author who wrote that, if any one would know Love, *il faut sortir de soi.* The proofreader, seeing no sense in this, altered it to "if any one would know Love, *il faut sortir le soir,*" "he must go out in the evening," which is very true, but not what the philosophic author meant to say. Perhaps a proofreader corrected, in a geographical work, "a plain covered with erratic blocks" into "a plain covered with errotic blocks." Blocks are not erratic, he doubtless argued, but negroes are amorous. This was a brilliant emendation, better than the German editor's emendation of "he smote the sledded Polack on the ice" into "he smote his leaded poleaxe on the ice." But brilliance is not everything, and I trust that I have given examples of sane and conservative conjectural emendation in reading "risen" for "men," and "leave" for "have," in the obscure passage cited from a literary contemporary. But a proofreader with all those accomplishments, a proofreader who can hazard a plausible theory of what the phrases of Lady X. really mean, is a man who may soar to being a writer off his own bat, or who can teach English literature in University Extension lectures. Such a man, knowing his own value, deserts, I presume, the thankless drudgery of correcting proofs for more lucrative and agreeable employments. But we miss him sorely from his accustomed place.—*London Morning Post.*

AN ILLUSTRATED VILLAGE.

When next you go to the Lake of Geneva, by all means pay a visit to the little-known village of St. Legier, near by, on the road between Vevey and Blonay—one of the quaintest villages in Europe, and one of the proudest, on account of its extraordinary adornments. St. Legier, and also the adjoining village of La Chiesaz, are nothing more or less than illustrated villages. They are as profusely illustrated as the modern magazine, for nearly all the houses bear on their outside walls some striking picture, or comical caricature, from the brush of a great man in the village, Monsieur Alfred Beguin, a painter of local renown, and not unknown in Paris. A house in St. Legier has no use for a signboard to tell the world that it is an inn, a cycle shop, a forge or a dairy. M. Beguin's picture does that. On a stable wall he draws a picture of a spirited runaway horse, knocking down men as he leaps for freedom; on the white wall of the little village forge are pictures of men making horseshoes for dear life, and shoeing a frisky steed; on the wall of the dairy a dairymaid balances a pail of milk on her head; while scenes of local life, as pictures of the annual summer exodus to the mountain pastures with the cows and goats, and caricatures of the local big-wigs, make a bright picture gallery of the village. M. Beguin lives in one of the most imposing houses in St. Legier, whence he obtains a full view of the crooked little village street, and of the Dent du Jaman towering up in the distance. For many years past he has amused himself by painting the houses, and in the first place he acquired most of his skill and boldness in painting in this way.—*Pearson's Magazine.*



"HOW DEAR TO MY HEART ARE THE SCENES OF MY CHILDHOOD."

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

GOVERNMENT COMPETITION.

To the Editor: NAUGATUCK, CONN., May 17, 1902.

Referring to the article on "Government Competition in the Printing Trade," in the current issue of THE INLAND PRINTER, by H. H. Stalker & Co., I would like to ask what this firm would think of the Government operating the railway, steamship, telephone and telegraph systems. It is the opinion of the writer that the Government should be allowed to do anything which is for the benefit of the masses. Why not print envelopes and give them away if it chooses? Is there not other work for the printers to fall back on, which could not be done so advantageously by Uncle Sam?

P. B. PERRY.

INGENIOUS METHOD OF TAKING PROOFS.

To the Editor: LAFAYETTE, ALA., May 24, 1902.

A young boy in the office of *The Sun* has devised an improvement over the old way of getting proofs. By following the usual plan of laying sheet on the type and running roller over it the matter would often be blurred and unreadable in places. Our method now is to wrap sheet around the roller, joining the ends with a strip of gummed paper. In this way an effect almost equal to cylinder presswork is secured, and does not require much extra time. Our boy sticks the gummed paper, which comes from scrap box, to one end of proof-sheets at odd times. The improvement will cause the careworn proofreader to smile.

F. M. KENNEDY,
Foreman, The Sun.

HOW TO MAKE IMITATION TYPEWRITTEN LETTERS.

To the Editor: TOPEKA, KAN., May 29, 1902.

Your article in the March issue of THE INLAND PRINTER by George H. Betts about a process of "stretching" a text letter by the use of two electrotypes, is much in line with practice, also typo-surgical, that I have been using for some years to produce imitation typewritten letters. The process is said to be so successful that many of the "letters" when sent to wide-awake business men are accepted as real typewritten work. The process is the outgrowth of suggestions made by the man who wanted the work. The form to be reproduced is set in ordinary typewriter type. Type-high bearers are then placed around the form and outside these are placed some strips of wood. Regular typewriter ribbon is then cut into lengths of about ten inches, stretched across the form over the type, and secured by little cleats tacked to the wood strips outside the bearers. The ribbon is well oiled, a stereo flong laid upon it, and covered with the blanket and put in the steam press. The flong is not to be beaten; the pressure in the press makes the matrix. When it is dry the form is taken out and the matrix carefully removed. It will be quite shallow, but printing is not done from the sides of type but from the face. However, the perfect ribbon effect is there, and the cast and the final printing show the process to be a success. It is not cheap, but it is worth all it costs. When the form is worked great care must be exercised in color and supply of ink, impression and overlaying the periods, commas, etc.

CHARLES WORRALL.

[If Mr. Worrall will look over the advertising pages of THE INLAND PRINTER he will find that typewriter type is now made with a ribbon-mark face, so that all that is necessary is to set the type and proceed to print in the usual way, and a perfect imitation of a typewritten letter is produced.—EDITOR INLAND PRINTER.]

A PLEA FOR CLEANLINESS AND COURTESY.

To the Editor: NEW YORK, N. Y., June 4, 1902.

Why are printers — employers and journeymen — so ill-mannered and dirty in person and surroundings?

I am serving my apprenticeship, and in the course of my duties, while on errands, etc., I have been forced to observe the condition which is set forth in my query. Printers who have traveled inform me that this state of things prevails "all over the country." There are, of course, some fine exceptions, and they point out and emphatically prove that the condition complained of is entirely unnecessary, as well as altogether inexcusable.

Having had careful home training, I am discouraged to find myself forced to ask the above question concerning my chosen vocation, which, it seems to me, is one that, followed in any of its branches, makes for refinement.

What can be done to make things better? No doubt the simple act of publishing this communication in your influential magazine will jolt many thoughtless ones into line with those who have made "decency" a part of their business.

WILLIAM KRESS.

EDUCATION BY MAIL.

To the Editor: DETROIT, MICH., June 12, 1902.

There is one thing I protest against, and that is the delusive promises made by some of the so-called "correspondence schools" to induce the enrollment of pupils, and — incidentally, of course — to secure their good money for the "instruction" afforded. I do not wish to be understood as opposing this education-by-mail method, for there are many good correspondence schools throughout the country that are doing downright commendable work. But, to use no harsher term, I maintain that it is a little short of a mild form of bunco to promise to impart, for a specified sum of money, "complete instruction" in a practical knowledge of this or that profession, or this or that trade, or the other thing, in "from six to eight months."

Some seven or eight years ago there dropped down upon New York city a certain printer from a little Western town, who set himself up as authority upon all matters pertaining to advertising. At that time advertising was generally classed with other sciences of which as little was known — theosophy, astrology, palmistry, mind-reading, hypnotism, etc.

This man from "out of the West" set the advertising cult of the metropolis agog with his talk of "display," "catch-lines," "bold-face type," "leads," "rules," "white space," and so on. He was a wonder to business men who had been in the habit of turning their rough copy over to the print-shop to wrestle with. Not only did this Westerner claim to possess an inexhaustible knowledge of advertising itself, but he maintained that he knew more about every science, profession, trade, occupation whatsoever, manufacture and product, than any doggoned man that ever came over the pike!

If he found a business man plodding along in a fairly successful way, selling socks to a sockless public, this advertising expert went to work with hammer and tongs to convince that man that he did not know a sock from a hand-saw, and that the people who bought of him knew a blamed sight less. "Let me prepare your advertising copy," he would say, "and your

fortune is as good as made. I know all about advertising. I know better than the public knows what the public wants. I'm a dollar-a-minute man — but you won't miss the money. My experience comes from a knowledge of everything knowable. I know the kind of socks Moses wore when he hiked it through the wilderness. I'm great! I know body type, agate, fourteen-lines-to-the-inch, clarendons, Jensen, stop-cylinders, pulley-wheels, fly-belts, deckle-edges and smashing machines. I—I—I—" At this stage the sock-vender usually dropped to his knees worshipfully, and "coughed up."

The "wild and woolly" gentleman caught on. He was a howling success in New York long enough for the "wise guys" to perceive a fertile field for this new graft lying spread out before them. They got next. The wielders of the perpendicular pronoun plastered their I-salve upon the advertisers' optics until the advertisers could plainly see things where there wasn't anything to see.

'Twas harvest time all the year around. Ten thousand a year here — fifteen thousand there — five thousand over yonder — and three thousand going a begging — these were the figures bandied about by magazines, newspapers and periodicals, as representing the salaries of expert writers of advertising for great corporations and mercantile concerns. Of course,



Drawn by Pierre Artigue.

SOME ODD TYPES.

the fact that many of these so-called experts could not write correctly an English sentence of a dozen words had nothing to do with the case. Wasn't necessary. Merely a small matter. Public wanting ear-drums and corn salve wasn't worrying about the "grammar" of an announcement that pointed the way to the Where! And so on — *ad nauseam.*

To be sure, all of this jugglery was not wholly unproductive of good. It set business men to thinking for themselves, and out of the hurly-burly came many scholarly, forceful, terse writers of business literature; and to-day you will find that every man of any merit holding position in the directorship of any considerable advertising appropriation has something more to recommend him than a familiarity with the capital "I."

But now it's the new line of graft! "Advertisement-writing taught by mail!"

Speciously written announcements, occupying pages and half-pages of the leading magazines, point the way to gold-getting through acquiring a knowledge of advertising — thoroughly taught by mail "in six months"! All of the old salary figures are again trotted out for the edification of "easy marks"— ten thousand a year here — fifteen thousand there — five thousand over yonder — and three thousand going abegging! And the small sum of $30 "educates" any plodder of average intelligence, and fits him for a position in a profession paying salaries greater than that which goes with a Supreme Court judgeship.

Now, this is none of my business, but it worries me.

Here I have gone and spent the best part of my life in acquiring the comparatively small knowledge I own about advertising — schools, college, printing-offices, paper mills, ink factories, machine shops, process engraving establishments, and the ink-spattered desks of the big city dailies — all have contributed something along the advertising line to my intellectual keg, and now I find that I have frittered away twenty years of time and opportunity for something a brain-factory down East, yclept an "advertising school," agrees to pump into me in six months for only $30 — in advance!

E. Brate. Rogers.

A REPLY TO THE CIRCULAR OF THE CHICAGO MASTER PRINTERS' ASSOCIATION.

To the Editor: Chicago, Ill., June 14, 1902.

You may be interested in a reply to a circular recently sent out by the Master Printers of Chicago, and I enclose a carbon copy. Your columns have also contained suggestions that there are too many engaged in the printing business, and I think a little missionary work in your editorial office is needed. The small printer has plenty of troubles. They should not be increased by an attempt to push him off the earth.

John W. Bailey.

WEBER & BAILEY,
Printers,
Pontiac building, Suite 705. 358 Dearborn street.
Chicago, June 13, 1902.

Master Printers' Association, W. S. Burnham, Secretary, Chicago, Ill.:

Gentlemen,—"What is the matter with the printing business? There are too many people in it," in your circular, makes me tired, and I am going to tell you what I think about it. I have heard that dismal song in a dozen States by hundreds of small-fry printers and under all sorts of circumstances, and it made me weary even then, and now to confront it in italics under the authority of men who are at the top of the printing fraternity is enough to freeze the conscience of a saint. Six hundred and twenty-five printing-offices in Chicago. Gosh all hemlock! Read that again. Six hundred and twenty-five printing-offices, with an apology for so many by explaining that about four hundred of them are attic printers and do not count for much. Yet there are eight thousand saloons in Chicago. Now read that again and think awhile. What would you have the men do who are now running printing-offices? Open a few more saloons? Go into some other business? All right. Look around and find the business that is not crowded fully as much as printing, and give the saloon man the first chance to go into that — since most saloon men would rather be poor, half-starved printers than saloon men if they could be.

Really, now, there are not too many printing-offices in Chicago for this great printing center, and if this giant city continues its lusty growth and continues to drain an empire of its profits, there will be many more printing-offices. The use of printed matter has grown tremendously during the past quarter of a century. People are reckless in regard to the quantity thrown away. Business men that twenty-five years ago would have groaned over an order for ten thousand circulars, now buy them by the million. An order for a three-color job to be given away would have been almost reason enough for a commission in lunacy. More printing, more and more all the time, and still more to follow in the future, yet here are the Master Printers of Chicago complaining because some poor devil is making an honest living with a cheap press and a hatful of type in an attic. Fie upon you! I saw a preacher-printer drop a handful of type to the floor and held my breath to hear what he would say. He said, "Tut! Tut! Pshaw!"

But what do you care for this small fellow who pays for his little plant with "periodical" notes? He has no money with which to buy cylinder presses, and you do not care anything for your platen-press work. That is a side issue with you — an incidental. You must have them, of course, and it is handy to have a few of them about the shop, but you make your money on the cylinder presses, so you say. Why should you care what prices the little fellow makes, what he pays his cheap solicitors, how he conducts his business, whether there is one of him or a million? He is not a competitor of yours, is he? You do not care anything about the platen-press work. The fact is that you care so little about it that actually you do not know the mechanical difference between a Liberty and a Golding. You put in any old machine and your only instructions are to turn them loose to beat the band. Platen-press work does not count for much; presses are cheap and if the work can be done cheap enough, that is all that is asked of that department. If your wear out a press you ask your head pressman what to buy and he asks the first stray feeder who happens to come in what particular press his august highness prefers to feed, and the stray feeder's mandate decides the matter, and like a good little boy you run and order the press he chooses. Naturally he is very much interested in the profit side of your ledger — I don't think. That is the truth, however, and if you are honest with yourselves you will acknowledge that the stray feeder dictates what machinery you shall use, and the only reason you are not using Liberty presses to-day is that a majority of the press feeders did not happen to learn on that kind of a press.

You will find that all the trouble on this question of lack of profits is not on account of the cutting of prices by that one-horse concern around the corner. There have been great improvements mechanically within the past twenty-five years, and with the tremendous increase in demand for printed matter there has been a demand for lower prices, and lower prices means a necessity for lessening the cost of production.

Twenty years ago there was a swell printing-office in Cincinnati equipped with a magnificent line of Globe presses. It had the run of the finest printing in the city. It was doing a very profitable business. To-day it is one of the sloppiest shops in the whole country. But it still has the Globe presses. There are some printing-offices not a thousand

miles from Chicago whose proprietors will do well to figure out the moral of that story.

One of the master printers of Chicago — one of your members, I presume — knows what it means to throw out cheap cylinder presses and put in high-grade machines. He will tell you that for a time he got less out of his expensive machines than the old ones. Ask him why. Ask him if he did not discover undercurrents controlling his business to his detriment that he never dreamed of. Then ask him what it meant to his profits, to the success of his business, when he sought out these secret matters, fought them to a finish, and what a magnificent help his high-grade cylinder presses have been to him in his fight for profits. Ask him.

By quarreling with the competition of the small shop, the cut-throat prices, the lack of business methods, you are firing your ammunition into the air, because you can never correct those evils. Prices for printing are low and they are going lower. As the quantity increases the pressure



Photo by Phil Wertheim, Dayton, Ohio.

TENDING DOLLY.

for lower prices becomes greater. Cost of production is the problem to solve. You might as well try to turn back the onward sweep of this commercial age as to expect to return to the fancy prices of the print-shop of long ago. It can not be done. It can't be did.

"Physician, heal thyself." The fault is not with the man in the attic. It lies under your own nose.

There, I feel better. This spasm has been growing on me for some years, and it has been a relief to unload it, even if you do not care a continental about what I have said. Your circulars are interesting and helpful, but for heaven's sake cut out the doleful tale about there being too many print-shops.

Very truly yours,

JOHN W. BAILEY.

A NEW POSTAL CARD.

A new 1-cent postal card is now being printed at the Bureau of Engraving and Printing, and when the first issue of four million has been counted and bundled the new card will be placed on sale. Its distinctive feature is that the new card contains a vignette of President McKinley in lieu of President Jefferson's portrait. The issue of the Jefferson card will be discontinued when the present stock on hand is exhausted. When desired by purchasers the new postal cards will be furnished in sheets of forty cards each. It is expected this arrangement will effect a large saving to purchasers who have their messages or addresses printed on postal cards. In order to avoid the heavy black device at the top of the Jefferson card and leave a clear space for the postmark, the new postal card has three lines of small type printed about an inch below the top of the card. The card is thus divided laterally into two sections — one for the postmark and one for the address.

THE BOOK ILLUSTRATORS OF JAPAN—1700 TO 1878.*

BY WILLIARD M. WOOD.

SAN FRANCISCO contains more Japanese curio shops than any other city in the world, except those in the Oriental isles. What citizen or visitor has not paused in front of their attractively dressed windows and admired the interesting handiwork of the Mikado's little brown men? And who has not recalled seeing strung on a line a number of small and lightly colored sheets, each having a male or female figure strikingly and superbly costumed, with sword or fan in hand, in grotesque attitude; or several warlike figures clad in heavy armor depicting a bloody battle, and who has not commented upon the outlandish formation of the hands and faces? How few, indeed, know when, by whom, and for what purpose these sheets were published. If an inquiry is made of the proprietor he will mention the price and tell you of finer ones he has to offer, pulling out from under the counter a small roll, which he handles carefully, while explaining that these are old, rare, by great artists, and superior to those in the window.

These statements you accept as truthful, for the paper undoubtedly shows age, the picture careful composition and soft, mellow coloring.

Should he impart further information and should you become a willing listener to the interesting facts, you will find yourself going out of his store with several of these sheets tightly tucked under your arm. If such is the case, you are then doomed to have what is known as the "print craze"; for the more you see and study the curious pictures the more fascinating they will seem, and you will have no rest until every shop in town has been thoroughly ransacked and until you have amassed a collection of the finest obtainable.

These pictorial sheets are not original paintings, as the casual observer would naturally suppose, nor are they of recent issue. They are called "color prints."

A number were used in connection with novelties, issued by the Japanese in book form, between the end of the sixteenth century and the middle of the nineteenth century. Some were purposely designed for use as cheap pictures to be placed on the walls in homes of the poorer classes, who could not afford the purchase of an original painting. Those styled "broadsheet portraits" were sold singly, and they were especially sought after by owners of tea-houses. These were pasted together, attached to a stick, and made up a roll several feet in length. A large number of these rolls were kept on hand for the use of patrons who delighted to study the latest style of coiffure and dress, to discuss the merits of the artists, and to enjoy humorous sayings while partaking of refreshments.

Although the first illustrated Japanese book was published A. D. 1608, the founder of the popular school of painting and print designing from wooden blocks, known as Ukiyo-ye (art of the common people), and which has been a complete mirror of Japanese life, was one Iwasa Metahei, a man of considerable originality, born in the sixteenth century. He was the first sketcher of scenes in the life of Japanese women of the middle and lower classes, and he had many followers. His caricatures are particularly clever. He was first a pupil of the Tora school and later of the Kano. The productions during his life were almost all colored by hand.

Other artists soon copied his style, and the pictures proved so popular that work could not be turned out fast enough to supply the demand, hence a radical change had to be made.

The application of color by impression from flat cherry-wood blocks was tried, and this proved quite satisfactory. The first batch of these sheets — or nishikiye — struck off, appeared in 1695. They found an immediate sale. It is not known who first conceived the idea of using these wooden blocks which have been in constant use for a period covering almost two

*Courtesy *Overland Monthly*, San Francisco, California.

hundred years. The paper upon which they were printed was made from the bark of the paper mulberry tree.

There were two kinds of brushes used by the artists. Flat ones about three and one-half inches in width for laying on the broad washes, and round ones of various sizes, tapering to a point, for delicate strokes. They were composed of deer, horse, or hare's hair, inserted in handles of bamboo. The more expert often manipulated two brushes at a time with the same hand.

In the year 1743 the Japanese were printing from two blocks in delicate shades of lemon, pink and soft grays. At the beginning of the eighteenth century single sheet engravings printed with much skill in three colors from blocks made their appearance. Not until 1720 was a fourth color added. Forty years later the number was increased to six colors. In 1767 as many as ten blocks were being used. The purity in color gained with each successive generation of artists until 1785, when the Japanese brought the art to perfection. From that date until 1830, when a slight decadence set in, owing to their using cheap European pigments, many of the most beautiful folding books of native scenery, pictorial cards and portraits were put on the market and sold. The popular style, however, was soon revived, and held full sway until 1840. The actual decline in the printing of illustrated books and broad-sheets began shortly after the arrival of foreigners in Japan, in the year 1852.



LANDSCAPE FROM A RARE HIROSHIGE BOOK (1830).

Actors of renown were the artists' favorite subjects. Then came beauties of local repute and disrepute, and lastly were portrayed the occupations and recreations of the common people, from which the majority of artists arose.

Although painting of the human figure has never been mastered by the little fellows — because of the deficiency of their knowledge in anatomical details — their drawing of plants, birds and insects is done with a fidelity that American and European artists might envy.

Mothers-in-law (not the wife's mother, but the husband's mother) were caricatured to a great extent. Many witty epigrams are found in their books above the pictures.

The capital, Yedo, where the greater number of artists lived, was the center of gaiety and fashion, and in consequence furnished much material for these men of great natural gifts. Every change in fashion was faithfully shown in their drawings. Thousands of sheets were struck off the blocks. No out-of-town visitor thought of returning to his home without a package of them for his wife and children, by whom they were prized more highly than presents of silks and toys. Even the poorest laborer would deny himself many absolute necessities in order to furnish his home with these picture books and sheets.

Several of the Ukiyo-ye artists were painters only; others were both painters and designers of prints for books, while a few devoted their entire time to print designing. In some cases the artists' original designs are not known to exist, having been destroyed in the process of cutting away of the blocks upon which they were pasted.

In the sixties this country began to realize that Japan had artists of considerable note, and in the seventies art collectors in America and Europe began stripping the country of her gems. Students and lovers of Japanese art know she has still hidden away in remote corners of her various quarters quantities of fine prints. Word has been received here that a collector, now in the Orient, has succeeded in gathering a number of old and valuable ones, and a shipment is expected to arrive in San Francisco shortly.

There are many famous artists of the popular school of illustration. Among them are the names of several whose works are so important in the field of art and literature that they can not be passed over with a mere mention of their names. It is essential that one making a collection should know something of their lives, what their brains devised, and their hands executed.

Katsugawa Shunsho was one of the earlier artists of the Ukiyo-ye, and founded the Katsugawa school. He was born in the village of Mijagawa, Owara, in 1682, and worked almost entirely engraving pictures for books. Between the years 1770 and 1780 his work became very popular, especially the "Portraits of Yoshiwara Beauties" in colors. He was conceded by critics to be the most talented depictor of actors in costume. Each of his prints is certainly a masterpiece. The date of his death is uncertain, but is said to have occurred at a very advanced age — perhaps at one hundred. The Shunsho figure shown in this article is copied from a very rare and valuable book of colored sketches published before his death.

Utamaro Kitagawa, who studied under Sekiyen, was an artist of the Kano school, and worked principally on book illustration. His birth occurred in Yedo in 1754. Drawing of the female figure was his specialty. The beautiful Utamaro



FROM A SHUNSHO BOOK (1717).



ONE OF THE PRETTY MAIDENS OF TOYOKUNI (1805).

women in his day were as popular as the Gibson girl is to-day. His very finest paintings were executed in the year 1792. Barring Hokusai, Utamaro has created more talk about his work among well-known critics than any other artist. Collectors of all things beautiful have vied with each other at sales to secure the finest specimens. The Chinese also appreciated his work, and large numbers of books and prints were constantly being exported from Nagasaki. In 1800 Utamaro published "Momo chidori kioka awase," a picture book having comic verses. Four years later appeared "Seiro Nenjiv Gioji" (annual of the Courtesan Quarter). He died in 1860 from excessive dissipation.

Katsugawa Hokusai, a born artist and one of many styles

and names, was for a time a pupil of Shunsho. He was the son of Nakajima Ise, a mirrormaker, and first saw the light of day in 1760, in Honjo, a quarter of Yedo. The first thirty years of his life is much of a blank. The Japanese records, however, show that a part of his earlier training was obtained in cheap schools. Later he was earning a scanty living by writing and illustrating mediocre novels. His *nom de pinceau* were many. Should his work fail to attract attention signed with one name another would be assumed. He seemed sadly neglected by his countrymen. Many Japanese picture connoisseurs considered his work coarse and demoralizing, and freely expressed their opinion that it was bad taste for any one to hang his pictures on their walls. However, nothing daunted, he kept on working. His more important works began to appear when thirty-eight years of age, and he made steady progress during the next fourteen years.

As late as 1836, although quite aged, he was still getting out finely illustrated books. Scenes of history, drama, and novel incidents in the daily life of the common people were his specialties. Hokusai had no honor in his own country until his work was sent to foreign countries, and the art critics of America and Europe acknowledged him a genius.

This book draftsman, now considered the greatest painter of his nation, has certainly taught us more of his country and its people than any of his numerous rivals and contemporaries. He died April 13, 1849, aged eighty-nine, and his remains were finally laid at rest in the Buddhist Temple of Saikioji, in the Asakusa quarter, Yedo. His chief fame rests upon fourteen volumes of "Mangwa" (rough sketches) which first appeared in 1812. Other notable books are: "One Hundred views of Fuji," beautifully printed in black and soft shades of gray; "E-hon Suiko den" (Chinese heroes and heroines), printed in 1812; "E-hon Chiu-kio" (Examples of Fidelity of Retainers), 1834; "Ei-Yu dzu ye" (Military Heroes of Japan), 1834; "E-hon Saki-gake" (Japanese Heroes), 1836; and "E-hon kobun kokio (Legends), 1849.

If the reader has just commenced to collect pictorial sheets, and should find one bearing the artist's name, Jaito, thereon, he may be quite sure that a prize has been secured, for it will prove to be a genuine Hokusai. Jaito was the first name assumed by this genius. Having no success with it he tried that of Iitsu, then Manji, Manrojin, Temeichi and Shunro until 1796. During 1797 and 1798 he signed his work Sori, which name he bequeathed to a struggling student of fair ability.

The name Hokusai was chosen in 1798, when he published "The Thirty-six Famous Poetesses."

Utagawa Toyokuni (the first) was a pupil of Utagawa Toyoharu, who founded the Utagawa branch of the popular school, and whose works are very beautiful and exceedingly scarce. Toyokuni's birth occurred in the Shiba quarter of Yedo in 1768. He was not an engraver, but worked principally on book illustration at first, and won high recognition. Later he was a prolific producer of figures. He was the first to introduce the use of purple into color printing. Some of his earlier production bear the name of Ichiyosai, which name he discarded as soon as he found it failed to draw.

Toyokuni's most famous book, printed in 1809, is called "Schichifuku Monogatari." In running over the novels of the Japanese authors, Kioden and Bakin, many illustrations are found bearing his signature.

His own album, the "Toyokuni Toshidama Fude," shows well his power as a colorist. He died January 7, 1825, aged fifty-seven. Many of his actor portraits and theatrical scenes may be purchased in this city.

Hiroshige was a painter of the manners and life of the people who lived in the eighteenth century, and he contributed largely to the single-sheet color prints. Some critics have pronounced him the greatest landscape painter of Japan. His work without doubt compares very favorably with the gifted Hokusai. He was born in 1786, and the greater part of his life was spent in the Nakabashi quarter of Yedo.

Before taking up art his occupation was that of a fireman in the capital. He died of cholera, September 6, 1858, aged fifty-two. Examples of his work, which formerly decorated the interiors of tea-houses, and small illustrations torn from books, sell for from $2.50 to $40 apiece. These prices are quoted by American collectors on Japanese antiquities. A small book from which the accompanying landscape was reproduced is valued among collectors at $25.

Hiroshige's "Fuji no hiaku-dzo" (views of Fuji in colors) was gotten out in 1820. An interesting volume, "E-hon Tokio Miyage" (Scenes in and around Yedo), appeared in 1850.



A UTAGAWA KUNISADE ORIGINAL (1785-1864).

"Ujigawa Rio-gan" (The Banks of Uji), in two volumes, came out in 1862 — four years after the master's death.

The artist Utagawa Kuniyoshi was a pupil of the celebrated Toyokuni the first, and worked principally for albums. His single-sheet figures of soldiers and military life proved very popular with the common classes. Some of the landscapes are very beautiful, and in a few the colors are far richer than some of Hiroshige's, which may be seen at the stores and in private collections. He was born in 1796 and died in 1861, aged sixty-five. His book, "Ichiyu gwa-fu" (Miscellaneous Sketches), was brought out in 1831; "Wa-Kan Ei-Yu" (Stories of Heroes), in 1845, and "Nippon Kaigiaku Yuraiki" (History of Ancient Days in Japan), in six volumes, in 1856.

Utagawa Kunisade was also a pupil of Toyokuni, and worked exclusively for the popular picture trade. At the age of twenty-three (1808) his first books were published. About the same age he became famous as a broad-sheet artist. His best work was done in 1830. In that year the Japanese critics complimented him upon his extremely refined style.

One finds that this artist's work predominates in the American shops. He was an earnest worker, and is said to

have turned out more work than any of his predecessors. Many of his prints bear the name of Toyokuni, which name he assumed for some time, and failed to write "the second" after it; hence it is difficult to distinguish the original work of his master, Toyokuni the first, and Kunishada, Toyokuni the second. Before becoming famous he attached the names of Gotete and Kacharo to his prints. Excellent examples of his work bearing the two former names may at all times be purchased in our stores, and range in price from 25 cents to $1.75. Kunisada was born in 1785 and died in 1864, aged seventy-nine. He illustrated a novelette in 1816, called "Otoko No Naka No Otoko Kagami," and an important novel by Bakin in 1813, entitled "Kikwan Rioki Kiokaku-Den."

The lesser lights were: Tachibana Morikuni, a talented illustrator of the eighteenth century, who died in 1748, aged seventy-eight; Moronobu, a designer of much power, whose principal work came out in 1770; Miyagawa Chishun, his pupil, whose specialty was portraits of belles; Torii Kiyonaga, who reigned from 1765 to 1790 as a designer of chromo-xylographics; Keisai Kitao, of Yedo, who died in 1824; Utagawa Toyohiro, well known as the illustrator of Bakin's novel in five volumes, called "Zenmiokan Sayotsuki"; Kaisai Yeisen, born 1792, who worked industriously from 1829 to 1832 at novel illustrating and broad-sheets, until prosperity overtook him, when he became a habitual drunkard, and died in 1848, aged fifty-six; and Isai, an artist who turned out splendid work during the years 1864-65-66.

The last of the famous Japanese illustrators of the popular school was Kikuchi Yosai, a figure painter, born in 1787. He was the author of "Zenken Kojitsu" (Noted Historical Personages in Japan from 660 B. C. to 1300 A. D.), published in 1850. Twenty volumes were issued. This remarkable man did not give up working until two years before his death, which occurred in 1878, at the ripe old age of ninety-one.



Photo by C. E. Goodyear.

CALIFORNIA LILIES.

THE SUPREME TEST.

There are friends who come in when black sorrow's your guest,
To weep with you over your dead;
Friends who seem, in the midst of your heartache's unrest,
To know just what ought to be said.
But the prince of them all, when grim Trouble stalks by,
And your heart can do nothing but bleed,
Is the fellow who comes when there's no one else nigh,
And whispers, "How much do you need?"

Father, tenderly bless all the friends I have known
Who came in the depths of my woe,
Just to stand by my side when I felt so alone,
That I might their sympathy know;
Oh, I love every one for each handclasp and tear,
And aye shall I wish them godspeed;
But a crown for one who, when none else was near,
Said softly, "How much do you need?"

—*S. W. Gillilan in Los Angeles Herald.*

Printers' Accounting And Printers' Profits

BY ARTHUR K. TAYLOR.

Under this heading it is proposed to record from time to time methods and instances helpful toward establishing the printing trade on a more generally profitable system. Contributions are solicited to this end.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

EMPLOYING PRINTERS' PRICE-LIST.— By David Ramaley. New edition based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing. $1.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

LIST OF PRICES AND ESTIMATE GUIDE.— By H. G. Bishop. Showing what prices to charge for every kind of book and job work, from a small card to a large volume. This is a book which has long been needed and has frequently been asked for. $1.

ORDER BOOK AND RECORD OF COST.— By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half bound, $3.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

PRINTER'S READY RECKONER.— By H. G. Bishop. Shows at a glance the cost of stock used on jobwork, the quantity of stock required for jobs of from 50 to 100,000 copies, the quantity of paper needed for 1,000 copies of a book in any form, from 8vo to 32mo, and other valuable tables. Fourth edition, enlarged. 50 cents.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.— By Paul Nathan, of the Lotus Press. A very useful and valuable book, containing the impressions of the leading minds in the trade as to the requisites to the profitable management of the printery, upon which are based business rules by which a printing-office must be managed to make money. $3, postpaid.

NICHOLS' PERFECT ORDER AND RECORD BOOK.— For printers running offices of moderate size. It serves both as order book and journal, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders. $3.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should* be made on it, what profit *is* made. Flat opening, 10½ by 14½ inches, substantially bound with leather back and corners. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser. Four hundred pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50.

COST OF PRINTING.— By F. W. Baltes. A system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Table of Contents: Forms of Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger.—Tables: Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses.—Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples and Prices. 74 pages, 6¾ by 10 inches; cloth, $1.50.

HINTS TO COUNTRY PRINTERS.

We are indebted to the St. Joseph *Daily News* for the following extracts which we have taken from the address of Mr. Lon Hardman before the Northwest Missouri Editors' Association at their last convention.

What he has to say, while not essentially new, embraces points that can not be too often brought to our attention, and what is good for country printers is not bad for city employers.

Lon Hardman, of this city, made an address to the convention, telling how the country printer may make his jobwork profitable, or at least how he may conduct it without losing money. He said, in part:

MR. PRESIDENT,—Your Committee on Program has slated me for a paper, "Practical Pointers on Job Printing." I asked the committee what they meant by this title, and the answer was, "How to make money on jobwork in a country office." I confess that this definition staggered me. I have been printing all my life, but never as a newspaper man or in a country office, and I might as well confess that I have been studying the subject of how to make money in a job office for years, until my head is white from extra labor studying the problem, and I have not got rich yet. And it seems absurd for one who never

worked a day in a country office, and does not know any of the peculiarities of the situation, to attempt to tell regular country printers, men who have spent their lives in such environment, how to get rich running a country job office.

But I believe I can tell you in a few words the grand secret. My answer would be in about these words: Carefully estimate the cost of every job of printing offered, add a legitimate profit, and never, never, never do the work unless you get a profit on it. I can not for the life of me understand why a printer operating in one of the smaller towns can not control all the work of his town and perhaps of his county, or at least get his share of it at a remunerative price. He has every advantage over his brother printer in the city. His rent is cheaper. His labor does not cost much over half what the city printer has to pay, his taxes and insurance are not as heavy, so that in the matter of expenses he is away below the city man. But he must understand the business, know when a job is well set up and presswork properly done, and he must know what the work costs him to produce it. If he is not a printer, does not know when work is properly done, does not know what it costs when it is done, he — well, he must not expect to get rich at the business very fast, although



Photo by C. E. Goodyear.

CALIFORNIA CAT-EARS.

I have known of several instances of a proprietor who was not a printer doing very well when he had a foreman who was a practical man. If he does possess these requirements and runs his business on business principles, what need he fear from the city printer?

HOW TO CALCULATE COST OF JOB.

But some one may ask, "How am I to know what a job costs?" And right there is the meat of the cocoanut. There is only one way that I know of, and that is by hard study. Keep a faithful account for, say, six months or a year, of every expense of the composition room (that is typesetting); what it has cost you for wages, rent, insurance, taxes, your own salary, and the thousand little things that have to be paid for in operating this department. Divide this amount by the number of hours put in by all the force, and you should have a pretty close idea of the cost per hour of each man, and your knowledge of the business must tell you how many hours it will take to set the job under consideration. You will find that the cost per hour is considerably more than you have even thought the man costs you, and will not be very far from double the amount you actually pay him. Keep the same kind of an account with the pressroom, and divide the amount by the number of thousands of impressions run during the time, and you have, approximately, the cost per one thousand impressions of presswork. Of course, this can not be accurate to charge for every job, for nice jobs cost more per one thousand impressions than a cheap job would. Then some jobs take a good deal more fine ink than others, which has to be taken into consideration in estimating a job, but after you have once decided what it costs you to set an ordinary job and do the presswork on it, you have a good foundation to work upon. You thus know what the minimum charge should be, and must add to it for the better work. I do not suppose you are much troubled about figuring on jobs requiring large amounts of colored inks. If you attempt to figure on a job of this character, and do not know how much it will take, just guess at it by any rule you please, and then multiply it by three. Then tell the customer you do not know, but will tell him when the job is done.

Then you must know the cost of the paper. If the paper costs you 5 cents a pound at the paper house, and the freight costs 50 cents per one hundred pounds, the paper stands you just 5½ cents at the depot. The drayage, cutting, insurance, waste on stock, more or less of which is inevitable, will cost at least ten per cent, making the paper cost you over 6 cents. Other people who sell paper do so at profit, why should you not have a profit on the paper you sell?

After you have found out what things cost, then add a legitimate profit, and do not do the work unless you get your price.

But do not give the customer a chance to kick after the work is done by having slighted it, either in quality of paper, typesetting, proofreading or presswork.

HOW TO TREAT COMPETITORS.

I hear some one say, "But I have a competitor who will not let me get a price I know is fair and equitable." Perhaps that competitor is the one who does not know what a job costs, and perhaps if you should do a little evangelizing you might reform him. Meet him (of course by chance) and smoke a cigar with him (let it be a good one), and while the soothing influence of the Havana makes him at peace with the world, gradually lead up, in a diplomatic way, to the subject of printing. If you succeed in interesting him, it is but a step to talk about the profits of the business, and if you are as good in argumentation with him as you are with the railroad company when you want a pass for your wife's fourteenth cousin, you ought to be able to show him the error of his way. Try and be friendly with him; you are competitors, but you have no need to be enemies. If he needs enlightenment give him the best information you have, and do your level best to show him your interests are mutual. You ought to be able to unite on some legitimate scale of prices, which, while you will not get all the work, will give you more profit than cutting and slashing will, even though your competitor did not get a smell of the work. Take a lesson from the telegraph and express companies. They are "scrapping" for business all the time. But they never "scrap" about the charges to the customers. Not on your life! They fight all day long for business, but they do not fight for the benefit of their patrons. Why should printers do so?

Let me say right here that if you are the cutter and slasher you have no business to wonder why you do not make money. If you try to find out what your competitor's bid is so that you can go below him and get the job, regardless of what it costs you, you have reason to ask why you are losing money in your business. Take a tumble to yourself. Give yourself a good cigar, and while you are enjoying its fragrance constitute yourself a committee of one to reform your ways, and if you convince yourself that you are the aggressor go to your competitor and tell him so, and show him that you are willing to go straight hereafter. You will both get your share if equally good work is given out, and there can be no reason why you should not make money on your jobwork. Of course, you should be well supplied with labor-saving furniture, slugs and leads, as no printer can compete, without them, with printers who have. Do not expect your printers to whittle out furniture while you are paying them wages. You can get the whittling done cheaper.

The only thing I may add to what I have already said is to reiterate the charge to find out the cost, and do not work unless you get a profit. Do not think it is economy to refuse to buy spaces and quads enough to run your work. Do not let the cubs cut all the periods and commas off to make spaces, and thus run you short of periods.

THE SEASON OF FILLERS.

This is the season when, usually on account of a lack of work, printers feel most tempted to indulge in the expedient of "fillers" in order to keep their plants busy. The result is that they give their efforts during such times solely *pro bono publico*.

For any printer who believes in taking his own medicine, the otherwise dull summer months can be most profitably employed in producing his own advertising matter, to be issued during the rest of the year. There is no danger of getting out too much of it, provided that it is gotten up creditably. The results of advertising are largely cumulative, and the regular issuing of reminders that you are still alive is a potent factor in the building up of a business. It will be infinitely more profitable for you to give your time to getting up your own advertising matter than it would be for you to take a lot of orders at a cut price that you would not care to duplicate when filled up with fairly profitable work.

If any one is to get something for nothing, let it be yourself — not your customer.

FACTS ARE STUBBORN THINGS.

There is nothing so conclusive in an argument as having the determining facts on your side. The following illustrates this point. A certain firm printed a monthly church magazine for a minister of the gospel. One month the pastor complained about the varying sizes of the paper — some months having ample margins, and probably the month following would

show them of the skimpiest. So he felt that it was his duty to regularly register his kick with "those in authority" at the office of publication. And to this end he personally appeared before the proprietor of the printing-office, stating his complaint, and backing it up by showing several samples that were of great divergence as to size. He picked out one which he thought would be a good sample to show the uniform size to be used thereafter, and in order that there might be no mistake, he left that copy, taking the others with him.

The proprietor accordingly sent for the foreman of the bindery, and explaining the matter to him, gave him the copy that was to be the size for the succeeding numbers, and told him to bear it in mind, as the next issue was to be according to the new size.

When the next issue struck the bindery a rush was on, and in the midst of the hustle the foreman overlooked telling the cutter about the new size, and the pamphlets were trimmed according to the judgment of the cutter, and that was an off day with the cutter's judgment.

The day after the publication appeared, the reverend gentleman who was responsible for its appearance came down to the printing-office filled even to overflowing with righteous indignation. It is unnecessary to state just what he said, as we are all more or less familiar with these seasons of grief and misery. But it may not be amiss to report what messages went over the house 'phone at the printing-office, and what immediately followed:

Proprietor (to the foreman of the bindery): "James, Doctor Johnson is down here, and complains that you have trimmed this month's *Peons of Victory* wrong. He says they are all 7½ by 11, and he wants you to send down that copy he gave you for size."

After some trouble the offending sample copy is found on the file, and the foreman carefully measures out the proper size, and cutting it just a trifle smaller than the 7½ by 11 size, sends it down to the office, after he has rubbed the clean-cut edges over the floor, so as to remove any suspicion of immaculateness.

The Rev. Dr. Johnson, taking the sample, examined it carefully, especially noting the ragged hole left by the filing wire, and right then and there made the most profound apology to the proprietor for his heated remarks, assuring the latter that it would be to him a lasting lesson to be ever on his guard against making positive statements on impressions which relied upon memory to establish their accuracy. He trusted that his retraction would be conveyed also to the foreman of the bindery, which was done in due season, and that worthy received it with commendable humility.

PROFIT-SHARING.

According to an article on this subject, which appears in the *Labour Gazette* for March, there were, at June 30, 1901, only nine British printing firms who gave their employes an interest in their businesses, the average aggregate number of persons employed by them being 1,875. In addition to these, the profit-sharing system was believed to be in operation with respect to three other firms in the trade, although no particulars are available. There were also eleven other printing firms in which, although profit-sharing had once been instituted, it no longer exists. Three other firms connected with paper and print, employing an average of 772 persons, also share their profits with their employes, and there are likewise two others who have now abandoned the system.—*British and Colonial Printer and Stationer.*

BITTER SARCASM.

Poet — Well, I've got out five lines of my poem already, Martha.

His wife — And I've got out seven lines of my washing.—*Boston Herald.*

Pressroom Queries & Answers

BY W. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

CONGRATULATORY.—We desire to acknowledge the kind invitation sent us by Mr. M. H. Madden, Chairman of the Committee of Arrangements of Chicago Typographical Union, No. 16, to be present at the celebration of its fiftieth anniversary, at Thornton Park, Sunday, June 8, 1902. Time and distance alone prevented us from mingling with our brethren on so auspicious an occasion. May the full century be crowned with peace and general prosperity to workmen and employers alike.

ACKNOWLEDGMENT OF SPECIMENS.—The Buch Printing Company, of Jennings, Louisiana, has sent us a few specimens of job printing which show that neat rule designing, composition and presswork belong to what is termed "exclusive." We do not fancy the colors as made use of on your own letterhead; yellow is a bad color for an outside rule around combination paneling, in which strong red forms the central attraction, and a much too prominent band of the type border, in bronze-blue, at the bottom. Earhart's "Color Printer" might be found a useful guide in laying out commercial color-printing. You should get it.

THE Queen City Printing & Paper Company, of Charlotte, North Carolina, also favored us with a couple of specimens. Regarding one of these is written: "We enclose you two sample cards recently printed by us on a Gordon press. The process of embossing is a new method which we have just started, and gives very good results." The cards are neat and attractive, if we except the overwide space between the title-line and its sub-line, "Printers, Binders, Engravers." Then again, the registry of the coloring and embossing is at fault — these should fit absolutely true to merit the word "good." The pay envelope is worthy of imitation.

WANTS INK TO HOLD ON BRONZE.— C. B., of Sterling, Illinois, asks the following question: "Will you kindly inform me, through your department, what kind of varnish I can use, or how I can prepare an ordinary job ink to hold on over bronze. We have some gold size ink on hand, but in some cases we want a special color." *Answer.*— Ordinary job ink



Photo by H. N. McCracken, Farmington, Mich.

MARY.

is hardly good enough for working over bronzed printing, because it has not sufficient color strength to cover solidly, the bronze, which is made of metal, working through the thin ink. Always employ a good and full color ink when printing over gold bronze. A few drops of copal or dammar varnish, mixed with inks, will help to make them hold the bronze. By mixing a small piece of bronze-blue ink with a good quality of job black a deep black may be secured over a smooth and well cleaned off job of bronzing. The bronzed work must be dry before printing over it. See "Presswork," page 126.

The Usual Trouble from Electricity.— Numerous inquiries reach us regularly regarding trouble in pressrooms because of the presence of electricity in paper while printing, and asking us for a remedy. We have no absolute remedy as yet; but we believe a remedy will be found and put upon the market in the shape of an appliance to the printing-press. Here is a sample inquiry, from Carl Thompson, of St. Ansgar, Iowa: "The trouble is always in the first run, and does not commence before we have run for some time. The paper, instead of dropping off when it should, clings to the bar behind the cylinder, and is dragged back upon the forms. We open our bunch of papers the day before printing, and spread them out, but that does not seem to help any. The press we use is a Prouty." *Answer.*— Look back a few numbers of The Inland Printer, where a valuable device for taking off electricity may be found. It is fully explained, and has been found quite efficient where tried.

Formulæ for Special Composition Rollers.— Mr. T. H. Harvey, superintendent of the "Baptist Mission Press," Calcutta, India, desires to know how to make composition rollers for that locality. He says: "The temperature here in the shade ranges between 85° and 95°. The hot season is very dry, and the wet season very damp, and of same temperature. To get the best results, what would you recommend that rollers should be made of, and how kept." *Answer.*— For dry weather, at 85° to 95°, use twelve pounds good glue to two gallons treacle, and two ounces of venice turpentine. For wet weather, at same temperature, use the proportions of glue and treacle (molasses) just stated, and add one pound of powdered plaster of paris after these have become thoroughly incorporated. Another formula for hot dry weather is as follows: Twelve pounds good glue, one and one-half gallons treacle, one pint crude glycerin, and two ounces of venice turpentine. Get a copy of "Presswork," which contains much information that you should possess.

Wants a Good "Draw-sheet" Paper — Setting a Cylinder.— L. N., Jr., of Helena, Montana, says: "Will you please tell me, through the Pressroom department of The Inland Printer, the name of good draw-sheet stock; if it comes in quires or rolls, and where I can buy it? Also, when setting a cylinder, how can I tell if one end is too low?" *Answer.*— The best draw-sheet paper for press cylinders is known as manila; it is strong and durable. The sheet should be smooth and about as thick in feeling as a sheet of fifty-five pounds 24 by 38 supercalendered book. A trifle thinner or thicker will not be objectionable. A better selection of manila can be found done up in reams than in rolls. Any dealer carrying paper supplies should be able to supply the proper quality. Get manila by the ream. To set a cylinder right make up a form — or use a form of type already made up. Have the cylinder raised a few sheets higher than when the tympan is right for printing. Let the cylinder down slowly and uniformly on each end, and when it touches the form about evenly set the bed bearers up to those on the cylinder, using a strip of thin paper between the bed and cylinder bearers. Run the impression through, then put up a sheet on the feedboard and run it through carefully; the impression on the sheet will show if the cylinder is low, high or uniform. Correct any difference necessary on the impression screws, and then fasten the same. Of course the bed bearers must be made to comply with any change now made. Get a copy of "Presswork" for fuller information.

Slurring Because Bed Bearers Are Not Adjusted.— C. W., of Cleveland, Ohio, has sent us a printed sheet of a sixteen-page form which shows considerable slurring on the sides of the pages, regarding which he writes: "Enclosed find a sheet of printed paper. I wish you would be kind enough to let me know what the cause of the streak of blurred letters is from. I tried everything that I know of to prevent the defect. The press is a Campbell two-revolution 'Economic,' taken out at the World's Fair in Chicago, and has run ever since. I thought it might be caused by the rollers, but that could not be the reason, as they are new. I then thought that it might be in the tympan not being stretched tight enough; I fixed all over, but with no better result." *Answer.* The bearers on the bed of the press have become a little low by wear; therefore raise these up about a medium thick sheet of paper, and add one more sheet of paper (the same thickness as the one sent us) to the make-up of your tympan. This should do away with the slur. From an examination of your printed sheet, the slur is apparent all over, more or less; of course, this defect is seen most where the cylinder "dips" at the rise and fall of the make-up of the margins about the pages of type. If you will carry less ink on the form the printing will be clearer.

Quite a Neat Piece of Presswork.— F. H., of Sayville, New York, has sent us a folder gotten out for the Verde Chief Copper Mining Company, of Yavapai county, Arizona, that is deserving of notice, because of the facilities used in producing the presswork. He writes: "Like most small country offices, we have not facilities for doing very much in the way of book or pamphlet printing, and I think that the enclosed is rather unusual as the product of a press of 10 by 15 pattern. It was our first attempt at three-color half-tone printing — no one in the shop ever having seen such work done before. I read your comments and criticisms in The Inland Printer with much satisfaction, and, if you think this job worth while, would be pleased to have the specimen take the usual course." *Answer.* The entire run of the presswork is quite commendable; the cover, in deep olive-green, printed from solid grounds, showing artistic white reliefs, is specially good, because of the difficulty experienced in producing smoothness and solidity on small job presses. But the eminent attraction of the cover of this folder is the very effective manner in which the Verde chief's face and headgear have been colored and printed from half-tone plates. Indeed, if we except the insufficient make-ready of the several half-tone illustrations in the folder, and printed in blue-black ink, the entire job is equal to that done in many more pretentious establishments.

Wants Our Opinion on a Possibility.—J. G. R., of Philadelphia, Pennsylvania, writes as follows: "Will you kindly advise us, through your department in The Inland Printer, whether it is possible to produce on a good three-roller job press work equal to lithographing, from an imitation litho zinc engraving. We refer to a letter-head on bond paper. A prominent engraving firm, offering to make plates for this purpose, claimed that their imitation litho zinc plates would do such work on a job press equal to lithography. What is your opinion on this subject?" *Answer.*—Yes and no. Before giving a more positive answer, we would want to examine the character of the etching, the grade of the paper, and know something of the skill of the pressman under whose hand the printing would be executed. We have seen a printed letter-head, done from such an engraving as you specify, which was remarkably clear, sharp and exact as to quality of workmanship, but the printing appeared upon a fine quality of coated book paper, not on bond paper. Then we have had printed specimens sent us from imitation litho zinc plates that were very far below litho imitation, and had been found so by the printers, who sent their samples, accompanied with requests

that we tell them how to print them equal to that they were intended to imitate. A large contract, when in the hands of boys or amateur pressmen, we should say.

Successful Use of Conductors to Avoid Electricity in Paper.—Charles M. Bradford, Citizen Printing Company, Winsted, Connecticut, writes: "I have taken The Inland Printer for seven or eight years, and I can say that there is no paper yet that I have seen that can come up with it. Why, just three or four months ago I got a hint, or whatever you may call it, from it that has saved many dollars to the company I work for, both in time in money. It was that remedy for electricity in the paper in the pressroom department, where you use little steel and copper conductors attached to wires, which are in turn attached to the press or some large iron body. I attached mine to an old safe underneath the paper, which I put upon a shelf. The old safe I connected with the ground by attaching some wires and burying them. I had tried everything I could think of, including hot water, cold water, glycerin, oil, putting zinc underneath the paper attached to wires, putting wires around the table, and everything else. The only thing that did any good at all was in almost soaking the paper with water, by wetting about every twenty-five or thirty sheets with a sprinkling can and putting weights upon it, but that spoiled the surface of the paper very much. The company had made a two-years' contract with the paper company for our newspapers, and we had used it for about six months. You can imagine the relief it gave us when those little conductors worked all right."

Wants Our Opinion on Job of Printing with His Own Overlays.—H. O. W., of Hanford, California, has forwarded to us a copy of a fifty-two page souvenir, printed on good supercalendered book stock, with a dark-green antique cover, printed in black with the regulation G. A. badge design in colors, regarding which he writes: "Under separate cover, please find 'official program' for criticism. I should like to have the same by mail, also the return of the overlays sent herewith, as the information can be used on another book of same character I will be compelled to get out before the next Inland Printer. The return of the overlays will give me a better idea of your criticism. Overlays made of one sheet of stock in book and one sheet each of 16 and 24 pound folio. In criticizing, there are two things I wish to mention; nearly all the ink was put on with a brayer, as fountain would not work properly; the platen press had a slur sideways of about one-eighth inch, which shows plainly in some places. Press was 15 by 19 Palmer & Rey 'California Reliable,' made any time B. C. How could I have improved on the half-tones? How could the gold have been made to show brighter?" *Answer.*—The neatest and best printed portion of this souvenir is its cover. The gold ink used on the Grand Army badge was of poor quality. Feeding on ink with a brayer on such a job as the one before us is not workmanlike—a way should have been found to make the fountain work properly. The composition and make-up of the book are fairly good, but the presswork is lamentably inferior—no wonder, either, for the overlays made by you for the illustrations are not correct in their manipulation. You could certainly have improved the appearance of the numerous half-tones by properly made overlays. We can not discern any reason to condemn the press because of slurring, for that is infinitesimal. You evidently lack experience in overlaying and presswork.

The Care of Rollers in Summer.—H. C. R., Jr., Hartford, Connecticut, writes: "I am a job pressman and a constant reader of The Inland Printer; I wish to ask you a question concerning the care of rollers. I have received a supply of rollers made of composition for summer use. The foreman that I am working for insists that the rollers should be kept saturated with oil all the time, and put in a closet with four or five pans of water underneath them on the floor. From my experience I have found that when they are kept in a good dry place, away from dampness, and without oil on them, they work just as well as the winter rollers do, which I take care of in the same way my foreman suggests for summer rollers. I hold that there is enough dampness in the air in summer without the addition of more; besides, the oil on them is apt to make the ink work greasy, which it did a number of times last summer. Now will you kindly give me your opinion as to the best way of taking care of rollers for summer use?" *Answer.*—The care of summer rollers is an important duty, because more trouble is experienced with them during warm and humid weather than at any other time of the year. If summer rollers are made of good glue and glycerin composition, and fairly hard and tough, a coating of raw oil is about as safe a treatment as can be applied. The oil keeps away much of the humidity prevalent in warm weather, and leaves the surface of the rollers fresh and elastic. It is not necessary to "saturate" the rollers with oil, and it is not advisable to put them away in close closets with pans of water under them.



Photo by G. W. Yount, Weaverville, Cal.

CHINESE COOKS POSING AS MERCHANTS.

Under the Chinese Exclusion Law merchants are allowed to return to the United States. When a Chinaman wishes to go home he is always a "merchant."

Many of the rollers made for summer use are so soggy and lifeless that their use can not be depended upon for a day; such rollers should be kept as near the ceiling as possible, to get the benefit of all dry air that may enter. It is a mistake to think that because rollers have been coated with oil when not in use that when properly cleaned up with fit rags and wiped off with a little benzine, petroleum or turpentine—or even a weak lye, hurriedly and sparingly applied with a clean sponge—that a greasy effect is found when working with them. The actual condition of a roller has much to do with the best way of preserving it for doing good printing.

Wants to Know How to Make Overlays for Vignetted Cuts.—There is hardly a limit to this inquiry; and this shows how terribly deficient is the training or experience of would-be pressmen in different parts of the country. This inquiry also illustrates the lack of thoughtfulness on the part of those who make them, because it would be next to impossible to make such persons comprehend the technical niceties of the undertaking. At different times, and in "Presswork," we have done our very best to convey comprehendible instruction, but still the inquiries come along. We have even gone so far as to personally offer to give letter of instruction and cut-out overlay demonstrations of how such work should be made, for a very nominal consideration; but that has not succeeded (except in a few wise cases) to decrease the number of seekers after this knowledge. We are always ready and willing to help a regular reader of this journal out of any practical difficulty;

but we do not undertake to sit down and write pages of letters in order to teach some one the whole business, that should have been learned in the printing-office. Here is a sample letter, taken from nearly a dozen that have lately reached us. It is from G. H. Y., of Sacramento, California: "Will you kindly inform me through THE INLAND PRINTER the method of fading edges on half-tone cuts, as produced in the PRINTER (a specimen cut from THE INLAND PRINTER accompanies this letter). Enclosed I send you a sample of my work that is as good as I could make it, after trying all my resources. The cuts are electros made from half-tones. It seems to be impossible to keep the outer edge from showing. Would like to know if fault is in the cut or make-ready. P. S.—The effect we would like to reach is like the Dexter cut enclosed. Also let me know the time you think should be spent in make-ready on a sixteen-page form — one cut, like sample, to the page." *Answer.*— If you have got a copy of "Presswork," see page 129 for the method of making overlays for vignetted cuts. The entire fault apparent on the make-ready of your sample lies with you. Indeed, you have not even succeeded in making a proper overlay for the illustration, because it is muddy-looking and almost totally void of relief. A competent pressman could make ready a form such as you inquire about in nine hours.

PATENTS.

Thomas Cossar, of Govan, Scotland, has patented in the United States (No. 699,946), an oscillating cylinder press, fed by webs from both ends.

C. P. Cottrell has patented two new systems of delivery for Cottrell presses. That shown in patent No. 699,866 is an endless carrier, having two peculiar forward movements. No. 699,867 covers a combination of fly delivery and a chain-and-gripper carrier, with a set of tapes that will convey the sheet to either delivery mechanism, at the will of the operator.

The fact that it is a good thing sometimes to allow a press cylinder to slip on its bearers is emphasized by patent No. 700,119, issued to Eugene Higgins, of the Duplex Press Company. He provides a rack on the bed, having teeth reduced in thickness, to allow the cylinder some play when on the impression.

In patent No. 699,361, by William P. Wrightson, of Highbury, England, there is shown a color-printing machine, in which the web of paper is brought around a large drum, and carried successively to twenty-two color-printing rollers.

An oddity in delivery apparatus for a Gordon is shown in patent No. 699,172, by Alexander J. Hood, of Muscoda, Wisconsin. Back of the ink disk is pivoted an arm that descends and grabs the tail of the sheet, after printing, and hoists it to a receptacle, whence it may be slid onto a side table.

A device for dispelling electricity is the subject of patent No. 699,160, by Frank A. Eyler, of Harrisburg, Pennsylvania. He employs a half-oval tube, with a series of burners arranged in a line on top, having an inlet for air in one end of the tube, and connection with a supply pipe. The burners are protected with a wire screen.

MOTOR-DRIVEN JOB PRESSES.

Printing-offices offer a field peculiarly favorable to electric power, and printing-presses were among the first mechanisms to be operated by the electric motor. Why should such a superb journal as THE INLAND PRINTER and others of its class not be excellent mediums for manufacturers of motors to use in their advertising? Gas-engine manufacturers use them effectively, but the electrical people do not seem to have caught on to their value.—*The Trade Press.*

CAN NOT GET ALONG WITHOUT IT.

I can not get along without the old reliable INLAND PRINTER, which I have read with the keenest interest for many years.—*C. H. Bronaugh, Editor Daily News, Scottdale, Pennsylvania.*

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALFTONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE COMING "PROCESS YEAR BOOK."— Mr. William Gamble, the editor of "The Process Year Book," No. 109 Farringdon Road, London, E. C., invites the coöperation of all those interested in processwork to contribute something to the next Year Book. It is to be hoped that this country will be better represented than formerly in this magnificent annual, not only as a matter of national pride, but for commercial reasons.

TO SAVE ROUTING ON CHALK PLATES.— Charles Lowater, of the Spring Valley (Wis.) *Sun,* suggests the following wrinkle to save chalk-plate engravers troublesome routing: Scrape the chalk plate thin, and engrave. Save the composition scraped from the plate and make a rather thin paste of it, adding a little binder in the shape of gum arabic solution if necessary. With this paste, and a small brush, fill in all the broad spaces between the lines. The broad spaces can be filled in to any desired depth by this method. Dry the plate and cast.

A NEW EXCHANGE.— From Amsterdam, Holland, comes a new photographic fortnightly publication called *Lux,* which succeeds the *Camera Obscura.* It was predicted here that the latter publication was impracticable. Each number contained articles in four languages on different topics, which was exasperating. The reader was sure to find that the article he most wanted to read was in a language he did not understand. The new publication, *Lux,* "Geillustreerd Tijdschrift voor Fotographic, Redacteur-Uitgever: J. R. A. Schouten," looks like a sensible proposition. It is printed in Holland Dutch,

and is undoubtedly a fine publication for those who are fortunate enough to be able to read it.

A New Photoengraving Process.—According to the *Zeitschrift fur Reproduktionstechnik,* Messrs. Lumiere Brothers have invented a new process for engraving on zinc from a positive on glass instead of a negative. This whole idea of photoengraving from a positive instead of a negative was patented in this country October 11, 1881, patent 248,035, and was brought out in New York by the Hagotype Company, of which the writer had the misfortune to be manager. The company failed because the process is incomparable in simplicity with the ones now in use. The writer thrashed out so thoroughly twenty-one years ago this idea of engraving from a positive instead of a negative that he regrets a firm like Lumiere should waste time at this late day over a principle that is all wrong.

Photographic Prints on Plain Paper.—"Publisher," Wisconsin, writes: "Will you please explain in the columns of The Inland Printer the process of making prints on plain paper, and of bleaching same when the artist has drawn on them? Please give directions so a photographer could do the work and tell the material needed and where to get it." *Answer.*—Get from the nearest photographic stock dealer some Clemons' "matt surface" or "plain salted" paper. This will keep for all time. There will be a stamp on one corner to indicate the back of the paper. If you want to make an occasional photographic print, take a piece of this paper the size of the print you intend making, pin it at the corners, back down, on a flat board, and pour a small quantity of a forty-grain silver solution in a pool on the center of the paper. Spread the silver quickly all over the surface of the paper with a piece of cotton attached to a glass rod. Dry the paper in a darkroom, over artificial heat, if necessary. When dry, expose it to the fumes of ammonia for a few moments, and print behind a negative as usual. When the print is a trifle stronger than wanted, wash it a few minutes in salt water and fix in a hyposulphite of soda solution, eighty grains to the ounce strong. Wash well in running water and dry, mount on board and draw on this photograph with waterproof ink. When the drawing is finished bleach in a saturated solution of bichloride of mereury in alcohol. The photograph will fade away immediately. Wash the mercury from the print by holding it under a tap of running water for a moment, then dry.

Photographs on Type Metal.—"Manufacturer," Chicago, writes: "We are old friends and admirers of The Inland Printer and its proprietor, and ask you to help us out. We engrave on a metal similar to type metal. At present we sketch and trace designs on this metal, and with a pantograph enlarge and reduce them. We want to get the designs photographed on the metal. Photographers we have applied to say it can not be done. We do not use in our business photoengraved plates, as the work must be done on this special metal, which can only be engraved by hand. We are willing to pay well for this information." *Answer.*—It is just twenty years ago since the writer was asked the same question by Crump, then the great label manufacturer. The method I devised for him at that time may be in use still, but it is too complicated to describe here. Try the following plan: Have a photoengraving house make for you opaque and transparent negatives of the designs. Get them to give you these negatives stripped from the glass supports on which they are made. Now, in your own establishment, clean well with potash the metal you are to engrave upon. When water is not repelled by the metal at any part of its surface, it is clean. Dry the metal and rub over its surface the juice of an onion. Now you can attach the negative to the metal plate with a thin photographic paste, or a diluted solution of fish glue. The film should be pressed to the metal plate in the same manner that a photographic print is mounted. When mounting you can turn either side of the film upward, so as to have the design reversed or not, as your business requires it. If, when dry, the film does not suit your purpose, or chips under the graver, please say so. This department is always at your service.

The First Wood Engraving.—J. Spero, Springfield, Massachusetts, wants to know what is the date of the first wood engraving, and in what country it was made. *Answer.*—The Rev. John A. Brosnan, S. J., who has made a study of these subjects, says in his lectures that the earliest woodcut known is that of St. Christopher, dated 1423. It was probably engraved in Augsburg, Germany, the early home of wood engraving. This woodcut was found in a manuscript volume in the convent of Chartreuse, at Buxheim, in Swabia. It



ST. CHRISTOPHER, EARLIEST WOODCUT, 1423.

illustrates a subject popular since with painters, the legend of the giant St. Christopher who used his strength to carry people on his back across raging streams. One night he carried a child whose weight so increased while crossing that St. Christopher turned his head to see the cause of the increase in burden. The child said: "Wonder not; I am the Saviour, and you carry the sins of the whole world on your back." How quaintly the engraver told the story; the Saviour and the giant are unmistakable; the fish indicates that it is water that is swirling around the giant's feet. The lantern held by the woman on the right bank shows it is night. According to the legend, the giant's staff stuck into the ground grew into a tree. The engraver felt obliged to anticipate this by showing it a tree with roots, leaves and fruit while the saint was in midstream. This cut is reproduced from De Vinne's *Invention of Printing.*

Questions About Etching.—"Lithographer" writes: "Knowing you are an authority of long and well-tried experience on acids and etching, I would like to submit to you a few questions: (1) What form of bath, flat or upright, is the best for etching out the impure substances in an aluminum plate? You know nitric acid is used, which affects the aluminum plate very slightly. (2) How many plates can be etched at one time? I believe the theory is right that if more substance for etching is presented for the acid to work upon the more it will become blunted, or impregnated with impure matter. (3) What processes are in operation while the etching or biting is going on? What are the little bubbles rising? In fact, is not all etching or biting more or less based on the combination of oxygen, in the air or in the acid, coming in

contact with such substances that are more or less affected by its nature? (4) My idea of etching plates would be to lay the same right over the acid, face down, so as to have the troublesome salts drop to the bottom. Hence the bottom of an acid tank is always the poorest working part of the tank. What say you?" *Answer.*—(1) A rocking, flat acid bath receptacle is better than an upright one. (2) As many plates can be etched at one time as will cover the bottom of the bath. Your theory is correct, that the acid solution becomes weaker as the etching proceeds. (3) As to the processes in operation while the etching is going on: The chemist states, in the case of zinc and nitric acid, that the nitric acid dissolves the zinc as nitrate with the evolution of nitrous oxide and formation of nitrate of ammonia. The zinc etcher will tell you that it is hydrogen gas that is evolved and forms the bubbles on the zinc plate during etching, and that zinc oxide is the gray coating that forms on the surface of the zinc exposed to the acid. The experienced etcher keeps the acid bath rocking while etching, and also brushes the surface of the plate occasionally to remove this oxide and dislodge the bubbles, so that a fresh surface of metal is being constantly exposed to the action of the etching solution. Hence the advantage of rocking flat bath for etching. Your idea of turning the plate face down in the etching solution is used by some copper etchers.

A Prophet without Sufficient Honor in His Own Country.—If a European photoengraver were asked, "Who is the greatest American authority on half-tone and three-color engraving?" he would reply that it was Frederick E. Ives, of Philadelphia. The portrait of Mr. Ives presented herewith will be heartily appreciated by process men the world over. For wherever half-tone engraving is done it should be known that to Mr. Ives is due the credit of having studied out first the management of the half-tone dot by the changing of diaphragms as we now practice it. The writer was practicing half-tone while Mr. Ives was a student at Cornell, but when the latter took up the study of the process he devised improvements that have made the half-tone process the great commercial success it is. He also pioneered the way for the three-color process by exhibiting, in 1881, the first three-color print from relief blocks. He used at that time, for the three printings, the screens at angles of sixty degrees, to avoid pattern. An idea which was patented ten years later, 1891, in Germany, by Albert; by Du Houron, in France, in 1892, and by Kurtz, in this country, in 1893. Mr. Ives' kromskop, for demonstrating the correctness of his methods of three-color photography, should be a sufficient monument to him, but he has gone still further. He has now perfected a camera by which he makes a triple color record negative, with a single lens, at one exposure. From this, a single positive, and from the latter the three half-tone negatives requisite for the three-color block, thus reducing the fifteen operations of the present three-color process to five. It is to be hoped that Mr. Ives will live to enjoy the success which rightfully belongs to him.



FREDERICK E. IVES.

The National Association of Photoengravers sent out this notice:

The Week of September Eighth, Nineteen Hundred and Two
The National Association of Photoengravers will meet in Pittsburg, together with the National Typothetæ and Electrotypers.
We want a well-attended meeting.
Come and meet your friends.
It pays to get together once a year and keep in touch with fellow-craftsmen from all parts of the country.
Think up something good for the Association and bring it along.
Come and explain state of business in your localities.
Suggest remedies and improvements.
Come and see what a fine place Pittsburg is.
Look up its history!
It has one!
Come and see what a nice time we will give you after the business is over — you, and your wife!
Don't forget to bring her along!
Make it an outing for the family!
They say Pittsburg is smoky. When there is so much smoke there must be a little fire. We will try and make it warm for you, post you up and send you home feeling several hundred per cent better physically, mentally and with the world in general.
If you are not a member, come anyway.
We would like you to join us. The cost little, the benefits much.
Make no other arrangements for the week of September Eighth.

Fraternally yours,
John C. Bragdon,
President of N. A. P. E.

A SUMMER CATALOGUE.

Cows and meadows and grain,
Flowers and fragrance and bees;
Blossoms wet with the rain;
Birdlings asleep in the trees;
Bobolink, robin and thrush
Filling the meadows with tune;
Clover-tops juicy and lush;—
My! It's the middle of June!

(Editor, how will this go?
Has it the earmarks it needs?
Has it the rhythmical flow?)
Bullfrogs and cat-tails and reeds;
Crickets astir in the grass;
Clouds floating lazily by.
(Editor, please let it pass.
Print it in June or July.)

— *Charles Battell Loomis, in Harper's Magazine for June.*

EVEN DOCTORS LIKE IT.

Enclosed find $2.50, in exchange for which please send me The Inland Printer another year. I am out of the printing business now, but can not get along without The Inland Printer. I expect to take it as long as it is published.—*F. H. Merriam, M. D., Sterling, Massachusetts.*

The Printing Trades

BY EDWARD BECK.

Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

A GROWING TIME FOR PRINTERS.

The printing trade, in common with other industrial lines, is enjoying an unprecedented boom. From every city of consequence comes the information that printers and their allies are overwhelmed with business. In many cases plants which a few years ago were running only part of the time, are now operated to their fullest capacity. Many of them are running nights as well as days. One very noticeable and noteworthy feature of the general activity is the very generous spirit evinced by the employers to their workmen. In a large number of instances the employes have been permitted to share in the increased income of their employers, and have, in addition, had their hours of labor lessened and other conditions of toil improved. In only rare and isolated cases have the employes been compelled to resort to strikes to accomplish these desired ends. All of which speaks well for the employing and employed printer, as well as for the trade as a whole. How much of the improved conditions is due to the effective organizations maintained by the working printers, and how much to the spirit of fairness and generosity of the employers it is scarcely worth while to inquire. It is enough to know that both employed and employer are working in harmony, and are thereby setting a shining example for the industrial world in general. Long may the present condition of things continue to exist.

THE EMPLOYING PRINTERS OF DETROIT TAKE A NEW TACK.

The employing printers of Detroit, Michigan, have organized what they hope will prove to be a strictly business association. According to their announced plan, its purpose is twofold; first, to protect its members from unjust discrimination, or rather to insure just discrimination on the part of supply dealers and machine-composition firms, electrotypers and others; and second, to protect one another from "cut-throat" underbidding for customers. It is claimed that the paper and supply houses of Detroit make no distinction between their customers; that the employing printer who spends thousands with them yearly gets only the same treatment as the individual who buys a single bill of paper or other stock in the same period. In consequence, the printers have found that many of their customers have developed the practice of buying their own stock and sending it to the printer to get printed, instead of giving the order direct to the printer and enabling him to figure his margin on stock and work combined. It has got so bad, in fact, that some men when they want a box of envelopes printed simply go over to the stock warehouse, buy their stock at the same price the printer has to pay, and carries it around until he finds a printer who will print it at a price about sufficient to pay for the ink used. In all fairness, the printer thinks he ought to be given a little show for his life. He argues that the stock dealer ought to treat him with greater liberality than the man who comes in once or twice a year to buy a small amount of stock for personal use.

Another evil the printer has to contend with is the practice of the machine typesetting firms giving small customers the same rate as the book printer and the big publishing houses. Here, too, there is room for reform, and in Detroit, at least, the employing printers are going to see that it is brought about.

The association will also endeavor to suppress the printing-office customer who makes it a rule to go from office to office in an attempt to screw the printer down to the last notch whenever he has a job to give out. The association has a plan under way which it is believed will check this evil, and which has never been tried heretofore. For obvious reasons the details are omitted here, but something may be said about them later on.

Mr. John Taylor has been elected president and Edward N. Hines secretary of the provisional organization, which will soon be succeeded by a permanent one. This will not interfere with the Detroit Employing Printers and Publishers' Association, which will be kept up, and which is more of a social organization than one designed for business. In the new association membership will be confined strictly to employing printers, which is not the case in the older organization.

ASSESSING THE EMPLOYER TO PROVIDE FOR THE OLD AGE OF THE EMPLOYED.

Prof. George Gunter, in a lecture delivered before the New York Institute of Social Economics, advanced a strikingly unique method of "relieving labor of the nightmare of pauperism," through State intervention. He said:

Rapid improvement in machinery dislocates permanently and frequently relegates to an inferior economic and social position old-age laborers, who, through advancing years, have become unadjustable to the new methods. Under these circumstances, being forced from his trade, in which he is efficient, he is compelled either to take an inferior position in the same industry or to have recourse to a new line of occupation, which, in the nature of things, must be still more inferior. This means that he must drop in the scale of personal dignity, social standing and self-respecting manhood. He is not decrepit; he is simply dislocated, and by no fault of his own.

How should we deal with this enforced idleness? Very naturally to those who first feel it, the wage class, it looks like a part of the brutality of the conscienceless capitalist system. They feel the effects and they practically say: "Ah! we are wanted when we are young; we are used when we are profitable, but just as soon as they can do without us we are tossed aside like a squeezed orange."

This question is bound to come more and more to the front, because it is not a matter of sentiment; it is not a matter of economic and social prejudice; it is a part of the nature of industrial progress. It can not be avoided without progress being arrested. Therefore it must be dealt with, and to be properly dealt with it must be treated in an economic and not a charitable way. Philanthropy and charity are no longer feasible as permanent methods in dealing with industrial ills. Nor is this question entirely new. It has not been created by agitators, but it has come gradually along, increasing directly and in proportion to the increase in the dislocating methods of scientific improvements.

The question that really arises, therefore, is how to deal with this sad aspect of modern progress. Progress is a failure if such an effect is to be permanent. The progress which shall give us more wealth, more culture, more freedom, more of all that is implied in high civilization, which can not deal with the dislocating and pauperizing effects on labor incident to this advance, is a failure. In order that the progress may be justified, ethically, socially and economically, it must deal with this aspect of its own movement so as to eliminate the evidence of hardship as the penalty of progress. Fortunately the evidence of a feasible solution of this problem has already been evolved in various other phases of experience.

Fourier, I think it was, predicted in the first half of the century that the great principle which must accompany the next epoch of social progress is insurance. The principle of insurance has become a recognized and indispensable feature of industrial and social life, with all except the laboring classes. Laborers can not insure. There are numerous reasons for this. First, as a rule they are not far-seeing enough; they do not anticipate the future enough. Besides, wages are adjusted very largely to the cost of living. It would tend to lessen their consumption and restrict the growth of their social experience and standard of living, which would soon result in a lowering of their wages.

All well-regulated concerns now set aside a portion of their earnings every year, amounting frequently to five, in some instances to ten, per cent, for depreciation. Depreciation is another name for replacing the machine when it is either worn out or superseded by a new one. If displaced by a better one, then the better one must be purchased or the business is a failure. This economic principle can and ought to be applied to labor.

This is essentially a democratic nation. We are dealing with new economic, politic and social condition problems, and they must be dealt

with on the basis of the fullest personal freedom and democratic relations. No system of labor insurance, therefore, would be acceptable in the United States which puts the laborer under any obligation to anybody. No contribution from government, or contribution from employers, or from anybody else, can be accepted.

All that would be necessary would be to decide, by a scientific actuary basis of investigation, how much, or what percentage, of the wages would be necessary to create a fund out of which laborers could retire from work at the age, say, of sixty or sixty-five, and receive three-quarter wages the remainder of their natural life. It has been estimated that one per cent of the wages would accomplish this result. The ideal system would make the Government the custodian and distributer of this insurance fund. In that case, all that would be necessary would be that the employer pay into the United States Treasury, probably through the postoffice, a cent on the dollar of the wages of all the laborers he employed, beginning the day the laborers began to work for him — the laborer, of course, to have an insurance card, which, like the union card, would be the evidence that his premium had been paid and that he was in line for the benefits when the time came.

It may be asked, "but who should pay this one per cent?" It, of course, should be paid by the employer. And if it is paid by all



Photo by L. Fleckenstein, Faribault, Minn.

TIRED.

employers it would be no hardship on any. It would simply be an additional one per cent to the wage cost of production in all industries throughout the country. At any moment, to-morrow, for instance, there could be no perceptible hardship upon the industry of this country to increase the universal wages one per cent; even if it came out of the profits it would not be a hardship. Nobody would feel it; nobody could, by the minutest observation, discover it, and yet it would eliminate from the entire labor problem of the United States that bugbear of industrial dislocation. It would remove from the whole thinking of the laboring class that nightmare, that dreadful possibility, of being reduced to pauperism or family dependence, or relegated to industrial inferiority as soon as they pass the meridian of manhood.

Professor Gunter's plan will doubtless commend itself to the shiftless and improvident, but to the employer, upon whom it would saddle the expense of providing for those incapable of providing for themselves, and of the frugal, self-respecting workmen, whom it would rob of a share of their independence, there is little to recommend it.

THE INTERNATIONAL TYPOGRAPHICAL UNION ELECTION.

The canvassing board of the International Typographical Union has made public the result of the recent biennial election. The total number of votes cast was nearly twenty-nine thousand, about seventy per cent of the entire strength of the union. Following are the officers chosen for the ensuing two years: President, James M. Lynch, Syracuse, New York; first vice-president, C. E. Hawkes, Chicago; third vice-president, James Mulcahy, St. Louis; fourth vice-president, J. F. O'Sullivan, Boston; secretary-treasurer, J. W. Bramwood, Denver; delegates to American Federation of Labor (printers), William M. Garrett, Washington; M. S. Hays, Cleveland; Frank Morrison, Chicago; (allied crafts), J. F. O'Sullivan, Boston; trustees Union Printers' Home (printers), Thomas McCaffery, Colorado Springs; L. Sheppard, Chicago; (allied crafts), H. H. Rogers, Chicago; agent Union Printers' Home, William Kennedy, Chicago.

President Lynch received more than two-thirds of the votes cast for president, and was consequently reëlected. His vote was 20,261, while Charles A. Derry, of Seattle, received 7,144. Other votes were: Hawkes, 13,802; Hayes, 13,445; Mulcahy, 9,549; Canary, 7,774, and Townsend, of New York, 7,137.

The contest for the three delegates to the American Federation of Labor was close. The vote stood for the printers' candidates: Garrett, 12,697; Hayes, 11,141; Morrison, 10,940; M. P. Walsh, Milwaukee, 10,615; August McCraith, New York, 9,299; Eugene F. O'Rourke, New York, 7,384; Ernest Kreft, Philadelphia, 5,511; Edward Hirsch, Baltimore, 5,491, and E. A. Weir, Cincinnati, 3,933.

Delegate from the Allied Crafts: J. F. O'Sullivan, Boston, 9,508; J. J. Kinsley, Chicago, 7,409; P. G. Nuernberger, Chicago, 6,044.

For trustees of the Union Printers' Home, from the printers, three to be elected, the vote stood: Thomas McCaffery, Colorado Springs, 13,754; W. J. White, San Francisco, 12,621; L. C. Sheppard, Chicago, 10,195; John Armstrong, Toronto, 9,731; E. W. Patton, Washington, 9,588; Ed L. Sutton, Atlanta, 6,859; H. K. Stephen, New York, 6,496; William C. Trump, Norwich, 4,895; A. J. Chramost, Chicago, 2,433.

UNION NOTES.

Muskegon (Mich.) Typographical Union has put into effect the nine-hour workday.

Williamsport (Pa.) union printers are happy over a "nine-hour day with ten hours' pay."

Portland (Ore.) Typographical Union rebates $1 to members who attend regular meetings.

The Allied Printing Trades' Council of Illinois held its annual convention in Aurora, June 24.

Typographical Union No. 16, of Chicago, has opened new quarters at room 312, 56 Fifth avenue.

The International Typographical Union organized fourteen new unions during the month of May.

New London (Conn.) Union has taken into the fold the last non-union office within its jurisdiction.

Montpelier (Vt.) Typographical Union began to enjoy the benefits of a nine-hour workday on July 1.

Kewanee (Ill.) Typographical Union has secured an increase in the wages of its members amounting to $1 per week.

The city council of Denison, Texas, has adopted a resolution requiring the placing of the union label on all city printing.

The new scale put into effect in Elgin, Illinois, provides for $13.50 a week, an increase of $1.50 a week over the old scale.

The *Daily Journal*, of Marietta, Ohio, the outgrowth of a strike in that city, is said to enjoy the largest circulation of any paper published there.

Trenton (N. J.) union job printers have increased their scale of wages from $14 to $16 per week, with the consent of the employing printers.

The Vincennes (Ind.) union printers have secured the adoption of the nine-hour day, together with the signing of a new scale by the three daily papers of that city.

The pay of union printers employed on the newspapers of St. Joseph, Missouri, has been increased from $21 to $24 for night work and from $18 to $21 for day work.

Buffalo Typographical Union has recently increased its membership by forty, and added two large job offices to the list of those working under the union jurisdiction.

San Antonio (Tex.) Typographical Union has restored its scale of wages to $18 per week, which prevailed up to two years ago, when conditions made a reduction necessary.

Hagerstown (Md.) Typographical Union has secured a reduction of hours to fifty-four per week, together with a material increase in the wages of a number of its members.

Opposition has developed against the typographical union chartered by the International Typographical Union in Porto Rico. Native printers have formed an independent union.

John McVicar, one time president of the International Typographical Union, now living in retirement in Detroit, Michigan, is spending the summer visiting the scenes of his childhood days in Scotland.

The new scale of the Niagara Falls Typographical Union provides for an increase of $1.50 a week in the pay of book and job printers and an increase for overtime for machine operators from 42 to 47 cents an hour.

The new scale for job printers at Chattanooga, Tennessee, provides that $16.50 shall be paid for a fifty-six-hour week. For morning papers proprietors have the choice of paying by the piece at 9 and 10 cents per one thousand ems (nonpareil and minion), or a time scale of $3.50 per day of eight hours; afternoon papers, 8 and 9 cents per one thousand,

or $3.25 for eight and one-half hours; machine operators in book and job offices to receive the same as afternoon paper employes.

The Franklin Association of Pressmen's Assistants of New York has a membership of eighteen hundred, and controls 176 shops in New York and vicinity. Its scale of wages runs from $12 to $14 a week for feeders and $15 to $18 for job pressmen.

Union printers employed on the daily newspapers of Toronto, Ontario, have recently had their wages increased to the extent of $2 to $3 per week, in addition to the adoption of rules relating to hours, apprentices and other matters very much to their interest.

For the first time in twenty years the job printers of Chicago have had their wages increased simultaneously and without a contest with the employers. The scale of $18 a week has been increased to $19.50, and over eighteen hundred men will be benefited thereby.

The World's Fair having been postponed for a year, St. Louis Typographical Union has formally withdrawn from the contest for the honor of entertaining the International Typographical Union in 1903. Newark, New Jersey, now appears to be most likely to secure the convention.

At the municipal election in Terre Haute, Indiana, this question was submitted to a popular vote: "Are you in favor of awarding all the city printing to papers or offices authorized to use the union label?" The returns showed 5,673 voters in favor of the proposition to 1,984 opposed.

The typographical union of Boise, Idaho, will submit a proposition to the International Union convention in Cincinnati looking to the erection of a monument over the grave of the late Edward T. Plank, former International Typographical Union president, who was buried in the cemetery near that city.

The Allied Printing Trades' Council of Boston has adopted a resolution declaring it to be the sense of the body that the union label shall not appear in the future "upon any printing which is produced in whole or part by any person who is not a member of the respective international unions represented in the council."

A special rate of one and one-third fare for the round trip has been granted by Central Passenger Association for the International Typographical Union convention, to be held in Cincinnati in August. The Burnet House will be the International Typographical Union headquarters, and the convention sessions will be held in the Pike Opera House.

Senator Mark Hanna recently received a letter from Walter Carmody, secretary of the Chicago Federation of Labor, inviting him to use his influence in unionizing certain Chicago newspaper offices, which are now only partly union. He replied that the National Civic Federation, of which he is chairman, would be glad to act as mediator and arbitrator should both sides desire its services, and in any event he hoped that the controversy might be settled by mutual agreement.

Over two thousand trade-unionists attended the funeral of the late Congressman Amos J. Cummings, in New York. Mr. Cummings was a member of New York Typographical Union from the time he entered the printing business as a compositor on the New York *Tribune,* during war times, up to the time of his death. No public man ever held a warmer place in the affections of the organized printers of the metropolis or did more to deserve it. He was a shining example of the journeyman printer who works his way from the obscurity of the composing-room to a place of prominence in national life.

The method of running the municipal printing plant in Boston is again agitating the union printers of that city, and the charge is again made that the plant has in the past been made the victim of the political spoilsman. Superintendent Thomas A. Whalen, however, seems to have won the confidence of the printers, and the Boston correspondent of *The Typographical Journal* says he is doing all he can to conduct the plant on strictly business principles. At a banquet tendered Superintendent Whalen by the printing trades of Boston, Albert W. Finlay, an employing printer and member of the Typothetæ, told the guests that it was up to them to demonstrate that the plant could be made a success. He also said that whenever the trade-unionists could show that the eight-hour-day could be inaugurated without great loss the master printers would be quick to fall into line.

TYPOTHETÆ NOTES.

The employing printers of Toledo have organized with Robinson Locke, president; H. P. Crouse, secretary; N. D. Cochrane, treasurer.

The plan of the New York Typothetærs of indenturing bindery apprentice boys is said to be meeting with a large degree of success. During the bookbinders' strike, it is said, strenuous efforts were made by union representatives to induce the boys to "walk out," but in no case were the efforts successful, the boys preferring to hold to their contracts with the employers.

The United Typothetæ, at its coming convention, to be held in Pittsburg, September 8-11, will again be confronted with the "Buffalo" plan of reorganization — the employment of a paid secretary and the hustling for members. At this distance it looks as though the plan would again be shelved, the members being too much concerned with their individual businesses to care very much about the forced growth of their national organization.

Newspaper Gossip and Comment

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Challen's Labor-saving Records.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Establishing a Newspaper.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

Writing for the Press.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

New and larger quarters are now occupied by the Meshoppen (Pa.) *Enterprise.*

Pointers is a new penny monthly, published at Glenville, Ohio. While taking an interest in local affairs, the contents are mostly humorous.

The East Liverpool (Ohio) *Tribune* has a new plant, located in a new building, and its first issue in the new quarters was very creditable.

Phoenixville, Pennsylvania, has a new weekly, the *Phœnix Advertiser.* There are four six-column pages devoted mainly to local news, interspread with a generous supply of advertising.

C. F. Hoffman, Los Angeles, California.—A letter, returning the stamps you sent in Contest No. 11, failed to reach you. If you will give your address in more detail the stamps will be promptly forwarded.

During the latter part of May the LaGrange (Mo.) *Indicator* published a souvenir edition that reflected much credit on the paper. It contained many fine half-tones of prominent citizens and buildings.

Williams (Arizona) *News.*—An exceptionally neat little four-column quarto. About eighteen months ago a copy of the *News* was received for criticism, and a suggestion then made has been adopted.

Carl A. French, *Nutmeg Idler,* Torrington, Connecticut.— Your May issue is a very creditable piece of work. You should always endeavor to work in, on either cover or title-page, the name of the town where your paper is published.

C. N. Benham, Canandaigua, New York.—Your set of specimens in Contest No. 11, and also reply to your letter of April 28, were addressed as above. The letter has been returned to me, stamped "unclaimed." It is the only address you gave.

Albion (Ill.) *Journal.*—The *Journal* is carefully made up and presswork is unusually good, the three-column half-tone on the first page being exceptionally clear. Ads. are all nicely displayed. Another lead is needed beneath the running title.

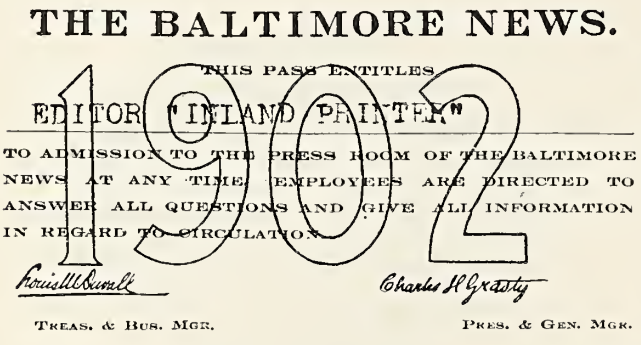
Bloomfield (Ind.) *News.*—There is only one thing about the *News* that I have to find fault with — eleven out of the first thirteen items in the first column on the first page are paid

locals. Aside from this the paper might almost be considered a model; make-up, presswork and ad. display are all commendable.

W. S. HERBERT, one of the owners and manager of the Kinston (N. C.) *Free Press,* is leading a movement for the betterment of Kinston, which has already resulted in a general awakening of business interests, and consequent benefits to all concerned.

THE Moline (Ill.) *Mail* publishes some attractive little cards and folders for the purpose of self-advertising. Its rate card is very concisely arranged, notwithstanding the fact that it quotes different prices for ten distinct positions and eleven specified pages.

A NUMBER of papers are issuing "passes" to their press-rooms, which are given to advertisers and others. One of the



best of these accompanies a courteous invitation from the Baltimore *News,* and is reproduced herewith.

J. M. CUNNINGHAM, Seattle (Wash.) *Commonwealth.*—The make-up and presswork on the *Commonwealth* are excellent and the work was accomplished in good time. I can not judge of the time consumed in the presswork, as you did not tell me the length of run.

THE Dawson *News* adopted the size of THE INLAND PRINTER for its "Golden Clean-up Edition," publishing a neat book of about ninety pages and cover. The entire work deserves much praise; make-up, ad. composition and presswork are beyond criticism.

Lodge Record, Watertown, New York.—There is good taste shown in the ads. in the *Record.* The proper lines are displayed and sizes of type well chosen. The importance of having two or more lines full length is overlooked in a few, but otherwise they are quite satisfactory.

ON the occasion of the State convention of Red Men at Elkton, Maryland, the *Appeal* published a striking "Red Men's Edition," consisting of eighteen pages, and printed on pink paper. A number of special articles were attractively featured, and the advertising pages were in no way neglected.

A HANDSOMELY illustrated souvenir, recently issued from the Boys' Industrial School, at Lancaster, Ohio, shows what exceptionally fine work can be produced in the printing and engraving department of that institution. The presswork was something of which the boys may be justly proud.

FORT COLLINS (Colo.) *Express.*—Your "Pictorial and Historical Edition" of twenty-four pages, was a creditable piece of work. There was some very good presswork on the halftones, and ads. were nicely displayed. "Home and County News" is so badly mixed with paid matter that it is almost impossible to find any real "news."

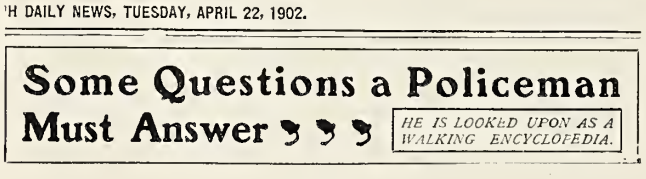
J. S. INGRAME, Spartanburg (S. C.) *Journal.*—Your two ads. of the Aug. W. Smith Company are very creditable, while that of the Carolina Cash Company is not particularly strong, owing principally to the use of the light-faced extended gothic. This is never a desirable letter to be used at any time—in fact, very few extended letters are—as it is not easily read at a glance. These lines could have been set in a normal letter, the first run flush to the left, and the other to the right, and then with the lower part of the ad. in roman it would have stood out much better.

CHARLES H. MCAHAN, St. Joseph (Mo.) *News.*—Your ads. are, as usual, neatly displayed. That of the Conser Laundry (No. 1) is typical of your work, and at the same time shows a



No. 1.

good point in the bringing out of one paragraph in the body matter. This is usually a dangerous experiment, however, as it requires exceptionally good taste in selecting sizes and styles



No. 2.

of type that harmonize. The heading, "Some Questions a Policeman Must Answer" (No. 2) is a good example of a modern "feature" head.

G. P., Sioux City, Iowa.—I note that the three ads. you send are all for the same advertiser, set in much the same style, and in the same style of type, which is evidently used exclusively for this advertiser. They are all uniformly good. No. 1 would have been better if "Silk Sale" could have been considerably larger, but I suppose you have nothing between 36-point and 72-point or you would have used it. The larger figures in both No. 1 and No. 2 are about 12 to 24 points too

large for the best typographical effect. No. 3 is practically a perfect ad., and I should have been glad to reproduce it were it not so large.

Association Letter, Ann Arbor, Michigan.—Transpose the head rules on the first page, and your little paper will be very satisfactory. I notice that its size is increasing with age.

Montcalm Herald, Stanton, Michigan.—You are getting out a very neat paper. There is a decided improvement in the presswork, and the make-up is nicely handled. A few of the ads. lack distinctive display; that is, the display lines are all too near the same size. Two of these, which clearly illustrate my criticism, are those of John W. S. Pierson & Co. and George C. Prevette.

Newnan (Ga.) *Herald and Advertiser.*—The copy of your paper received is very badly out of register. Make-up is carefully handled, but paid items should be eliminated from the local columns. All the ads. are good except that of the Johnson Hardware Company, which has too much display of the same size. "Make Your Cotton Come Up" should have been considerably larger, while the balance of the ad., excepting the signature, could have been smaller.

Rice Lake (Wis.) *Chronotype.*—A paper with plenty of news, good ads. and nice presswork. A few of the ads. and standing matter need resetting badly, particularly the post-office notice. "Additional Local" is on the fourth page, while the main department is on the fifth. This could be avoided by selecting a few of the longer items and running them as separate articles on the fifth page, with single heads. A story or department should never be continued backwards.

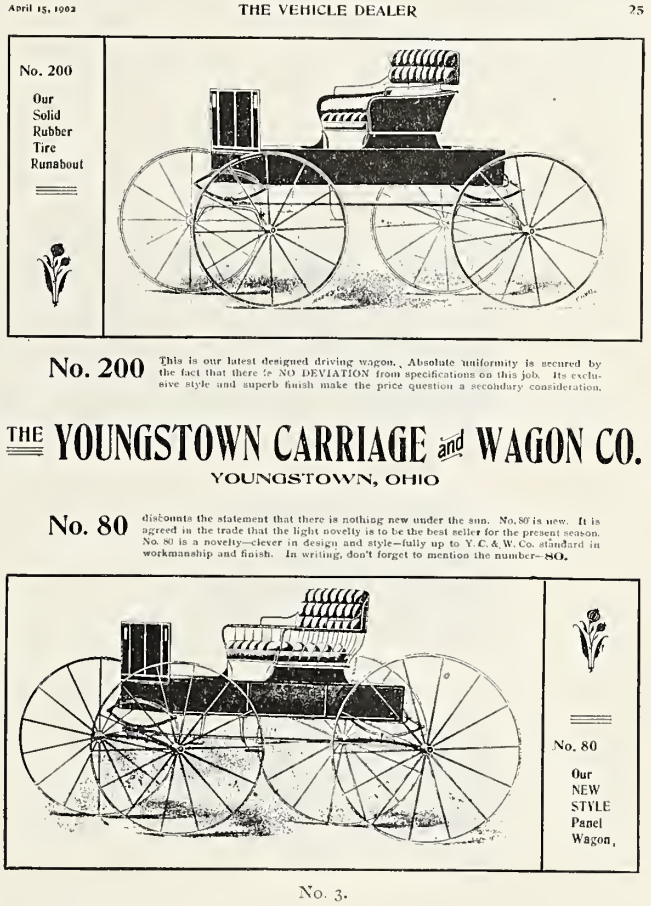
Thaddeus S. Walling, Freehold (N. J.) *Transcript.*—Your ads. are good, very good, much better than appear in the average weekly, yet not sufficiently distinctive to warrant reproduction. A good point in your display, and one which gives it an artistic appearance, is that you seldom use more than three styles of type in a single ad., and frequently they are confined to two. There is only one ad. upon which I would pass a criticism; that of Levy Brothers, in the issue of May 2. The contracting of the lower panel made the ad. top heavy, and unnecessarily crowded the space lengthwise.

A. H. Perrigo, Sandy Hill (N. Y.) *Herald.*—Your paper makes a very neat appearance in its new form, with four columns to the page. Ad. display and make-up particularly deserve commendation. Plate matter is so carefully handled that it is difficult to distinguish it from type. The running of sub-heads on the more important items in the correspondence is a good feature, but I think the arrangement would be improved if the paragraphs without heads were graded and run first. The "Temple Edition" showed enterprise, and was a nice piece of work throughout, except that the half-tones were too fine for the quality of paper used.

The Next Ad.-setting Contest.—A contest during the summer months has never proved very successful, and the next contest, No. 12, will not be announced until September. What copy will be used for this has not been decided, and if any of my readers have anything to suggest I should be glad to hear from them. A very large ad. could not be used, but probably many have had difficult copy to handle in a space of six inches, single column, or thereabouts, which they would be glad to have used in the forthcoming contest, and see what other printers would do with it. If you will send such ads. to the editor of this department the most suitable ad. submitted will be selected and the contest announced in The Inland Printer for September.

George J. Eibel, Jr., *National Glass Budget,* Pittsburg, Pennsylvania.—Your publication is very nicely printed and carefully made up. The class of ads. you handle are among the hardest to set neatly. You are inclined to use a little too much black type, and display rather too much. Take the first ad. in the paper, that of Edward Hill's Son & Co.; you should not have endeavored to fill up all the white space on either side of the cut. "For the Glass Trade" is altogether too large, and should not have been displayed at all unless the whole sentence, "Made expressly for the glass trade," was used, and then as of minor importance. The three ads. on the fourth page are your best and are very creditable.

F. M. Jeobges, *Vehicle Dealer,* Philadelphia.—As might be expected of a paper published by Ware Brothers and printed by the Fahnestock Printing Company, the *Vehicle Dealer* is as near perfect as brains and up-to-date material can make it. Sixty-five of its 104 pages are filled with most attractive advertising. Where so many cuts are used of open design, ads. of this character are frequently overdisplayed, and consequently


April 15, 1902 THE VEHICLE DEALER 25

No. 200
Our Solid Rubber Tire Runabout

No. 200 This is our latest designed driving wagon. Absolute uniformity is secured by the fact that there is NO DEVIATION from specifications on this job. Its exclusive style and superb finish make the price question a secondary consideration.

THE YOUNGSTOWN CARRIAGE and WAGON CO.
YOUNGSTOWN, OHIO

No. 80 disbounts the statement that there is nothing new under the sun. No. 80 is new. It is agreed in the trade that the light novelty is to be the best seller for the present season. No. 80 is a novelty—clever in design and style—fully up to Y. C. & W. Co. standard in workmanship and finish. In writing, don't forget to mention the number—80.

No. 80
Our NEW STYLE Panel Wagon.

No. 3.

have a crowded appearance, but in the *Vehicle Dealer* the character of each cut has been taken into consideration, and all the ads. are well balanced, although they do not follow any particular style of display. One of the page ads. is reproduced herewith (No. 3). How natural it would have been to place the matter, which is here run in panels at the side, beneath the cuts. As it is, the page is in excellent balance and in every way commendable, yet there is no other ad. in the paper set in this particular style, although many are similar in character.

Herbert W. McManus, *The Aurum,* South Dakota State School of Mines, Rapid City.—Your publication in general merits commendation. There is only one mistake in the make-up, and the presswork is very good, although a trifle more impression on a few of the pages would be an improvement. In the make-up the last line of a paragraph should never appear at the top of a column or page; the only possible exception to this rule would be where the last line was a full line. It is in the ad. display, though, where the boys are most at fault. They seem to be under the impression that roman should not be used in ads., and crowd in all the display they can. They should use less display, fewer faces of type, and see that the lines are uniformly spaced and so arranged as to afford

proper balance. At this writing the June number of the *Aurum* has not reached me, and it is now too late for comment this month.

MONTANA'S FIRST PAPER.— M. M. Manner, of Lebanon, Indiana, enjoys the distinction of having printed the first paper ever published in Montana, and he had an interesting experience before he succeeded in issuing the initial number. His story, as told below, may make some of us envious of the prices he secured:

I was a mere boy at the time, only seventeen years old, and had been previously working at the printer's trade at my home in Ohio, for one John Buchanon. In 1864 the latter decided to seek a new field in the West, and induced me to accompany him. We went to St. Louis and purchased a Washington hand press, enough type to set up one side of a six-column paper, and six bundles of paper, the outfit costing $1,600. We then started up the Missouri river for Virginia City, Montana, and after a series of adventures reached our destination in just 105 days.

When we reached the rapids in the river, twenty-seven hundred miles from St. Louis, our steamer grounded on an island and we were compelled to unload the outfit, along with all the other freight. A heavy rain a few days later caused the river to rise and enable the boat to get afloat, but at the same time submerged all the freight. It was all gotten out, however, and from that point was transported with ox teams to Virginia City, under the direction of an Indian guide.

We got out a paper the next week after our arrival, which was in July, 1864. It was a six-column, four-page affair, and was called the Montana *Post*. I did all the mechanical work, Buchanon attending to the editorial and business end. The city, or rather the vicinity, then contained about ten thousand inhabitants, uncouth, typical mining people, who heralded the paper as the first sign of civilization. A great many wanted the honor of running off the first paper, but I would allow none of them to touch the press, and reserved that distinction for myself.

Our first issue contained an account of our trip from St. Louis and such articles as Buchanon could clip from the magazines he had brought along. There being no railways or telegraph, our news was afterward obtained from Salt Lake City, and was from ten to fifteen days old when it reached us. We printed two thousand copies, selling them at 50 cents each, and could have sold twice as many. We had plenty of advertisements and also did a great deal of job printing, for which we got what would now be considered enormous prices. Buchanon sold the outfit after two months for $3,800 in gold, which was equal to twice that amount in greenbacks, and we started back for civilization. As I had never been away from home before, I was heartily glad to make the start.

AN ERROR CORRECTED.— In a comment in this department for June on a rate card adopted by the Kinston (N. C.) *Free Press*, it was inadvertently stated that the *Free Press* charged but $105 for a column ad. one year, when the price should have been $195. In a letter from W. S. Herbert, one of the owners and manager of the *Free Press*, calling my attention to the error, some interesting information is given regarding the daily and semi-weekly papers and the office from which they are published. The semi-weekly edition, recently changed to a six-column quarto, is said to be the only strictly cash-in-advance paper in North Carolina. The plan was adopted on the weekly edition in 1895, and has been strictly adhered to ever since. At that time the weekly was the only paper issued, but this has now been changed to a semi-weekly, and a daily was started during the Spanish-American War. The business has developed continuously during the last sixteen years, while Mr. Herbert has been in charge, the office now employing a force of fifteen people, whereas at the start only three were required. In the job department three presses are kept continually busy and a fourth has been ordered. The Danville (Va.) *Tobacco Journal* has recently been purchased, and Mr. Herbert is expecting to make a trip north in the near future to purchase a pony cylinder upon which to print the paper. While away he will look over several model plants, and will probably also purchase a new cylinder press for his paper, one or more typesetting machines, and a considerable number of other new devices, and expects within a few months to have one of the most up-to-date and convenient printing plants in the country. In his letter Mr. Herbert adds: "We have recently formed a stock company, and have sold nearly $8,000 preferred stock, in sums of $100 and $200, to between sixty-five and seventy of our leading and best business and professional men. In view of the fact that money is scarcer in this section now than at any time since the panic, you will realize somewhat the strong hold we have on our people, as none of them went into it as an investment, but only to help the paper and the town. Where is there another town of sixty-three hundred people in which the publisher and printer could get seventy of the leading citizens to put up money this way to help the home paper along? It really amounts to giving us not only the capital to operate on, but a 'cinch' on our field for years, and practically freezes out competition, provided we give good service at reasonable prices."



SOUVENIR MAILING CARD.

Photos by F. W. Curran, agent of THE INLAND PRINTER, Lansing, Michigan.

Notes on Job Composition

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Modern Letterpress Designs.—A collection of designs for job composition from the *British Printer*. 60 cents.

Practical Printer.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

Book of Designs from Type.—By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 25 cents.

Hints on Imposition.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

Modern Type Display.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

D. F. Cochrane, Hartford, Michigan.—Your work averages up well.

F. M. Orth, Cleveland, Ohio.—Bill-head excellent and attractive.

Scholl Press, Chillicothe, Ohio.—Brochures artistic and attractive.

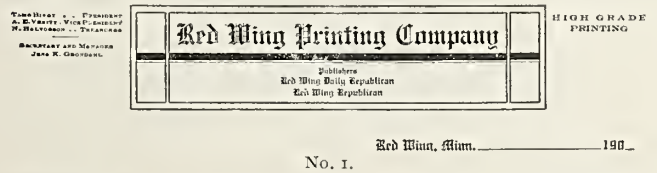
F. S. Mann, Quincy, Michigan.—Composition and designs very creditable.

Easton & Masterman, Stillwater, Minnesota.—June blotter very effective.

F. A. Doane, Turo, Nova Scotia.—Letter-head very artistic and attractive.

C. R. Crim, St. Louis, Missouri.—Taken as a whole, your work is very good.

Red Wing Printing Company, Red Wing, Minnesota.—Your work is certainly good. We reproduce one of your letter-head designs, specimen No. 1. It affords excellent opportunities for an effective color scheme.



No. 1.

Claude Mann, Malvern, Arkansas.—Specimens worthy of favorable mention. The work is neat.

George B. Johnson, Lafayette, Alabama.—Cover-pages quite good. Commercial specimens neat.

E. M. Biggers, Ennis, Texas.—Your work is good as regards whiting out, design and display.

A. S. Foreman, St. Paul, Minnesota.—Your type designs are especially good. The display is forceful and the color combinations excellent. Everything considered, your work is very artistic.

William P. Cantrell, Marlboro, Massachusetts.—Work neat and attractive.

Eli Conrad, Buchanan, Michigan.—Booklet quite good. Especially the cover.

Eric S. Wesborg, Boston, Massachusetts.—Specimens well and artistically designed.

U. A. McBride, Warrensburg, Missouri.—Letter-heads artistic and very attractive.

Gem Printing House, Sterling, Illinois.—Specimens very attractive and well displayed.

Calvin Wittwer, Cleveland, Ohio.—Card not good either as to design or color scheme.

W. F. Anderson, Roanoke, Virginia.—Composition forceful and well designed. The work is artistic and praiseworthy.



No. 2.

We reproduce one of your title-pages, specimen No. 2. Its simplicity is commendable.

Alfred J. W. Galbraith, London, Ontario.—Specimens up to date and artistic as to design.

The *Mail*, Moline, Illinois.—Specimens excellent as to design and forceful as to display.

Arthur L. Irish, Greenwich, New York.—Specimens attractive and good as to design.

Poland, Printer, Urbana, Ohio.—Your blotter is excellent. The argument is of the right kind.

F. Lariviere, St. Paul, Minnesota.—Specimens well and forcefully displayed. Designs good.

L. E. Sample, Fairmont, West Virginia.—Your envelope corner is well designed and artistic.

D. M. Gordon, Nashville, Tennessee.—Your work averages up well. It is neat and well displayed.

Farrand Organ Company, Detroit, Michigan.—We have nothing but words of praise to bestow upon your artistic

booklet, "Jim Thompson and the Cecilian." It is this class of advertising that wins trade.

N. P. Delaney, Baldwinsville, New York.—Office stationery neat, well designed and attractive.

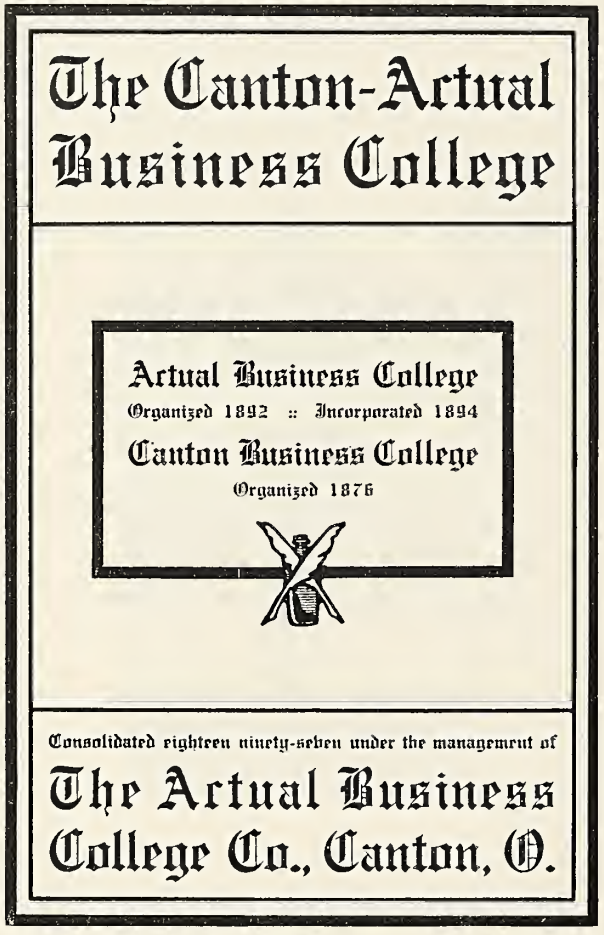
R. E. Tweed, Sparta, Illinois.—There is no room for criticism on your title-page. It is very good.

Gilford D. Ilsley, Boston, Massachusetts.—Specimens out of the ordinary. Color combinations good.

Draper Printing Company, Paton, Iowa.—Specimens good as to type display and also quite attractive.

G. T. Parkhurst, Chelmsford, Massachusetts.—Your commercial specimens are neat and good as to display.

O. L. Lilliston, Philadelphia, Pennsylvania.—Specimens genuinely artistic and more than ordinarily attractive. We reproduce one of your cover-pages, specimen No. 3.



No. 3.

Claude C. Bishop, Nashville, Tennessee.—Composition and designs excellent. The work is very attractive.

Charles R. Arnold, Grenoble, Pennsylvania.—Type designs excellent. The work is artistic and creditable.

Beasley & Lassetter, Abilene, Texas.—Specimens excellent typographically and uniformly good as to presswork.

J. S. Windell, Yonkers, New York.—Reset headings far superior to reprint copies. Your work is artistic and attractive.

Harry L. Kiracofe, Frederick, Maryland.—Your work certainly deserves unstinted praise for its forceful display and general artistic tone. We see nothing to criticize.

L. G. Frierson, Jacksonville, Florida.—The main fault in your work is in the whiting out. You should group your sentences and not place the same space between all lines.

O. E. Meyer, Chester, Illinois.—Your specimen No. 1 is not at all suitable for the card of an attorney. You will find a treatise on this subject in "Modern Type Display" which will be of more benefit to you than the price asked for the book. Get it direct from The Inland Printer Company.

Carl Babcock, Marinette, Wisconsin.—There is nothing to criticize on your specimens. The composition is uniformly good.

Fred W. Bennington, Cassville, Missouri.—Envelope corner well designed. We have but one small criticism to make. The name of the town is not prominent enough.



MENU HEADING.

Showing design (reduced one-half) prepared by use of type, rules, borders and ornaments. From Hollister Brothers, Chicago.

Wiegner Printing House, Philadelphia, Pennsylvania.—Work artistic and harmonious as to type display and color scheme.

Register, Idaho Falls, Idaho.—Your work averages up well. We think you have made excellent use of the material at your command.

J. O. Burnett and T. T. Merritt, Laurel, Mississippi.—As regards composition, your work averages up well. Presswork is not A1.

Earl N. Low, Evanston, Illinois.—Certainly your specimens deserve our praise. The work is excellent and would do credit to a much older printer than yourself. We reproduce one of your business cards, specimen No. 4. We have a



No. 4.

slight criticism, however, and that is in the whiting out. There should have been one more lead between the subdivisions in the central portion.

A. P. Goodmansen, Provo, Utah.—Viewed collectively and all things considered, your work does you credit. The specimens are very good.

John H. Train, Los Angeles, California.—The make-up and general typographical appearance of your magazine is good. We see very little to criticize. The ad. composition is

forceful, and wherever you have had an opportunity we find that you have taken good advantage of it.

Roscoe Thompson, Ransom, Michigan.—Your reset specimens show a decided improvement over the reprint copies. The work is all good.

Carl Shafer, Richmondville, New York.—Your hotel cards are very good and quite out of the ordinary. Other specimens neat and well designed.

Peerless Printing Company, Philadelphia, Pennsylvania. Your composition is admirable for its dignified simplicity, forceful and neat display. We reproduce one of your letter-heads, specimen No. 5.

Democrat Company, Davenport, Iowa.—Your booklet, "Happy Hooligan," is excellent. It puts forth a convincing argument in a new way.

Dunham Press, Bridgeport, Connecticut.—Your work is commendable for its neatness, good designs, color schemes and excellent composition.

C. H. Christiansen, Owen, Missouri.—You certainly did make a vast improvement on your reset hotel card. The work is creditable in every way.

W. J. Chambers, Davenport, Iowa.—The Grabbe note-head is artistic and very neat. Of course your customer must be the judge of what suits his taste.

You are improving in your work. It requires study and we are pleased to see you improving.

C. R. M., Oakland, California.—The line "E. C. Brown" should have more prominence than the word "Paper." Otherwise your bill-head is quite good.

Tribune, Lineville, Iowa.—Your work is especially commendable for its neat, forceful display, good balance and whiting out. It certainly deserves praise.

Russell Thompson, Boulder, Colorado.—Your window cards are effectively designed and very attractive. Your commercial specimens are also good. We believe you are improving in your commercial work. The specimens are all well designed and displayed with taste.

CHARLES H. HOPSON & BRO.
PRACTICAL HOUSE AND SIGN
Painters
1845 N. 21ST STREET, PHILADELPHIA

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No. 5.

Ben McMillen, Portland, Michigan.—Gothics and letters on the old-style order do not harmonize very well. Your surmises as to arrangement are correct.

James Newman, Galveston, Texas.—There is good design and effective display evidenced on nearly every specimen you send for criticism. The work is uniformly good.

Wise & Conelly, Cleveland, Ohio.—Hamby letter-head is cut up with too many subdivision panel rules. Viewed collectively, your specimens are neat and well displayed.

Edward W. Stutes, Spokane, Washington.—Your specimens now before us are up to your usual high standard of

LEANDER H. PRATHER, *President* ROBERT E. CLARK, *Vice President* JOHN R. BROWNE, *Secretary*
COLONIAL MARBLE COMPANY
INCORPORATED
MARBLE QUARRIES
NEAR ADDY, STEVENS CO.,
WASHINGTON
GENERAL OFFICE
905 RIVERSIDE AVENUE
SPOKANE
Spokane, Washington,

No. 6.

F. J. Papenhagen, Defiance, Ohio.—Your work is of a superior class and is deserving of praise for its neatness, good color schemes and simplicity.

John M. Imrie, Toronto, Ontario.—There is nothing to criticize in your specimens. Good designing and forceful display are conspicuous features.

H. V. Ruter, Stillwater, Minnesota.—Good designs and neat type display commend your specimens for favorable mention. Your letter-head is good.

Crescent Printing Company, Cincinnati, Ohio.—Lincoln booklet very fine. Will be carefully preserved by any one fortunate enough to obtain a copy.

W. F. Lenhart, Cassville, Missouri.—The border around the small panels at each end of the letter-head is too heavy.

artistic merit. We reproduce one of your letter-heads, specimen No. 6. It is seldom that one sees a better example of perfect balance.

Robert Fletcher, Washington, D. C.—The firm name is the most important display line in stationery work. See your letter-head and cards. Color schemes not good—too commonplace.

Ernest Hesse, Gloucester, Ohio.—You have quite a number of problems confronting you. Whiting out needs your especial attention. You also employ too many type faces in one job.

G. T. Schroeder, Frederick, Maryland.—Your work shows that you have natural artistic ability. We advise you to make an especial study of all branches of the allied arts. You will

be successful if you do so. Your placard was set in good time and the work is very artistic.

THOMAS E. LAWLESS, San Francisco, California.— Composition and presswork both good. Considering your equipment, your specimens are especially deserving of praise.

CHARLES LENZ, Belleville, Illinois.—The Lindow card is your best specimen. Be careful not to employ too large type faces on your stationery work. It has a bad effect.

D. C. LOVETT, JR., Charleston, West Virginia.— Composition up to the average. We think your chief trouble lies in employing too large type faces for secondary display.

B. W. BATES, Roseburg, Oregon.— Stationery specimens especially good. Their neatness, simplicity and good form recommend them for favorable mention. Your blotter is unique and well designed.

BOYS' INDUSTRIAL SCHOOL, Lancaster, Ohio.—The work on your souvenir does every one having a hand in its preparation much credit. Certainly Mr. Sturm must feel gratified at the progress made by his students.

THOMAS N. LAKE, Dayton, Ohio.— In panelwork it is not right to place one portion of a sentence within the panel and another portion outside of the panel. We refer to your Dynamo folder. Other specimens fair.

A. B. STIGNER, Petoskey, Michigan.— Reset bill-head more modern as to design, but we do not think it a good plan to work one color over another on such ornaments as you employed for that purpose. Booklet quite creditable.

H. C. HULL, Coshocton, Ohio.— Reset specimens all show improvement over the reprint copies. We reproduce your jeweler's envelope, specimen No. 7, because it shows original treatment. Often a compositor is at a loss to know just what treatment to give work of this class. Your work is all good.

WRIGHT & CO.,
The Jewelers.

Watches, & Diamonds,
Clocks, Silverware, & &
and Musical Merchandise.

Special Attention given to Repairing Watches, Clocks and Jewelry.

Main Street, COSHOCTON, OHIO.

FOR.....
TOWN.....
REPAIRS.....
.....
LEFT.....*WANTED*.....
ARTICLES.....
.....*CHARGES*.....

No. 7.

MERTON L. VINCENT, Newport, Rhode Island.— As regards composition and design, your work is very good and quite artistic. The color schemes could be improved upon.

S. C. EDMAN, Pittsburg, Pennsylvania. — The most serious fault we see in your work is the employment of too large type faces. This is a serious error and you should avoid it.

ARTHUR M. JOHNSON, Ludington, Michigan.— It is not within our province to discuss the merits of the printing-plates in question. They should be submitted to an engraver.

E. C. GRISCOM, Lynchburg, Virginia.—Your work shows artistic designing and effective type display. While your reception card is all right and out of the ordinary, yet we have shown examples of this class of type display before.

HARRY W. WILLIS, Allentown, Pennsylvania.—The design of your letter-head is good. But the composition is out of balance underneath the main display line. It is a poor plan to try and balance composition by the employment of ornaments at ends of lines.

G. N. CLEAVELAND, East Aurora, New York.—Viewed collectively, your large parcel of specimens is creditable. It is impossible for us to thoroughly review large collections. We can only do so in a general way. Send few specimens at a time and send oftener.

G. E. HOOPER, Omaha, Nebraska.—Your display on the Bridenthal folder is all right. Gothics are not out of place on work of this class. Other work very neat and well displayed.

R. I. BARNES, Cary, North Carolina.—Your stationery specimens are of unusual artistic merit. The embossing is



No. 8.

especially fine. Booklet very attractive. We reproduce your "Proof" envelope design, specimen No. 8.

ARTHUR WRIGHT, Alexandria, Louisiana.—Your customer is not a good judge of printed matter. Your heading is decidedly the best, but it would have been still better had you employed some type other than script for the main display.

STERLING P. HART, Jacksonville, Texas.—There is really very little to criticize on your commercial specimens. The ornamentation is the chief weakness. Ornament in lower left-hand corner of Brown & Dixon bill-head is inappropriate. We think, too, that you are inclined to cut up your work too much with panels. Use panels judiciously. In the main your work is very neat and creditable.

JOHN A. BARRY, West Alexander, Pennsylvania.—We do not know of any treatise on job presswork that will tell you how to make the joints in rulework print. We have found out from experience that if the rule takes the ink that it is merely a question of properly overlaying to get it to print. The overlay must be no larger than is absolutely necessary and it must be so placed on the tympan as to "exactly hit the spot." Reset specimen shows a decided improvement over the reprint copy. Other work very good.

THE SPORTING EDITOR'S CHOICE.

"The business manager of a prominent Southern daily," says an exchange, "recently made a tour of the editorial rooms with a view of getting suggestions in reference to purchasing typewriters for the use of the reporters. Some preferred the Remington, some the Caligraph, and some the Smith-Premier. When the sporting editor was asked which typewriter he preferred, he said, 'If it's all the same to the office, I'll take a blonde.'"

OF IMPERATIVE IMPORTANCE.

I consider THE INLAND PRINTER of such imperative importance to one working in the printing or allied trades that to miss a meal or two a month that the necessary money might be available for it would be justifiable. It is certain to bring two meals for every one so missed. How any workman can get along without it I do not understand.—*Charles Worrall, Topeka, Kansas.*

Notes and Queries on Lithography

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck avenue, Brooklyn, N. Y.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.
GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.

THE AUTOMATIC PAPER FEEDER.—The automatic paper feeder is another labor-saving and "get-there" device. Considering all the brains working on the problem, having the start on those who have already pioneered this innovation, the right thing will come soon and the hands now employed on slow-feeding machines will find more congenial work to do.

DRAWINGS OF NEGRO LIFE.—A. M., San Antonio, Texas, writes: "Would you kindly inform an old reader of THE INLAND PRINTER (to which I look up as the oracle in the printing business) where I could have some sketches made illustrating correct Southern life, especially referring to the negro." *Answer.*—The writer knows of no one better fitted for this work than E. W. Kemble, artist. Letter addressed to 3 West Twenty-ninth street, New York, will reach him.

THE "LITHOGRAPHERS' BULLETIN."—The first number of the *Lithographers' Bulletin* is at hand, published by the L. I. P. & B. Association, J. Pritchard, editor. It is to be distributed gratis among the members of the great fraternal and benevolent order of lithographers, and contains all the association news and matters of a general and social character. It has been gotten up in an inviting manner and its arrangement is clean-cut and interesting. A great aid to the association.

THE PENROSE CATALOGUE.—An illustrated and indexed catalogue of 272 pages, size 10 by 7 inches, bound in cloth, shows the complete line of goods, machinery, chemicals and appliances used in all branches of the graphic arts, handled by Penrose & Co., 109 Farringdon Road, London, E. C. An alphabetical list of all chemicals used, all the photographic and photo-process appliances, grained paper textures, ingenious mechanical contrivances, etc. It is a very accurate and comprehensively descriptive volume.

PAPER AND PAPERMAKING.— S. T. R., South Brooklyn: "Would you kindly advise an old reader of THE INLAND PRINTER if there is a book published on the subject of papermaking which explains the whole subject, as I am studying that subject for the purpose of judging the various qualities used in printing? I find it a wider and more difficult field than I anticipated at first." *Answer.*—The best book on the subject known to us is "The Manufacture of Paper," by Davis, published in Philadelphia, 600 pages, $6, postage extra. As this is an important subject to many of our readers, we would deem it a great favor if other books on this theme could be recommended by those who know of such.

PATENT GRAIN PROCESS FOR THREE-COLOR LITHO PRINTERS. The Cronenberg's patented grain plates, according to *Freie Künste,* produce the most satisfactory results in closely imitating the rich color effects of the direct "Lichtdruck," presenting a grain which is not as dense as the direct gelatin grain and therefore easy to transfer and print in the steam press. The process is as follows: Three negatives are taken from an original painting, through the three respective color filters. These negatives are then copied upon plates which have been provided with the patent grain and are then exposed upon a properly sensitized metal or stone surface, and prepared for the press. The process is rapid, retains all the high lights and is soft and tender in modulation, rich and powerful in depth and contrasts.

THE INTRODUCTION OF COLOR ON COMMERCIAL LITHOGRAPHY. Black has heretofore been the key for all strict commercial work. The use of color effects was deemed too flashy and impertinent to be applied to severe and deliberate business transactions. Taste is also changing in this direction. Look at the "Franklin Flour Mills" heading, "Sinclair," "Frobach," "Standard Oil," and many others of the fine specimens shown in "American Commercial Specimens"; there is only a dash of it; about one-tenth is color; the other nine parts of the whole is chaste, subtle in exquisite refinement; and yet that one-tenth of *nature* warms up the entire design and is sufficient to put youth and vitality in the stiffness and formality of any dry transaction. Judicious coloring pleases the eye; it is a universal language that appeals to every race.

HOW TO MAKE TRANSFER HOLD FAST TO ALUMINUM PLATE. B. C. M., New York, writes: "What is the cause of lines working away from the aluminum plate? Our work is put on the plate by sun print, and the man who does this work has a solution which he uses before putting the print onto the plate. I would like to find out, if possible, where the trouble lies." *Answer.*—The solution which is put on the plate in order to obtain a print is a bichromate, and does not form a firm combination with the metal. Therefore this light-sensitive solution, after it has done its work and the plate has been rolled up with ink, should be taken away; this is done by gumming up the plate, after coming from the tap; when dry, washing out with turpentine, then rubbing up with prepared asphaltum solution, then rolling up and dusting with talcum and finally etching.

INTEREST IN NEW PROCESSES.— Our notes in the last issue of THE INLAND PRINTER on several new processes which were on exhibition or for sale in New York brought us a number of interesting letters from all parts of the country, some of them earnest inquiries regarding the new methods. The addresses and other information were furnished our inquirers and we hope and believe that their wants have been supplied. Color processes are the coming thing, and with them multi-color printing-presses, automatic paper-feeders, etc. The time is fast approaching when the periodical press will be filled with colored illustrations of superior merit, and hardly a book will be published which does not contain an abundance of colored pictorial work of an artistic kind. There will be plenty of work for all artists, lithographers, photographers, transferrers, pressmen, etc.

THE LITHO MULTI-COLOR PRESS AND BOOK ILLUSTRATION. The scarcity of good artists twenty or thirty years ago accounted for the comparatively few illustrated books then. At the same time the reproduction of good art was expensive, as it had to be accomplished by a laborious method of wood, copper or steel-plate engraving. The better artists could not afford to paint or draw for book illustration, and the spreading of knowledge was left almost entirely to literature. The emancipation of art and the wonderful ease of reproducing engravings has changed this in our time. Science and inventive skill have come to the aid of art, and our books, periodicals and newspapers are swarming with illustrative work. It has been a powerful aid to the spread of knowledge. But we are not going to stop here. The invention of lithography has made color-printing possible, the three-color half-tone has made book illustration in colors plausible, and the invention of the rotary and perfection of the multi-color litho press have brought the *price* of printing by a method superior to three-color work



Photo by R. Craik McLean, Chicago.

THEIR HONEYMOON

down to a practicable, everyday possibility. To do a fair class of work, four, six or eight colors are necessary, in order to print them economically, that is, on a sheet 40 by 60 inches. So far the good three-color half-tone must be printed on a small sheet, and it is surrounded with so many restrictions that its adoption for general work is impossible. The litho multi-color press fills the last gap in bringing color illustrations of artistic merit into our books and magazines.

Recipe for Making Transfer Paper.— D. W. P., Toledo, Ohio, asks for a formula for making litho transfer paper. The principal substances used for making transfer paper are starch, glue and chalk. The object of coating the paper with these materials is to prevent the transfer ink from soaking into the paper, to give a smooth surface and to dissolve itself easily. Take Chinese paper and coat the sheets with the following preparation:

Best wheat starch	100 parts
Cologne glue	25 parts
Gamboge	15 parts
Water	1,000 parts

A second coating will improve the same. This paper is used for fine commercial work. There is a superior transfer paper sold at the litho supply houses called "Columbia paper" which is also used for chromo work. Various other kinds of paper can be bought ready made, such as grained or glass finish surface, dry or moist, and not subject to stretching, chalk surface, etc.

Safety Against the Erasures or Fraudulent Alterations of the Amounts Written on Bank Checks.—Smilavi, Washington, D. C., writes: "What in your judgment and experience do you consider the best method for preventing the fraudulent alteration on bank checks? I heard the other day that a check in which the amount in dollars was perforated had been changed and successfully passed on a Western bank. I considered such a thing as that utterly impossible." *Answer.* It seems that all those devices that look to the end of preventing the alteration of the figures on paper by means of perforation are not as safe as they would look at first glance. The star, dollar mark, etc., which are placed in front or behind a line of numerals, in order to prevent the further addition of figures for increasing the amount do not absolutely protect. In our judgment the nearest solution of the problem can be found in a combination of chemistry with the engravers' art, as exemplified in delicately interwoven lathe lines, printed in a saponaceous ink, which is so sensitive as to show instantly any tampering with the writing thereon, meaning absolute ruin of the check in question and instant detection if presented for payment if altered.

Time on Bond Script.— C. H., engraver, Vera Cruz, Mexico, writes: "In engraving bond body script is it customary to make a tracing of the same? An answer would greatly oblige, etc. Also state how long a bond body would require to be engraved?" *Answer.*—It would be a thankless, expensive job to trace the entire body of a bond, as this work often embraces six to eight hundred words or more. The method employed usually is to count the words, then divide your space up and see how large or small your script can be, then rule the lines, as well as the shape of boundaries, and begin writing with steel point or diamond. When nearing the end of a line, however, it is essential to pencil out the lettering in order to make your lines adjust with each other. After everything is outlined it is best to cover the part of the work lying nearest your body with paper, so that about two inches of the beginning of every line are left free. This section is then scraped out; in other words, each individual line is not scraped out, but a broad section of the whole form is thickened in the body strokes, section by section. Every time when a section is finished, the overlying paper is bent over or back, and so on until the whole form of the body is scraped. This will insure a uniform thickness of letters, and is a more rapid way. In answer to "time required," I would say that an average word would take about four minutes; a body should therefore take about five days to complete, and is charged at about $25 to $28. There are some engravers who would do the work quicker and perhaps better than others in the time specified above, but they are exceptional.

Importance and Progress of the Litho Department in The Inland Printer.— H. H. W., Cleveland, Ohio, writes: "Would you kindly advise me of a publication which caters strictly to the technical wants of the lithographic designers, as I have a 'help wanted' advertisement to be inserted, which should reach that class of men; it must be a journal that circulates among litho artists and designers of the first order." *Answer.*—The Inland Printer is that journal; a glimpse into its general pages will convince any one that up-to-date art, design, crisp taste and strict style are the factors that constitute its make-up. This being so, the lithographic designer and artist never misses it, as he knows a good thing when he sees it — knows how to make use of it, too. For the reproduction of color art plates, tint prints, original photographs, modern specimens of designs, book plates, catchy ads. and ideas, and the abundance of other pictorial matter, is a never-ceasing fountain of inspiration and motive for the progressive lithographer. Such conglomeration of artistic material, from cover-page to finish, can not be found in any other monthly graphic publication the world over. And that the litho reading matter is of use to many people is plainly evident in the fact that since 1887, when only thirty-three letters of inquiry reached this department of The Inland Printer during that year, the total queries have reached the number of 189 during 1891. We know of no other litho publication that has been made use of to that extent, and many letters are kept on file testifying to the satisfaction obtained by private correspondence upon technical matters, which exceeded the bounds of a short article in the "querics" column.

The Future of Lithography.—G. G., New York, writes: "Is the present tendency of dividing the various processes incident to lithographic work, even down to the minutest detail, calculated to prove of benefit to the *future* of the profession? Will it result in a babel of methods and a labyrinth of procedures from which the vital thread, cementing all branches in one connected and orderly manner, can never be grasped by any single mind?" *Answer.*—The reason all industries, including lithography, have progressed to their wonderful perfection, is contained in this very division of labor. *Specialty* is the watchword nowadays; we do not want a man if he has not made a special *study* of a certain line, because it is evident that the average mind is not fit to bring all its powers to bear, with equal force, to the high requirement in execution and rapidity to all fields and extremes of the demands made. The writer does not think it a detriment to a trade but rather an advantage; for any trade that would be confined to the control of but a few chosen disciples, holding in reserve their knowledge in a mystic manner, would have to die cooped up. Knowledge of what a product ought to be, *recognition of a standard,* is a special acquirement working by the same rules; thus we have to-day men who understand and command all branches of lithography, maintaining the highest standard of the requirements of the art, and yet could not draw a figure, engrave a letter, etch a tint, transfer a label or run a press; still they direct the forces under them most intelligently, and *specialize* by picking their help adequately from the photo-process operator, developer, prover, stippler, engraver, transferrer, pressman, drummer, accountant, down to the stenographer and office boy. Using their adaptabilities intelligently, they make a *speciality* of *choosing wisely.* The school in which they acquire their skill is the daily business life, the exacting customer, the library, the art gallery and the

factory. Finally, the pursuit of a specialty makes the work easier to accomplish and much more rapid in progress for the individual. Mind, we do not touch here upon social economics.

Notes on Practical Bookbinding

BY A. HUGHMARK.

This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

BOOKBINDING FOR AMATEURS.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

RULING.— E. L. G. desires notes on ruling. These can scarcely be given, but if any particular difficulty occurs, we would be glad to answer any question put that would be likely to prove of interest to the trade.

WANTED —ADDRESSES AND TRADE PUBLICATIONS.— S. N., Sydney, N. S. W.: First, for addresses of dealers in bookbinders' supplies and machinery, you can find anything you want by looking over the advertising pages of THE INLAND PRINTER. Second, a list of handbooks for bookbinders is given at the head of this department. In addition we recommend "Bookbinding," by Douglas Cockerell, published by D. Appleton & Co., New York.

THEORETICAL AND PRACTICAL TRAINING.— Large manufacturers find it to their advantage to establish evening classes for technical training in conjunction with the practical daily work. The Baldwin Locomotive Works are the last to establish this praiseworthy system. In a thousand years the printers and binders will learn to see the futility of the present "bush-whacking" system, and try to formulate some scheme of coöperation beneficial to themselves and their employes, raising their standard of efficiency as well as doing away with the necessity for using cheap materials on high-grade jobs.

WHAT ARE THE MAIN POINTS OF A WELL-BOUND BOOK? A. E. S., wrote this question, to which we would answer: "A book with freely opening covers, straight, square joints, no lumps on boards where slips are laced through, a smooth, even back showing no 'hills,' leather is turned in, a head set to an even thickness, fitting well over the headbands. A continuous yet not too deep round, with a fore edge that shows no starts. Bands on back straight and sharply brought out. Covers well mitered and no leather showing through sides. Boards fitting well up against the joints. These latter should be exactly the thickness of boards. A book that stands squarely on any edge and opens at any point without cracking, that has no signature that lifts up with the covers. If made in this manner, it needs little gold for embellishment. To finish such a book so as to preserve its dignity requires both taste and ability.

STAMPING UNDER DIFFICULTIES.—A. T. J. writes in regard to trouble in stamping Defender cover with metal in a tip press, using an electrotype for the stamp and applying the heat by gas jets thrown directly on the plate. This is surely a bad combination, and to do good work under such circumstances would speak well for the operator. In the first place the electro used was too shallow, precluding adequate pressure. A brass stamp and using therewith greater heat and pressure would very likely have done the work with thinner size than was used on the samples sent. The stamping size described in this column for aluminum would also have worked on the thin cover without making it stiff. Again, if you had blanked out a circle with a smooth "blind" first and then sized only that surface, your aluminum and electro would perhaps have worked very well. The samples show a stamp badly filled up, evidently made from a woodcut, and thus very likely unfit for use.

STAMPING BADGES.— D. W. B. writes: "Can you inform me what is the method of stamping badges with gold or metal without stiffening the ribbon?" *Answer.*— One way is to cut a piece of strawboard a trifle larger than badge and hinge it to a piece of tarboard, then cut an opening in the strawboard a little larger than stamp, powder the ribbon and lay each piece to be stamped on the tarboard. Cover with gold or metal leaf and close down the strawboard top piece. This hinged cover is made to keep the gold from blowing off while placing in the stamping machine. The stamp should of course strike inside of the strawboard frame cover. Another and quicker way is to size the *reverse* side of ribbon with a white of egg. This size should be beaten up for the occasion, so as to be fresh and clean. Do not use oil to lay on gold. Rub over the right side with cotton, wool or a piece of flannel moistened in gasoline and lay on immediately. Neither of these two methods will stain or stiffen the ribbon.

CLOTH BOOKBINDINGS.— F. H. O. writes: "Would you kindly give complete directions for manila cover, cloth back books, wired on the side and reinforced with muslin. Somehow we seem to fail in turning out first-class work of this kind. Either the backs crinkle or the reinforcing looks uneven and strained or some other trouble appears." *Answer.*— For a manila cover, cut flush book, first cut the covers ½ inch narrower than untrimmed book, then cut the reinforcing muslin strips ⅞ inch wide. To paste these strips on evenly it is best to score a notch at each end of cover about ⅜ inch from back. This can be done either by a saw or they can be jogged up and stuck end up in a hand press and then scored by means of an awl and straightedge. When this is done, run out covers for pasting, inside of cover up, so that when pasted the paste line and score marks will be in line. Lay on cotton strips even with these marks and when dry each strip will be of an even width extending over cover. These covers should in turn be tipped into first and last signatures, taking care to have the tipping narrow. The books when gathered can be jogged up and stitched with the cover in right position. After stitching, the books should be well pressed. When taken out of press they are ready for the outside cloth strip. This should be laid on a slab or board that has been pasted over with a mixture of paste and glue. Books should be given a coating of glue on backs, then pick up cloth strip and lay on front of book and pull over strip with a thin, strong paper. Take a board and lay on top of a stack of books, hold down firmly and rub down well on backs. Pile them up back to front, and, when cutting, place in machine with backs toward the stroke of the knife. It would be well to glue a beveled board on clamp to prevent crushing of backs as well as creasing of covers from sharp edges of clamp.

BOOKBINDING is advancing into the foremost ranks among arts and crafts. This change is not due to any extraordinary efforts of the men who work at the different branches of the trade, nor yet to publishers or manufacturing binders who turn their attention to machine work and bulk deliveries. On the day the last sheet is off the press they aim to ship com-

plete books bound and ready for the department store counter. The advance movement is rather the work of amateurs, most of whom are women. The foremost and pioneer woman binder, Miss Prideaux, of London, who began about seventeen years ago, has shown by her work what can be accomplished by diligent work and earnest study in a chosen vocation. She has inspired others with her success, for to-day there are a number of women, both here and in England, who are making money and reputations. Among the most prominent of these are Miss Foote, who succeeded Miss Nordhoff, who was one of the first of American students in the shop of Cobden-Sanderson (Miss Nordhoff's bindery became famous before her death, although she had but a few years to build it up in); Miss Emily Preston, another able pupil of Cobden-Sanderson and that French master of mosaic binding, Marius Michel; Miss Ellen Starr, who but recently exhibited some precious bindings at the Arts and Crafts Exhibition, Springfield, Massachusetts; Miss Euphemia Hart, who is now opening a school for bookbinding in Syracuse, New York; Miss Elizabeth Chapin, of Brooklyn; Mrs. Frederick Gotthold and Mrs. Ernest Seton-Thompson. Several other American girls are taking advantage of the opportunity of learning from the above-mentioned English and French masters, and also from Douglas Cockerell and Miss Prideaux. Undoubtedly Cobden-Sanderson is doing for bookbinding what William Morris did for the household arts and printing. It will probably be said that there is comparatively little call for bindings costing from $25 to $100, but why should it be? Pottery in Rookwood and Copenhagen ware costs as much for very small pieces, and yet finds a ready sale. Would it not be reasonably supposed that a book, being the result of man's highest intellectual attainments, put forth in appropriate and artistic binding, would not prove equally attractive?

PATENTS.

A temporary binder is the subject of patent No. 700,388, by E. A. Trussell, of St. Louis. He uses pivotal hinge-arms, seated in the covers.

A. O. and E. R. Kittredge, of Tenafly, New Jersey, have patented as No. 700,506, a sheet for serial binders, which has one edge thickened to compensate for attached papers.

Patent No. 699,279, by Albert G. Balluff, of Chicago, describes a temporary binder, having several leaf-holders, adapted to hold a number of independent stacks or groups of removable leaves.

Francis L. Clark, of Pittsburg, has taken out two patents recently. No. 699,788 relates to a binding case for pamphlets, the distinctive feature being a series of retaining clips on the back. No. 699,788 shows a form of temporary binder, in which a spring on the outside of the cover forces perforators through the back of the inside.

Francis C. G. Knibb, of London, England, has taken out United States patent No. 701,056 on a book-cover comprising a body of flexible material, a cord extended around and against the edges thereof, an outer cover material secured to the outer surface of the body and having its extended edges turned over the cord and secured to the opposite surface of the body, thus holding the cord in place, and an inner cover material secured to said inner surface of the body and engaging with the overturned or overlapped portion.

BATRACHIAN.

"You say," said the city editor, pointing out the word in the manuscript, "'She sang with a *warty* voice.' What do you mean by that?"

"That ought to be plain enough for anybody," replied the sporting editor, who had been detailed in the absence of the musical editor to write up a concert. "She had a frog in her throat."—*Chicago Tribune.*

Notes and Queries on Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address machine composition department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

OPERATOR-MACHINISTS in Minneapolis, Minnesota, are not allowed to have charge of plants of more than four machines, by decree of the local union.

IT is reported that the Méray-Rozar Electrotypograph is to be introduced into the United States shortly. This machine is similar to the Monotype and Graphotype, casting single types from perforated ribbons.

TWENTY-FIVE Junior Linotypes are on the assembling floor of the factory of the Mergenthaler Linotype Company, ready for shipment to those who have placed orders for them. One machine of this pattern will be sent to the Chicago agency of the Linotype Company for exhibition purposes.

THE Canadian-American Linotype Corporation is the name of the company manufacturing Linotype machines in Canada, with factories and offices at Toronto. Machines built by this company may be sold in any part of the world except the United States, Great Britain, Germany, Austria and Italy, in which countries the rights are owned by other corporations.

PRIZE FOR REMEDY FOR DEFECTIVE SLUGS.—A number of suggestions regarding the cause of sunken letters in Linotype slugs have been received in answer to the offer made in the last number of THE INLAND PRINTER by a correspondent of a prize of $5 for a remedy. These suggestions will be referred to our correspondent and published in a subsequent number. Additional suggestions are requested on this subject.

THE Kastenbein typesetting machine, somewhat on the principle of the Empire machine, though the operator supplies the power by working a treadle, is used on the London *Times*, non-union operators being employed. The Kastenbein is supplied with new type daily by the Wicks Rotary Typecaster. Thirty-five thousand ems brevier in ten hours is considered a big day's work. The operators receive from £4 to £4 10s weekly.

THE Mergenthaler Linotype Company has had an enviable record as a dividend payer. From 1894 to December, 1900,

inclusive, the company and its predecessor paid in dividends $9,865,000. In 1897 the company paid sixteen and one-half per cent. In 1898, 1899 and 1900, twenty per cent, being ten per cent regular and ten per cent extra. The quarterly dividends have been two and one-half per cent regular and two and one-half per cent extra since July, 1897.

All driving belts on the Linotype should be kept tight. The heaviest pull comes when the pot is locking up and when the line is being ejected. If the assembling mechanism slows up as machine reaches these points in its revolution, the main driving belt is slipping and must be tightened. If assembling mechanism continues to run while the machine stops in its revolution, it is the clutch that is slipping. Remove it and clean the leathers which grip the inner surface of the clutch pulley.

The "Auto Light-up," invented by S. W. North, of Leeds, England, for automatically lighting up the melting pots of Linotype machines, thus doing away with the attendance of an employe at an early hour to light the gas, consists of a compactly encased clock and a by-pass which permits of a small jet of gas to be always burning. Small levers attached to the alarm of the clock are arranged so as to turn on the gas when the alarm is set off at the required hour, the flame at the by-pass igniting it.

Another Way of Driving Out Hot Slugs.—There is a good scheme in use in a Baltimore newspaper office for the removal of "stuck" slugs. The machine is backed to a position where the slug driver can be used and then a little oil is squirted on the foot of the slug before using the driver. One tap is all that is necessary thereafter to drive out the tightest slug. At the same time it prevents further sticking, while it is unnecessary to burn the oil out of the mold, as there is not sufficient oil to cause trouble with it getting on the matrices. This scheme also lessens the danger of injuring the back of the mold, and saves the machinist's knuckles and temper.

Adjustments Which Should Not Be Altered.—A Southern operator-machinist has requested a reply to the following queries: "I have considerable trouble lately with small flakes of metal being carried over the Linotype I am working — a great deal adhering to the face of the mold, though mold wiper works all right. I feel quite certain this is caused by the mold not coming up on its locking pins properly and not giving a close lock-up. Please instruct me as early as possible as to the correct manner of setting the locking pins, so as to have a true alignment. Some four years ago I adjusted the pins at the factory, but candidly I have forgotten the correct way. Also the proper adjustment of mold slide; how much play it should have." *Answer.*— For remedy for metal adhering to mold face, see reply to Michigan correspondent, in this issue. The mold should advance to within .010 of an inch of matrix line so as to permit spacebands to be driven up without friction during initial justification of the line. It locks up tightly during final justification. If the disk comes forward too far, the spacebands will fail to properly justify the line. This adjustment is effected by means of the eccentric pin in the roller which connects the mold slide to the cam. Lowering the handle attached to the eccentric makes a tighter lock-up. The vise-locking pins should never be interfered with. They are set by jigs in the factory and require no readjustment. The gib in the mold slide is also always properly set at the factory to allow .007 of an inch play, and should not be altered. The matrix line is aligned facewise by the mold pressing against the matrix line and linewise by the matrix ears engag-



Photo by Howard T. Brown, Los Angeles, Cal.

CALIFORNIA LIVE OAK.

ing the grooves in the mold while the first elevator rises slightly — 1-32 of an inch — just before casting.

Two new faces, of interest to Linotype users, have been produced by the Mergenthaler Linotype Company, samples of

THE MOST ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these different *substances were various.* The tiles

12-POINT SCOTCH.

The most ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these different substances were various. The tiles and brick were impressed with a stamp when in a soft state; the shells and tablets

8-POINT ELZEVIR.

which are here shown. The Scotch face has been cut in 8, 10 and 12 point, the Elzevir in 8 and 10 point. Twelve-point matrices require a special magazine to accommodate them.

SOME TROUBLES.—A letter from a friend in Michigan contains the following queries: "(1) Should slugs always be recast before using in pot? I took the view that it would deteriorate far quicker in using slugs day after day. (2) I have trouble in metal adhering to right-hand side of mold. To all appearance mold wiper is in good condition. (3) How long are cam rubber rollers supposed to last when using every day? (4) How often should keyboard cams be oiled? In removing same is it simply necessary to remove screws on both sides of frame without locking up or otherwise touching machine? (5) When keyboard cams refuse to turn, especially at closing-up time, what should be done? I was told by a machinist that a little gasoline would fix them all right, but it appears to me that it would cause them to become dry." *Answer.*—(1) Slugs should be recast into ingots before using in the metal-pot of the Linotype whenever practicable. This method permits of cleaning the metal and keeps it in better condition, besides facilitating the work of feeding the pot. (2) If you will make a paste of oil and graphite and apply it to the felt of the mold wiper, and then see that the wiper is set so that it presses closely against the mold when the machine is in normal position, you will have no trouble with metal adhering to the face of mold. (3) Rubber rollers should last two years at least. (4) Once in six months is often enough to oil keyboard cams. They frequently run much longer than this. In removing cam frames from the machine be sure that the keyrods are connected to the magazine verges and that the keyboard lock is not in. It is only necessary to remove the two tap screws in ends of frame. (5) A temporary remedy when cams refuse to revolve is to apply sand or emery paper to the rubber roller to remove the glaze which prevents cam from biting the roller. Rollers should be removed from the frame and washed occasionally with soap and water. A squirt of gasoline will cause cam to drop freely and revolve if it is gummy, but it should be removed later and oiled, as, of course, the gasoline washes all the oil from the pivot and it will again stick because dry.

KEYS STICKING DOWN.— E. J. R., an Ohio correspondent, writes: "If operators are troubled with keys sticking down on new machines where no comb springs are used, and instead the heavy bars are used to lift the keyboard levers, a little oil rubbed on the back of them where they rub against the bar that keeps them in place will make the keyboard lighter and perfectly even. I tried everything to stop two letters dropping when only one was wanted. The queer part of it is the key would stick down only long enough for second letter. I rubbed an oiled cloth on bars under the back keyboard roller, and have had no trouble since. I discovered the trouble by taking out the *a* eccentric and striking the key with it out, and noticed that the lower bar did not drop back free and easy. I was just about ready to condemn the new arrangement when this discovery was made, which probably most if not all operators have known ere this if they are on the new machines. I am also having a little trouble with the lower ear on thin matrices being bent, all the same way, which, of course, causes them to stick in the magazine and stop the distributor. I suppose this is caused by the distributor lift raising them too high, but I do not know. I could not get a good slug on this new machine until I enlarged the air vents in mouthpiece, but get a fine slug now, but there seems to be too much drip from bottom of slug, judging from the size of the pile on the floor each day, but the slugs are perfect. Before vents were enlarged I could eat all that dropped in eight hours, but the bottom of slugs then had a hollow strip, which I supposed was caused by the air not escaping, but possibly I have made vents too deep." *Answer.*—The bending of matrix ears is generally caused by lift not raising matrix high enough to clear the inclined rails in the distributor box, the distributor screw bending the ear. It is not good policy to tinker with the casting apparatus so long as it produces a good, printable slug. A few small holes in the body of the slug make no material difference so long as the face is not sunken. A hollow strip along the foot of the slug is an indication that the metal is too hot.

INSTALLING A MACHINE.—A. J. B., Cincinnati, Ohio, writes that he intends shortly to install a Linotype machine in his office and asks for information concerning arrangements necessary for shafting, piping, etc. *Answer.*— Each machine occupies a space of about five square feet, including all overhanging projections. A floor space of two and a half or three feet is necessary in front of the machine for the operator's chair. If individual motor is attached to the machine, which is the preferred practice, no arrangements are necessary for shafting or belting, as the motor wires can be connected to the ordinary incandescent lamp circuit. Motors are wound for either 115 or 230 volts continuous current. They are ½ horsepower, but consume a current representing less than ¼ horsepower. If motive power is to be derived from shafting, a countershaft should be placed on the floor and the machine driven from this, as overhead belting carries considerable dirt into the machine. A platform may be built over this countershaft and the machine placed on the platform, or the shaft may be placed about two feet behind the machine and a high platform built over it. This method will also facilitate changes of magazines. Allow about ⅓ horse-power for the machine. The size of pulleys should be so calculated as to drive the machine pulley not less than sixty-two revolutions a minute and not more than seventy. The diameter of the machine pulley is 14½ inches. If countershaft runs 1,000 revolutions a minute, a 9-inch pulley would drive machine 62+. If countershaft runs slower, a larger pulley is required; if faster, a smaller one. To calculate the size of pulley necessary, multiply speed desired by size of machine pulley, and divide by speed of countershaft. The machine pulley must run with an "underthrow"; that is, must revolve, to one facing it, from left to right, or clockwise. Gas piping should preferably be brought up from the floor, though it may drop from ceiling to within about five feet from the floor and end with a cock and rubber-hose nipple. The main gas pipe should be ½-inch for one machine, ¾-inch for two, and ¼ inch larger for each additional machine, a 2-inch pipe being sufficiently large for twelve machines. A ½-inch pipe should be run to each machine. A main-pipe governor is sent with each plant. Attach it as indicated by instructions accompanying it. The machine weighs about 1,900 pounds.

COMPENSATION FOR COMPETENCY.—A great deal has been said regarding the demand for competent Linotype operator-machinists, and while there undoubtedly is such a demand, the evidence goes to show that the remuneration offered is sometimes far below what such men are worth. An employer will

invest $3,000 in a splendid piece of mechanism, which will, given intelligent and reasonable care, run smoothly and uninterruptedly each and every day in the year, and never give cause for a regret of the investment. But, frequently, instead of employing an experienced attendant, because, forsooth, such a one asks $2 or $3 above the scale for his services, this unsuspecting employer hires a cheap man, or sends his pressman or foreman to the factory for three or four weeks to learn how to take care of the machine, and then retires to his office to await the profits, which, alas, rarely come. Instead, he finds that he is accumulating a surprisingly large number of repair and supply bills. Parts seem to wear out and require renewal in an amazingly short time. The matrices do not seem to last more than two or three months. New set of matrices, $66; pair of trimming knives, $7; new mold, $55 — these are some of the bills he finds he is asked to foot. Then there are so



A YOUNG SPORT.

many parts the operator tells him he should keep on hand in case of accident, until he practically has supplies enough to construct another machine. With all this, the machine does not seem to be running more than half the time. There are so many stoppages — the metal runs hot and then cold, the distributor stops every few minutes, and, worse than all, the product of the machine is bottle-bottomed, pigeon-toed and bewhiskered. Profits become more and more visionary. At last in sheer desperation he resolves to sacrifice principle to necessity and hire one of those high-priced competent operator-machinists, though he believes in his heart the machine is no good and never will do what the makers claim for it. In a few weeks' time, however, he has changed his opinion. True, for several days the new man did not seem to be making a much better showing than his old operator. It was explained that the machine was run down and needed to be gone over thoroughly and readjusted. When he did get things straightened out, though, there was a noticeable difference in the appearance of the matter produced, and the new man did not seem to be either crawling under or on top of the machine half the time. He was sitting at the keyboard nearly all the time, and the slugs began to roll out of that machine in a way to bring back to the employer's mind the thoughts he at first entertained. Fifteen dollars a week will not buy very much ability. The lesson is one slowly learned by some. A $3,000 machine is too valuable a piece of machinery to entrust in the hands of an apprentice — man or boy. Good, competent men are obtainable — but they demand the price. That proprietors are generally unwilling to pay a reasonable salary for such help a correspondent of The Inland Printer asserts, and gives the following instance: "One firm wrote to me sending a blank to be filled out, and asked me to send proofs. I sent the next day's proofs, twelve in all, set in seven and one-quarter hours. One was O. K.; three or four had only two corrections each, and all averaged four corrections to a proof. They measured forty-one thousand ems leaded 8-point, including a few lines of display heads. I have never heard from them since. I wrote that I would take $21 if I could still work as a union operator. In a late Inland Printer there was an article on 'Unprofitable Linotypes,' and the author spoke as though good operators were scarce. It is my opinion that employers, especially in small offices, want cheap men. I am not ashamed of the work I did in P———, but look at what I received. I was asked to come down from $23 to $20, and from $20 to $16, all because an apprentice wanted it for $15. That same apprentice advertised for work as an apprentice and was flooded with answers. I advertised as an operator with five years' experience, and got one letter, which I answered, agreeing to set five thousand ems 13-em 8-point per hour for $20, and no answer was received. But yesterday I received one from an Eastern firm offering me $3 and after six months $4 above the scale (which is $18) and all the overtime I want at 50 cents per hour, if I could set from thirty-two to thirty-eight thousand per day, eight hours, solid 13-em brevier, and take care of the one new machine. I was so surprised to find a firm willing to pay $21 and $22 where the scale was $18 that I wrote them I would take it. This same firm offered me the job in October at $23. If I can not set above thirty-two thousand in eight hours with good copy I'll quit pounding the ivories."

PATENTS.

A Linotype slug-holder, illustrated and described in a recent issue of The Inland Printer, has been patented by Gustaf E. Wallin, of Chicago, Illinois, as No. 699,728. It consists of a light wire clamp, that grips the side of a Linotype galley, and exerts a pressure against the foot of the column of slugs.

There are a number of Lanston Monotype machine patents to record this month. No. 700,341, by Tolbert Lanston, shows the perforated ribbon being fed directly from the keyboard to the caster mechanism, the patent covering speed-controlling mechanism for casting and composing mechanisms under control of the operator, so that the latter may superintend and supervise the running of the type-casting machine. No. 700,330 is by M. C. Indahl, of Philadelphia, and relates to combinations assisting the casting of tabular matter and sectionally justified lines. No. 700,336, by William Kemp, Jr., describes mechanism in the caster for transferring each complete sectionally justified line to the galley. Nos. 700,300 and 700,301, by A. W. Cathcart, relate to the manufacture of matrices used in the Monotype. The former deals with the means for hardening and forming the matrix-blank, and the latter with the die mechanism used in forming the matrices. No. 700,288, by J. S. Bancroft and M. C. Indahl, describes an automatic leader, attachable to the caster. Nos. 700,289 and 700,291, by J. S. Bancroft, deal with improvements in the record strip feeding mechanism. No. 700,290, also by Mr. Bancroft, shows an improvement in the pump-actuating mechanism.

The Alden Type Machine Company is the richer by two patents since last report. No. 699,390, by L. K. Johnson and A. A. Low, shows a form of type-containing channel, and No. 699,402 explains improvements in the type-distributing apparatus.

Patent No. 700,022 is granted to Philip T. Dodge on a Linotype matrix having hard metal distributing teeth, the body portion of the matrix being cast upon and interlocking with the hard metal portion.

Four new patents have been obtained on the McClintock type-justifying machine, being the property of E. C. Hoyt and Felix Rosen, of New York. Nos. 700,699, 700,700 and 700,701 are by Mr. McClintock, and cover details for insuring the smooth operation of the machine. No. 700,712 is by John Watson, and relates to an improvement in the rock shaft and trip-lever mechanism.

Advertising for Printers

BY F. F. HELMER.

This department considers matter which is used for advertising the printer's business. It is assumed that specimens sent in are submitted for such comment as will show defects or pass along a good point to other printers. It is desirable for the possible reproduction of good things to have black-and-white proofs wherever practicable. Address matter to F. F. Helmer, Lockport, New York.

The attention of printers is called to the following:

EXCHANGE OF ADVERTISING SPECIMENS.— From fifteen to twenty varied specimens from this department's collection may be had by any printer who sends in at least a dozen copies of some piece of advertising of his own, with 25 cents (for postage and selection). Address all matter for the Exchange to F. F. Helmer, Lockport, New York.

REQUESTS MADE TO PRINTERS for specimens of their work should always be accompanied by a fair compensation in stamps. So many neglect this that desirable contributors are often kept from submitting subsequent work by their annoying experience with inconsiderate collectors. In the end it is a loss to all.

In sending matter to this department for criticism, printers generally say little or nothing about their business circumstances, and it is often impossible to judge clearly whether the advertisement is good or not, knowing nothing about the field for which it is intended. There are some things so bad they are out of consideration any place, and there are other things so good they are profitable anywhere; but in the great mass of half-way good it is not easy to make any positive decision, as so many considerations enter into the making of successful advertising.

It seems as though we ought to go at the matter of advertisement study from the other end. They say an ounce of prevention is worth a pound of cure. Let us get at the matter of good preparation if we can, rather than subsequent criticism.

With this number a system of "home study" is inaugurated for the benefit of INLAND PRINTER readers. The plan is to take up one chief topic at a time, consider good examples of that class of work, and apply definite suggestions to the practice of preparing such matter. Whatever we call it, "home study" or "special practice," or anything else, the essentials of success in this effort are:

1. A willingness to give time and hard work to it.
2. Knowledge of how to go at the practice.

We intend to give here certain lines for practice which are undoubtedly helpful. They involve work. Anything that is worth while involves work. And it depends upon the energy of the printer who takes up the practice whether or not he will use it to the full, or say it takes too much time and is no good.

As a rule the printer is very busy. He takes up the study of advertising for the sake of business and not for recreation. He has not the time to begin at a logical beginning and practice exercises intended merely to fix fundamental principles. He must get something out of each lesson that may apply almost directly to work already at hand. It is for this reason we begin "in the midst of things," and take up at the very first the preparation of actual advertising matter, studying its chief points while passing over others that can wait, hoping by this process to better the work constantly without interrupting it.

If you think of preparing, let us say, a blotter for any month, the first thing to consider is what class of work to ask for — what is especially desirable for you to have, or most likely to be wanted, at that season. Then think who will be the people to whom your advertisement will be sent. And again, what will be the subjects of immediate interest to them about the time they get the matter?

It is a mistaken idea that you must always fool a man into reading an advertisement. I believe the majority of business men — they are advertisers themselves — are quite eager to look into anything that appears easy to read and is unmistakably of good origin. Well-dressed advertising is given attention. But that initial attention must be held by something striking and pertinent in the text, while reference to the business of the advertisement should be made before there is a suspicion of undue delay. The ideal matter is such as catches attention by a heading of some up-to-date allusion or some apparently incongruous phrase, and then, by a turn that is not a violent twist, leads smoothly into the business subject, the introduction proving to be, in the end, a real emphasis to some good point. But at all events any one can write an advertisement that is to deal with a part of his business, and any one can put it in a straightforward, readable way, if he only turns it over in his mind times enough to know fully the real points to present. Yet if, with pen in hand, the thought forsakes you, call in somebody else and talk it to him so he can set it down. If investigated, I think it would be found that every man is either a good talker or a good writer. If this be true, any printer ought to be able to get good copy out of himself by some means.

But the practice of making several drafts of copy is assuredly most productive of good results. Do not be content with your first effort, on any advertisement, no matter how good it may seem. Prove it is the best you can do, by writing half a dozen different ways on the same topic for the sake of comparison. It will not be wasted time. You will be able to find better expressions to incorporate with the first draft, or you will gain ideas that can be used in subsequent work of a different character. Best of all, you will improve in advertisement writing. For instance, you might dash off copy for blotters once a month for half a year, and acquire by the end of that time a certain amount of experience. If, however, you should write six drafts for copy on each occasion, you would be getting in the same length of time the equivalent of three years experience in advertising.

To illustrate this method of preparing advertising copy, let us suppose a printer by the name of Job Case, living in Typoville, undertakes the plan. He sets out to make copy for an August blotter, with the idea that he will get after high-grade circulars, of which he has printed a good number quite acceptably and profitably, and that he will also make a request for doing work early that will be needed in the fall. He may rough out such ideas as these:

May, Nineteen Hundred and Two.

(1) HAVE NOT ASKED FOR A VACATION.

I am working for myself and would rather have a bigger establishment two years hence than a pleasure trip now. There is nothing like the quiet months, when many people are away, for getting a job of printing done just right. With time to let the inks dry, and no driving overtime work on folding, the conditions are the best for making folders or booklets that you need early in the fall.

If you are going out of town, let me see you a few days before you leave.

(2) I HAVE PERMISSION TO SAY

that Mr. Smith, the miller, considers the booklet on "Flour-making," which I got out for him last month, is "as creditable a piece of printing as has been turned out in Typoville this long time."

It was a collaboration. Mr. Smith furnished good copy, and not too much for the number of pages he wanted in the booklet. That is a great point in the appearance of a job.

I would like to show you a copy of the booklet, if you care to see it.

(3) I WOULD RATHER WORK HARD THESE DAYS

than have to work overtime, and still refuse good jobs, next month or the month after. Would you not just as soon think if some of your printing can not be done now as well as later? A lot of time does no harm to a job. Try it!

Job Case, Printer. Always at it!

(4) IT WAS A DISCOVERY OF BENJ. FRANKLIN'S

that if people got up at daylight and retired earlier, they would save candles.

It was a discovery worthy of Benj. Franklin — no matter who made it — that if printing wanted early in September

were done in August, there would be less sweating over the matter, even if August proved warm.

A stitch in time, saves nine, as Poor Richard says.

Which is respectfully submitted to your consideration by a follower of Franklin — Job Case, the Printer.

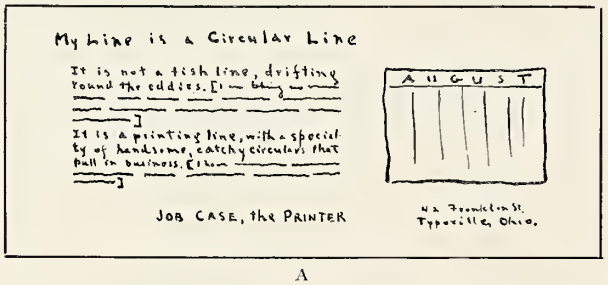
(5) MY LINE IS A CIRCULAR LINE.

It is not a fish line, drifting round the eddies. (I am taking no vacation this year, for I would rather have the biggest printing business in Typoville two years hence than the biggest fish in Ripple Lake this August.)

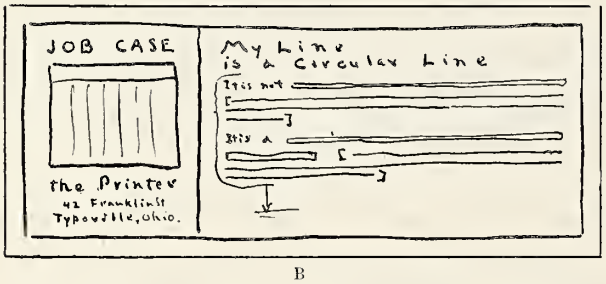
It is a printing line, with a specialty of handsome, catchy circulars that pull in business. (I have some samples of work that I have already done, which I will take pleasure in showing you whenever you say.)

Now suppose Mr. Case puts these away till the next morning (or later, if there is time), and then reviews them as candidly as if they were submitted by some outside ad.-writer. He will likely find he has a choice among them. Perhaps it will be 5, possibly 2. Whatever it is, the problem of composition next confronts him.

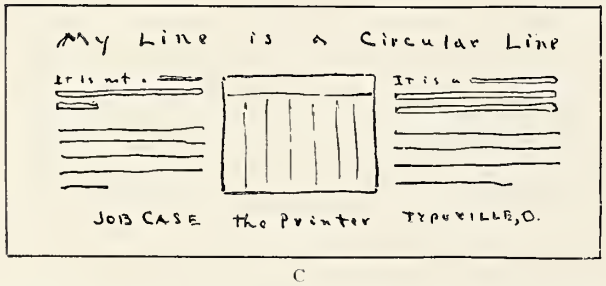
Composition is so important a factor in the success of any advertisement that the same plan of drafting different forms



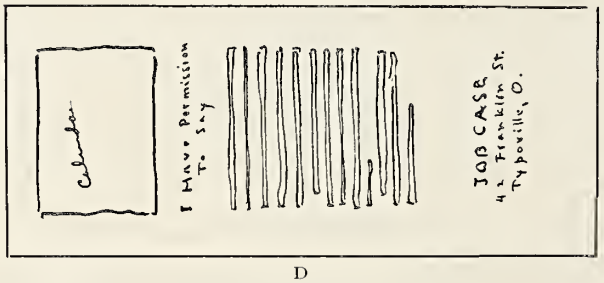
A



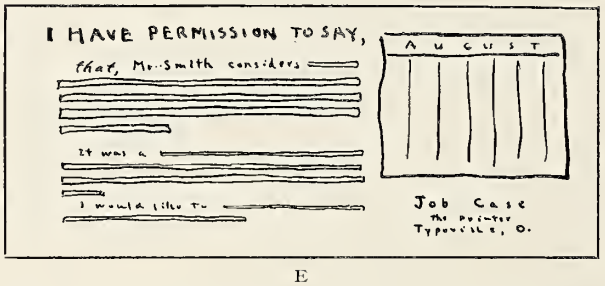
B



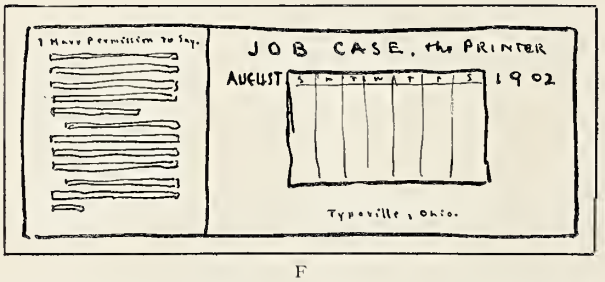
C



D



E



F

may well apply to it. Imagine that Mr. Case has selected 5 and 2 as his best, then roughly draws with pen or pencil a few schemes for their display in order to help him decide which will be best, all points considered. Here are three drafts of each. If, for any reason, he prefers the latter schemes, for instance, because A, B and C may seem to require an illustration of the "fish line," that reduces the problem and he sets his judgment at work upon a more restricted task. Taking F as his possible choice in the end, it is put into type.

The ability to be your own judge is very essential. But this is not a requisite of "home study" or "special practice" alone. It is necessary for progress along any line of study where a man hopes to acquire originality in his work.

In order to critically judge his own work a printer must keep his eyes open and study all the specimens of printing, lettering or line design that he sees, whether in the receipts of the mail, in the magazines, in the newspapers, in bookstore windows, or on the billboards. Opportunities are not scarce if his town has a mail, a paper, a bookstore and a posted fence. The study of examples trains and fixes his judgment. He gets to know, by what appeals to him, what will appeal to others. And if he can learn to view his own work with an impartial and experienced eye, he is bound to progress and attain success in his advertising work.

A BOOMERANG from Australia has hit us. William Brooks & Co., Ltd., Brisbane, Queensland, send one on a card, with directions for throwing. A good point is made on the matter of its return.

THE Republican Publishing Company, Ravenna, Ohio, has greatly improved the composition of its blotters of late. It would be interesting to know what has brought this about so quickly. The blotter for May, in its original red and green, and open display of matter, was exceedingly handsome.

"ATTRACTIVENESS," with a delicately colored fancy head on a card fastened to the gray cover, is the title of a folder by Barels & Matthews, of Des Moines. They have also a very striking and handsome new letter-head for their own business.

SOME good things are sent by The Coyle Press, Frankfort, Kentucky, including a booklet of verse, from which the following is picked:

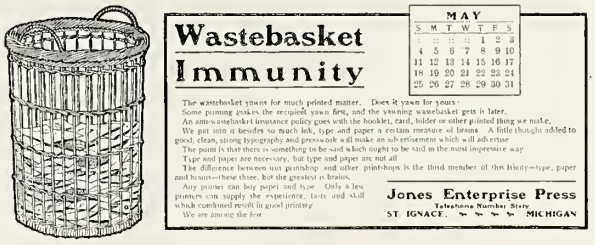
1 0 2 U's 1's I's, U C,
B 4 it is 2 late;
2 trust 2 much 2 fate B 9
Is most un4tun8:
If U R 1, the sin confess,
& seek the road 2 Coyle's Press.

ERNEST HESSE is a young printer of Glouster, Ohio, whose work will be better; but in consideration of his statement, "I have just a limited amount of material and years — sixteen of them, of which the last five have been connected with printing," his blotters may be called very fair. May blotter was better than June in arrangement and color; June has a crowded



A BLOTTER.

Half-tone in green and black, rules red. An unusual scheme of composition.



A BLOTTER.

Black and red. An example of forceful design and good writing.



A BLOTTER.

Two colors. Unusual in arrangement, but rather attractive.



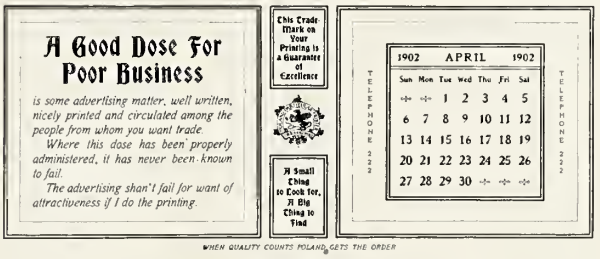
A BLOTTER.

Half-tone and rules in green, type red. An appropriate fall idea.



A BLOTTER.

Two colors on a tint. Cut not very appropriate, otherwise good composition.



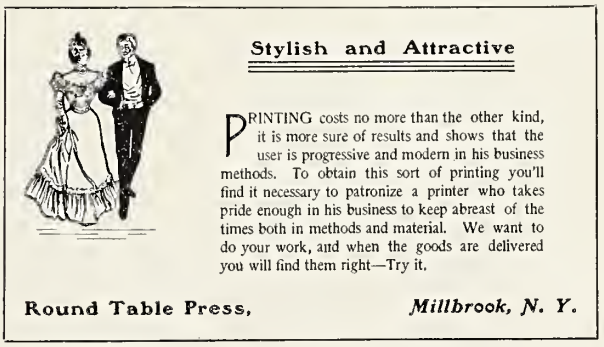
A BLOTTER.

Green and red. Also likely to be read.



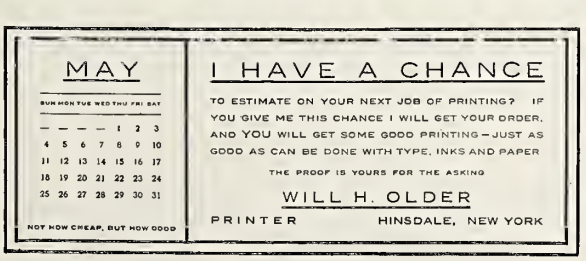
A BLOTTER.

Two colors on tinted stock. An example of good matter only fairly displayed.



A BLOTTER.

Title and initial in orange. A good display.



A BLOTTER.

Two colors on colored stock. Well written, well displayed.

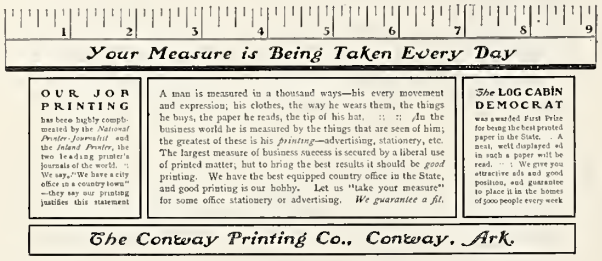


A BLOTTER.

Rules and ornament in red, rest green.

look, and the half-tone in yellow on pink stock does not suggest much more than the modesty of the owner of the portrait, for it is hard to make out.

THE souvenir, "Memories of 'Honest Abe' Lincoln," presented by the Crescent Printing Company, Cincinnati, Ohio,



A BLOTTER.

Originally black and red, which relieved its solidity.



A BLOTTER.

Fine simplicity of effect. Four colors. Silhouette bronzed and embossed.

in the form of an attractive booklet, is likely to be preserved and prove a long-lived advertisement.

SPECIMENS received from Huntsville, Texas, and done in the office of Palmer, the Post Man, who "Don't Do a Thing but Print," are a little lacking in style, but contain some good ideas.

"KNOCKERS" is a book of fun, described by its "publisher," E. E. Sweetland, of Armour & Co., Sioux City, as "a fuzzy



A COVER-DESIGN.

(See text.)

bunch of packing-house rhymes, printed on Ipski Bo paper, bound in Zulu lavender, decorated in real blood." It consists of verses on the office employes, with blue-print photographs of the subjects. I recommend it, not as an example of typographic art, but as a suggestion of advertising possibilities for poet-printers. The author's notice says:

The price of this book is 40 cents. We do not offer it for its beauty, either from a poetical or typographical standpoint. We simply offer it for 40 cents.

THE Keystone Type Foundry, in Philadelphia, is issuing some matter quite adaptable to printers' advertising. One thing, possibly not distributed generally, is enclosed in an envelope labeled, "A Loaf of Bread and a Bread-winner." It is devoted to the Ben Franklin face of type, with several pages



FROM AN ENVELOPE INCLOSING AN ADVERTISEMENT OF THE KEYSTONE TYPE FOUNDRY.

of display, and a cover of gray paper to which is fastened a plaster illustration of Franklin passing the house of Miss Deborah Read, carrying his loaf of bread and a type K (inserted in the plaster). While there are good display suggestions within, this plaster ornament is not very desirable for the cover of a booklet to be opened.

THE following from a letter of Mohr & Carter's, Bellefontaine, Ohio, is nearly a year old, but the season which gave occasion for the advertisement referred to has come around again:

A few days ago many of the stores in this city were closed on account of an excursion. Early that morning we posted enclosed notice on each



AN EXCURSION DAY ADVERTISEMENT.

Fastened on the doors of closed stores.

closed store. One man who was suddenly taken sick and did not go to the excursion jumped out of bed and ran all the way down town when telephoned that a notice on his door said he had been closed by the sheriff. A stranger who was on his way to another office "rubbered" with a crowd in front of a store, and at once came our way.

IN regard to my criticism of their work in May number, Albert B. King & Co., New York, very kindly express a differ-

ence of opinion, thinking I meant to condemn the heading of the blotter reproduced. It was not so much the heading as the suggestion in the whole advertisement that they would do printing that is "novel and striking" or "the ordinary kind," as desired. Is it not unfortunate to give an impression that the "ordinary" kind they turn out is not "fine"? The advertisement necessitates too close reading. A bad impression might be gained from superficial notice of it.

An attractive May blotter in four printings, illustrating Decoration Day ceremonies, has been received from Kiesling Brothers, New York.

Many specimens are reserved for further mention or reproduction when their particular class shall be taken up in connection with the practice work here inaugurated.

Acknowledgment is made now, therefore, of examples sent by certain new contributors. The Smith-Brooks Printing Company, Denver; *The Mail,* Moline, Illinois; Leader Printing Company, Vinita, Indian Territory; W. D. McLaren, Pembroke, Ontario.

A CONNOISSEUR OF TYPE FACES.

An amusing anecdote showing the prejudice rife against Baskerville, after he had produced his masterpiece — the magnificent Bible of 1763 — is preserved in a letter by Benjamin Franklin to Baskerville himself:

"Craven Street,
"London, 1760.

"Dear Sir,— Let me give you a pleasant instance of the prejudice some have entertained against your work. Soon after I returned, discoursing with a gentleman concerning the artists of Birmingham, he said you would be a means of blinding all the readers of the nation, for the strokes of your letters being too thin and narrow, hurt the eye, and he could never read a line of them without pain. 'I thought,' said I, 'you were going to complain of the gloss of the paper some object to.' 'No, no,' said he; 'I have heard that mentioned, but it is not that; it is the form and cut of the letters themselves; they have not the height and thickness of the stroke which makes the common printing so much more comfortable to the eye.' You see, this gentleman was a connoisseur. In vain I endeavored to support your character against the charge; he knew what he felt, and could see the reason of it, and several other gentlemen among his friends had made the same observation, etc. Yesterday he called to visit me, when, mischievously bent to try his judgment, I stepped into my closet, tore off the top of Mr. Caslon's specimen, and produced it to him as yours, brought with me from Birmingham, saying I had been examining it, since he spoke to me, and could not for my life perceive the disproportion he mentioned, desiring him to point it out to me. He readily undertook it, and went over the several fonts, showing me everywhere what he thought instances of that disproportion, and declared that he could not then read the specimens without feeling very strongly the pain he had mentioned to me. I spared him that time the confusion of being told that these were the types he had been reading all his life with so much ease to his eyes; the types his adored Newton is printed with, on which he has pored not a little; nay, the very types his own book is printed with (for he himself is an author), and yet never discovered this painful disproportion in them till he thought they were yours.

I am, etc.,
"B. Franklin."

The occasion for the above interesting letter was an application made by Baskerville in 1760 to his friend, Dr. Franklin, to assist him in London to sound the literati there respecting the purchase of his types. This attempt failing, a few years later Dr. Franklin undertook a similar good office in Paris, and with a similar result. "The French," he wrote, in 1767, "reduced by the war of 1756, were so far from being able to pursue schemes of taste that they were unable to repair their public buildings, and suffered the scaffolding to rot before them."—*British and Colonial Printer and Stationer.*

A HELPFUL MAGAZINE.

I am a constant reader of The Inland Printer. We find it very helpful in our endeavor to improve the character of the missionary literature which we are issuing.—*Rev. F. P. Haggard, Assistant Secretary, The American Baptist Missionary Union, Boston, Massachusetts.*

Lessons in Illustrating

BY F. HOLME.

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The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage.

NO. IX.— BEGINNING A SKETCH.

Taking it for granted that you have familiarized yourself by study and practice with the principles already explained, you should now be able to begin a drawing with some idea of what you are trying to represent. In other words, you should be able to consider your proposed picture in its relation to the space at your disposal, to form an idea of how to place the several objects to be represented in the most agreeable manner as regards their size and location inside this space, and to decide on the manner of execution most suitable for different subjects — whether they may best be represented in outline, in color or in tones of black and white and gray.

You should also be able to realize the construction of the objects you see, and to locate them in proper perspective. These various steps in the making of a picture form the necessary preliminary work which the artist must go through with by way of preparation for every sketch he makes. The observer gets out of a picture only what the artist puts into it. You can not make an object look round unless you realize its rotundity yourself. In order to depict nature truthfully your perceptions must be accurate; and if you wish to give in your pictures the quality of your personal impressions, you should be able to analyze your work, to know how and why a thing should be done, so that you may with certainty express what you desire.

It is impossible to insist too strongly upon the importance of mastering the elementary principles of drawing. Few and simple as they are they lie at the foundation of all good work. It is almost impossible for the student to fully appreciate their significance at the beginning of his studies, because it is only when he comes to do real work that he realizes how necessary their application is in every thing he does. Their very simplicity may deceive you now — they look so easy that it may seem hardly worth while bothering about them, and yet it is in such apparently simple things as being able to gauge the correct proportions of what you see — to note accurately the relative density of separate masses of tone, to notice how the edges of these masses meet and either blend into or contrast with each other, and to analyze the facts which these appearances suggest so as to realize in your imagination the color, size, shape, construction and location of the various objects you see — it is this ability that distinguishes the artist from the amateur, the workman from the bungler.

The illustrator should be able to work rapidly. To do this and to do good work at the same time he must be so sure in his touch as to reduce the chances of making mistakes to a minimum, because mistakes mean corrections, and he has no time to make corrections. He simply can not afford to make mistakes, and consequently he realizes that if his work is to be good it must be good from the foundation up, and that a careless and ill-conceived composition is but the foundation of an inaccurate and uninteresting picture.

Experience brings understanding, skill results from practice. The facility acquired by years of work does not mean

that the workman does not apply first principles in what he is doing, but that he has become so proficient in their application that the brain and eye and hand act together almost automatically. With a single glance the trained eye takes in the pictorial possibilities of a scene; in that glance the composition, the principal masses of tone and the location of the most important objects are perceived, considered and decided upon by the artist.

Although the principles applied in the making of every picture are practically the same, each artist applies them in his own way — that is, in the manner best suited to his individual temperament, habit of thought and manner of working. It might almost be said that no two artists will begin a picture in exactly the same way. One may think first of all of the subject he is depicting, and will lay out his composition so as to present this most clearly; another may devote his attention

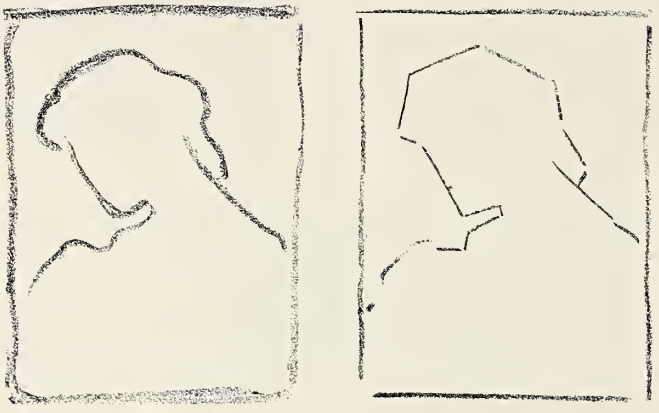


Photo by Ray, Asheville, N. C.

to his materials, and busy himself with the problem of how to represent what is before him in the most truthful way, without interesting himself particularly in any special subject. A third may think first of all of color harmonies, a fourth of the harmony of line and mass, a fifth of absolute accuracy in drawing, and so on. But it is safe to say that every one will think first of all of the arrangement or composition of the picture he intends to make, and will have formed a pretty complete idea of what he proposes to do before he makes a mark on his paper or canvas.

And that is exactly the point I am trying to impress upon you in this lesson. You must realize the necessity of thinking about your work, of planning it out beforehand, of knowing what you want to do before you start to work, instead of picking up a pencil and a piece of paper and beginning a sketch, trusting to accident or luck to bring it through successfully. From now on your work will deal with drawing — with the making of pictures, and with the making of pictures in such a way that they may be reproduced and printed.

The first thing to consider is the manner of beginning a sketch. As stated before, every person has his or her own



A. B.

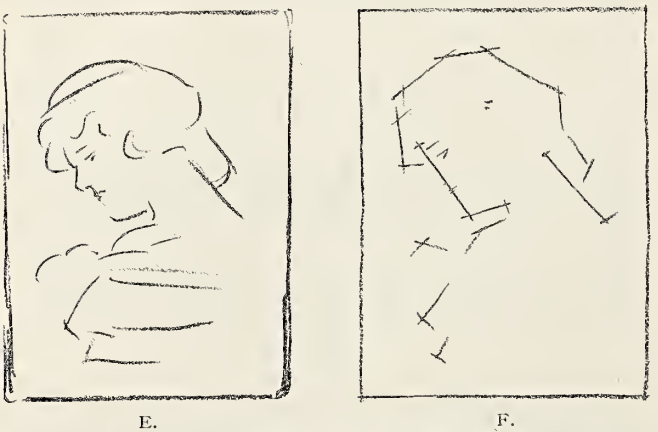
way of working. But there are certain things to be considered in every preliminary sketch, and these are the things you should look for and locate first of all. The size and shape of your picture must be clear in your mind, so that you may imagine your composition in conformity with this space.



C. D.

Obviously the size and location of the objects to be drawn in this space will next claim your attention, and this means that their proportions must be measured with your eye, and correctly noted on your paper.

Right here your work with the pencil begins. But instead



E. F.

of starting in to make marks on your paper with it, it will be better if you use this pencil to measure the general proportions of what you intend to draw, by holding it between your eye and the object to be represented, as explained in a previous

lesson. By doing this and by studying the length and direction of the principal lines, you will be able to select a few prominent significant lines to locate first, as a sort of skeleton for your sketch. The sketches made from the photograph herewith shown will serve to illustrate a few points in connection with this principle.

In laying out the composition of any picture or design the principal lines should be considered first. In the photograph the line at the back of the neck, the face, neck and shoulder, and the top of the head are the principal lines. Now it is a plain proposition that if you can forget everything else but



G.



H.

these lines — put everything else out of your mind, banish all thoughts of hair, eyes, lips, shoulders, drapery, etc., and think only of the position, length and direction of these lines — you will stand a better chance of getting these lines in the right place in your sketch than if your attention is distracted by these various details. Figs. A and B will show what is meant. These two sketches differ essentially in one very simple and yet very important respect, namely, the quality of the line used. The line in A is an easy, flowing curve; in B it is a succession of straight lines, meeting at different angles. A is easier to



I.



J.

draw and easier to follow with the eye — consequently more simple and *natural* than B, but B is more liable to be correct, if carefully drawn, because the lines, being straight, may be measured and proved up with your pencil, in the manner previously explained. The inclination of the lines forming the different angles may also be tested in like manner.

Consequently, while A is more like the line that a practiced draftsman would use in laying out a preliminary sketch, B is by far the most advantageous manner for the student, because with him the all-important point is to train his eye to measure distances and proportions, and the direction of lines, and this method will enable him not only to do this, but to prove up his drawing by actual measurement. When you have accustomed yourself to see correctly you may easily work into the other manner, but you can readily see the advantage of the straight lines and angles, because, even where you are drawing a curve you can prove up the distance from one end of the curve to the other by breaking it up into straight lines and angles in your first sketch, and then, having proved it up, erasing these lines and drawing the curve as it actually appears. But do not be in too big a hurry to get away from something which is bound to do you good. Do not be afraid that you will overtrain your eye.

The other sketches are merely applications of the same principles. C shows one way of laying out a composition where tones are considered rather than lines, but while the pencil seems to have been smudged carelessly over the paper, the principal lines are indicated by contrasting masses of light and dark tones, as shown by the pen-and-ink lines drawn over the sketch. D is made on a different basis, the purpose being the location of lines rather than tones. E shows another application of the same method, curved lines being used entirely, but more attention being paid to the indication of detail, while F is drawn in straight lines, joining points located by careful measurements. G shows the same drawing carried more into detail with the features indicated, and the principal curves located. In H is shown the application of the method of locating the features on a barrel-shaped form, as explained in the previous lesson. I and J show how these sketches may be elaborated into outline or shaded drawings.

This, in brief, is the principle applied in starting a sketch, and it may be used in any kind of a drawing, whether a sketch from nature, an illustration or a decorative design. You should apply it in every picture you make. For study sketches either charcoal or lead-pencil is advisable, on account of the ease with which corrections may be made. In your exercises for this lesson draw from nature. Do not make your study sketches too small. Give yourself room in which to measure.

(To be continued.)

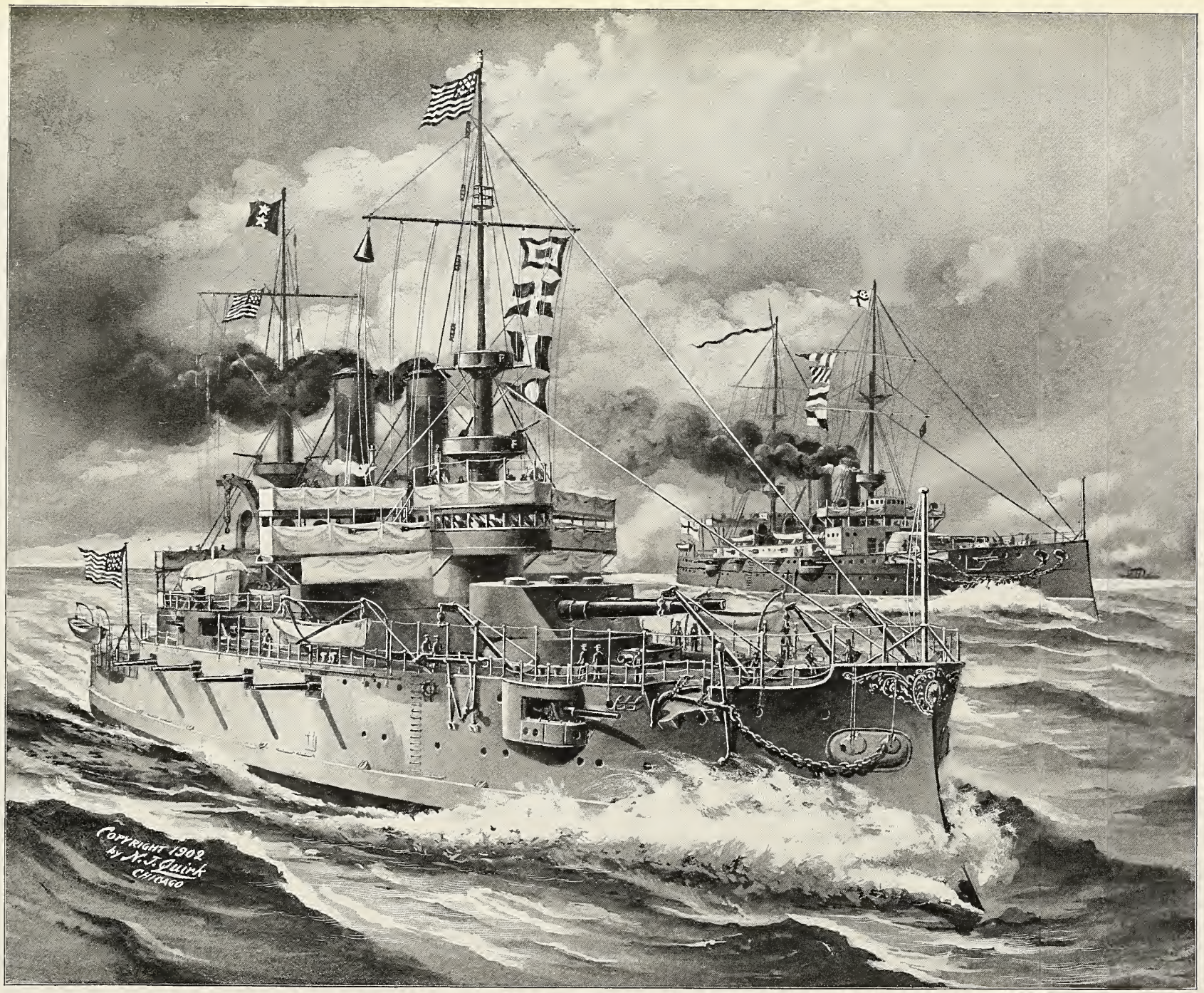


PAPA'S LITTLE MAN.

IN THE SANCTUM.

"There's a slight error in that editorial notice of yours about Brown's poem. You wrote that he was 'the greatest lyrist of his time,' and the paper has it 'greatest liar.'"

"Well," said the editor, after a pause, "do you really think it's an error."— *Atlanta Constitution.*



WAR-SHIPS ILLINOIS AND LONDON.

Latest types of American and British war-ships at coronation naval review off Spithead, Eng., June 28. U. S. battleship Illinois, flag-ship of European Squadron, commanded by Rear-Admiral Crowninshield, and H. M. S. London, flag-ship of Channel Squadron, under H. R. H. Prince of Wales. [From newspaper drawing by Nicholas J. Quirk.]

Proofroom Notes and Queries

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

A MATTER OF GENERAL INTEREST.— It has always been the intention of this department to present only such notes as would be generally helpful and interesting to proofroom workers; and not only that, but to give currency to opinions and ideas of various persons, on any proofreading subject. Nearly all of the letters received have asked questions, thus necessitating an undue predominance of one person's opinions, in answering the questions. We earnestly hope that this will cease to be necessary, after our readers once more receive the assurance that anything and everything sent to us will secure full attention, whether it be a question to be answered or an expression of opinion, even if directly opposed to some opinion of the editor's. Please send us anything that you think will be interesting.

ADVERB VERSUS ADJECTIVE.— R. L. B., Colorado Springs, Colorado, writes: "This dictum is given by a writer in a magazine: '"Do not feel badly about it" is correct. "Feel badly" forms an exception to the rule that "feel" should be followed by an adjective rather than by an adverb; "feel bad" might be interpreted as "feel wicked."' Is this a good decision?" *Answer.*— No, this is not a good decision. The misinterpretation would never be made. The right expression is "Do not feel bad."

SINGULAR OR PLURAL? — E. P. L., Detroit, Michigan, sent this question some time ago, but it has been overlooked: "Is the following sentence correct? 'The audience are requested to remain seated at the close until the class have passed.' In setting it I changed the 'are' to 'is' and the 'have' to 'has.' Proof was shown to author, principal of high school, who marked it back." *Answer.*—The first thing a compositor or proofreader should remember in such a case is that such a person would be sure to write such a sentence as he wanted it, and that it is their duty to give him what he wants. Nothing should be changed from copy except what is unquestionably wrong — that is, anything plainly accidental should be corrected, but nothing else, even if the printers do think something else is better. We have recently had a number of notes on this general subject of the number of collective nouns. All grammarians and all lexicographers agree in admitting that many such nouns may be treated as either singular or plural. In this case the writer plainly considered the two groups of people as a number of individuals, and for this view the plural verbs are correct. If he had chosen to think of each group as a group only, singular verbs would have been right. In other words, the decision rests entirely with the writer.

COPY-HOLDERS.— C. H. K., Cincinnati, Ohio, gives us the following account of some personal experience, with a few interesting suggestions: "In the many excellent articles on proofreading printed in the craft publications, very rarely is reference made to the copy-holder. And yet, where good and speedy work is desired, that individual is a very important factor. I have read proof in large publishing houses in different sections of the Union, and have had quite a varied experience with holders. My first, a lady of mature years, often rendered material assistance in 'getting sense' out of illegible and illiterately constructed manuscript. She is now engaged in literary work. My next, also an educated woman, was not in love with her work, and was frequently very inattentive. She was succeeded by a remarkably bright, quick-witted, and well-informed young woman. All job and displayed work was read twice by copy, we alternating in reading and holding, and she never failed to catch errors I had overlooked. All these women received fair wages.

"My next experience was in a low-wage city, where compositors received from $7 to $12 per week. Here proofreaders were deemed of small moment, and it was not thought necessary that they have any mechanical knowledge of the printing business. Copy-holders were considered of no account at all. They were girls, and received the munificent wage of $2 to $2.50 per week. Of course they quit the job at the first opportunity of bettering themselves, and each succeeding one seemed to be more incompetent than her predecessor. But even here I had the pleasure of working for a short time with a most capable one. She was conscientious and painstaking; took care of copy, numbered the galley-proofs, saw that everything was in order, and could tell in a moment where we had left off reading any publication. Soon she married, and was succeeded by a young thing who could not read manuscript at all, and did not know the meaning of the simplest words. I myself was soon superseded by a broken-down literary hack who took the job at $7 a week. I found employment where they did fine work, and paid good wages in all departments, copy-holders alone excepted. Boys did this work. If they could manage to mumble and stumble along through reprint, they were considered amply qualified.

"From every point of view, it seems to me, it is a mistake to employ inefficient holders. On the score of economy, it is desirable that the reader work up to his full capacity, and it is, of course, also required that he do his work well. He can do neither when he has to be constantly on the alert watching his holder. He has his hands full in looking after and marking errors. The holder should have some conception of the work to be done. He should at least have sense enough to spell out proper names, to designate italics, small caps, etc., and to stop reading when he sees the reader marking in omitted words, without having to be told every time. He should also know enough to moderate his speed in accordance with the matter in hand. Some of the boys when they got hold of a clear reprint piece of copy would go bounding away like a jack-rabbit on a Texas prairie, no matter if it chanced to be an article for an encyclopedia. Again, they would stumble and sputter over a patent-medicine circular. To be thoroughly qualified, the copy-holder should be able to revise galleys, and even to read plain matter, in which copy may be followed.

"The proofroom could with profit be made a sort of preparatory school. Here the apprentices would be taught the

rudiments of grammar, orthography, punctuation, capitalization, etc., and thus be fitted to become good all-around workmen. These are now very scarce. Who that has worked long about printing-offices has not at times been filled with pity for some men who were first-class as make-ups or on tabular and display matter, when they were called upon to assist in straight composition from poor manuscript, and thus compelled to display their woeful ignorance and illiteracy? These men are all right in their particular grooves, but they are badly handicapped when they are thrown out of employment and compelled to seek new jobs. Generally a new man is first put on plain composition, and if he shows himself rapid and correct in that his chances for promotion and steady work are greatly enhanced. I have known several cases of boys serving a four-year apprenticeship and then having to quit the business because they were utterly deficient in scholarly attainments — in fact, had not the natural capacity to acquire them. Such waste of time would not be possible if the proofroom were the doorway to the composing-room, and the ability to hold copy properly the requisite to entrance upon apprenticeship."

"Forever."—Mr. R. Coupland Harding writes: "This form finds no acceptance in England. The only writer of repute in whose works I have found it is Carlyle, whose Teutonisms were notorious. Your editor quotes Calverley as defending it, which is curious, as Calverley's clever little poem is as ironical as it is witty. It is worth reprinting, as it will be new to many of your readers:

"Forever; 'tis a single word!
Our rude forefathers deemed it two:
Can you imagine so absurd
A view?

"Forever! What abysms of woe
The word reveals, what frenzy, what
Despair! For ever (printed so)
Did not.

"It looks, ah, me! how trite and tame!
It fails to sadden or appall
Or solace — it is not the same
At all.

"O thou to whom it first occurred
To solder the disjoin'd, and dower
Thy native language with a word
Of power:

"We bless thee! Whether far or near
Thy dwelling, whether dark or fair
Thy kingly brow, is neither here
Nor there.

"But in men's hearts shall be thy throne,
While the great pulse of England beats;
Thou coiner of a word unknown
To Keats.

"And nevermore must printer do
As men did long ago; but run
'For' into 'ever,' bidding two
Be one.

"Forever! Passion-fraught, it throws
O'er the dim page a gloom, a glamour;
It's sweet, it's strange; and I suppose
It's grammar.

"Forever! 'Tis a single word!
And yet our fathers deem'd it two,
Nor am I confident they err'd;
Are you?"

Consistently objecting, as I do, to agglutinations of separate words, I heartily sympathize with your crusade against 'cannot' and similar forms. Many who now use them will avoid them now that their inconsistency is shown. I disagree with your London critic who charges you with pedantry, and says you are three hundred years too late. If he looks up the Geneva (or 'Breeches') Bibles of three hundred years ago, he will find the form 'shalbe' in constant use. That would be as offensive now as the 'alright' sometimes seen in illiterate manuscript and ill-printed village newspapers. The writing of 'another' as one word conceals its structure, and I have often seen it written 'a nother,' which, however, is no worse than the awful division 'noth-ing,' sometimes seen in American work."

"Sing Sing."—Mr. R. C. Harding writes: "Is there any good reason for printing this proper name as two words? I ask because it is suggestive of an error in which many colonial printers persist in the face of all remonstrances. Reduplicate names abound in the Polynesian and other South Sea tongues. If there is a variation of even one letter, no matter how long the word, it will be correctly printed, as, for example: 'Woolloomoolloo.' But you rarely see 'Waggawagga' or 'Wongawonga.' These are Australian names, and there may be some obscure reason for dividing them; but there is none whatever in New Zealand, where the erroneous practice is almost universal. The printers are not afraid of long words like 'Ngawhakatatara' or 'Ngaruawahia,' and will take some pains to present them correctly; but easy four-syllabled names like Pakipaki, Puhipuhi, Meremere, Tiritiri, Parapara, Kirikiri, Tukituki, Akeake, Nihoniho, Rirorirо, with scores of others of exactly the same class, are usually divided and printed with two capitals, or, with equal incorrectness, are hyphened. Maori scholars have protested in vain, and our postal, railway, and survey departments, which, by united action could authoritatively check the practice, sanction and perpetuate the error. There are some queer unwritten rules in English spelling, one of the oddest being that no word must end with v or (single) z; but I can find neither rime nor reason for this eccentricity with regard to proper names. Geographical societies have, of late, paid some attention to the systematic and uniform presentation of local names. I presume they can scarcely look with favor on such a solecism as 'the Tuki Tuki River.'"

A DREAM THAT COMES.

When the presses have rusted to silence
And the rollers are shrunken and dried;
When the Linotype slumbers quiescent
And the long-running ads. are all pied;
We shall rest — and be jabers, we'll need it! —
Lie off for a cycle or twain,
Till the Master of all the Good Craftsmen
Shall set us our tasks once again.

Then those who were good shall be happy —
Their notes never go to protest;
And the folk who subscribe for the paper
Will pay at the paper's behest.
Then never a "kick" will be suffered,
And ne'er a subscriber will quit;
And the Editor's slightest effusion
Will score a most palpable hit.

The Fiend of a thousand suggestions,
The Egotist wild for a puff,
The Sinner who borrows the paper,
Then calls it "the rottenest stuff,"
The Chump with a pill advertisement
Who wants half a column for naught,
Then kicks when a battered electro
Doesn't show like a zinc etching ought.

O'er these, and the host of their fellows
Who burden the paper man's soul,
In the day of the Great Resurrection
The tide shall o'erwhelmingly roll.
They will go, they will vanish forever —
Their places will know them no more:
In the scheme of the New Dispensation
No room will be left for the Bore.

Franklin, Tennessee. Will S. McGann.

Legal Department

BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

"THE LAW OF NEWSPAPER LIBEL," BY D. M. BUTLER, LINCOLN, NEBRASKA.—This booklet is a meritorious effort to present established legal principles, pertinent to the subject, in concise form. To the editor it will prove a compendium of value. The author very tersely says: "The keynote to the whole subject is that the truth is a complete defense when published from good motives and for justifiable ends." The right of fair comment with an honest purpose will always be upheld. The abuse of the privilege constitutes the basis of litigation. Whoever studies this publication carefully and applies the rules, will avoid the pitfalls of too strenuous journalism.

PERSONAL INJURIES — ASSUMPTION OF RISK BY EMPLOYE — PROMISE TO REMEDY DEFECTS.

The *New England Stationer and Printer,* for April, 1902, contains a comment upon a case involving the questions at the head of this article. The facts, in substance, were as follows: An employe operating a rag-cutting machine for making same into paper had his right hand caught in the loop of a string. Attempting to extricate it with the left, both were drawn into the knives and the right hand and all of the fingers of the left hand, excepting one, cut off. The injured party had worked at this machine for more than a year, knew its construction, and that it was not provided with a belt shifter (which presumably would have made its operation less hazardous). A few days before he had his hand caught, and narrowly escaped injury. Reporting the circumstance to his employer and threatening to stop work unless the machine was rendered reasonably safe, the latter promised to put on a belt shifter if the employe would continue to work, which he did until injured as above. Justice McLennan, for the Appellate Division of the Supreme Court, Rochester, New York, discussed the question of "assumed risk" in a lengthy opinion, in which two of his associates concurred and from which two dissented, thus weakening the force of the opinion as authority. He said: "Assumed risk is based upon contract. The master has the right to employ a servant to operate a machine improperly constructed, and the servant has the right to refuse to operate such machine and quit work. If to such a contract is added a clause by which the master, for the purpose of inducing the servant to accept or remain in the employment, agrees to remedy the defective machinery and thereby make its operation reasonably safe, are the rights of the servant changed or enlarged, in case he is injured simply because the master fails to repair the defects as he agreed to do? We can conceive of no principle of law upon which to rest the proposition that by such a contract of hiring the servant becomes relieved of the assumption of the risk incident to the operation of such machinery, simply because the master promised to remedy or repair the same."

If a manufacturer hires a machinist for two days to run an engine that has a broken fly-wheel, and the employer says he would repair it the second day, Justice McLennan asks in illustration, would not the employe assume the risk of being injured the first day? He believes that he would.

The position taken by the Court may be good law, but until the highest court of New York (Court of Appeals) affirms it, grave doubts may be entertained of its stability. The courts of last resort in most of the States have recognized the following rule: "Where the promise of the master to repair defects of which the servant has complained induces the servant to continue in the employment, he may recover for injuries received within a reasonable time for the repair of the defects, unless the danger is so imminent that no reasonably prudent man would continue in the service." Applying this rule to the above case it may be debatable that "the assumption of the risk incident to the operation" is not totally suspended, *yet the fact that the promise to remedy defects was the inducing cause goes a long way to increase the obligation of the master, change his relationship to his employe, and make him liable by reason of such promise,* in spite of the doctrine of "assumed risk" on the part of the servant. Upon this point the Supreme Court of Illinois, in Swift versus O'Neill, decided, October 19, 1900, reported in the 187th Illinois, 342, says: "It is well understood that, as between employer and employe the latter assumes all the usual known dangers incident to the employment, and that he also takes upon himself the hazard of the use of defective tools and machinery, if, after the employment, he knows of the defect, but voluntarily continues in the employment without objection; *also, if a servant acquires knowledge of defects, after his employment, which increase the risk or danger, and gives notice to the master of that fact, and the latter promises to remedy the defects within a reasonable time, the servant may continue in the performance of his duties without being held to have assumed the increased risk, the reason of this rule being, that by the promise of the master a new relation is created between him and the employe, whereby the master impliedly agrees that the servant shall not be held to have assumed the risk for a reasonable time following his promise.*"

HOW FAR MAY ONE MAN OR A BODY OF MEN ORGANIZED IN A FEDERATION GO IN THE METHOD OF STRIKING AND NOT INFRINGE THE LAW.

That problem has furnished and will continue to supply food for judicial and individual reflection so long as labor and capital are arrayed each against the other. Chief Justice Parker, writing the controlling opinion, admitted the following principles of law advanced by Justice Vann, in his dissenting opinion, to-wit:

1. Not the duty of one to work for another unless he desires.
2. If one has agreed to work for another either may end the contract.
3. The terms of employment are mutual.
4. Whatever one may do alone he may do in combination with others provided the object be not unlawful.
5. Numbers do not ordinarily affect quality of act.
6. Workmen have the right to organize to secure higher wages, shorter hours, or improving their relations with their employers.
7. A peaceable and orderly strike, not to harm others, but to improve conditions, is not unlawful.

Conceding the above, and seeking to apply the law to the particular facts before the court, to-wit: That a labor union refused to permit its members to work with those of a rival organization, and, unless the latter are discharged, threaten to strike, with intent only of securing employment of approved workmen belonging to the former, Justice Parker said: "But there is, I take it, no legal objection to the employe's giving a reason, if he has one, and the fact that the reason given is that he refuses to work with another who is not a member of his organization, whether stated to his employer or not, does not affect his right to stop work. *Nor does it give a cause of*

action to the workman to whom he objects, because the employer sees fit to discharge the man objected to rather than lose the services of the objector. (Italics mine.) The same rule applies to a body of men organized for purposes deemed beneficial to themselves." He then states, along this line, the reasons given may seem inadequate to others, "but the right to stop work is not cut off. If the conduct of the organization is legal the reason stated does not make it illegal. The object of such an organization is to benefit all its members and it is their right to strike, if need be, in order to secure any lawful benefit." In this particular case the defendant association required a prescribed test of competency as qualification of membership. With this in view, and under the law abolishing liability for injuries sustained by workmen through carelessness of co-employes, the learned jurist held "the right of this organization to refuse permission to its members to work with non-members, when, in the event of injury, the burden would have to be borne by the injured without compensation from the employer, and with no financial responsibility as a general rule on the part of those causing the injury" To the proposition that the motive of the strike constituted an element of importance the judge said: "If the sole purpose be to prevent non-members working then it is unlawful. If the purpose be beneficial to the organization it is lawful; or, in other words, if the motive be good the act is lawful; if bad, unlawful. I do not assent." By this the judge means that competition is lawful, and if the motive be to destroy another's business in order to secure business for yourself, it is lawful, but he does not coincide with some courts which have stated "if you do not need the business or do not wish it then the motive is bad."

I have quoted sufficient from the controlling opinion to show the reasoning and the conclusions drawn. The dissenting opinion held the organization guilty of conspiracy, upon the theory that the motive was not to benefit the organization but to prevent others from working. It is unfortunate that a court of such prominence should have been so hopelessly at variance in their views, because the weight of the decision is thus, in a measure, nullified. It is only valuable for the lesson which may be drawn by carefully analyzing all phases of the question, when discussed from different objective points. The importance of such pronouncements, from courts of the dignity of the Court of Appeals of New York, demands more than passing attention, as all crafts, printers being no exception, are represented by trade unions.

LABOR UNIONS — RIVAL ORGANIZATION — COMPELLING DISCHARGE.

April 1, 1902, the Court of Appeals of New York handed down opinions by a divided bench which in their effect must be far reaching. The reasoning of the judges upon opposite sides of the questions presented is terse, logical and comprehensive. The controversy grew out of a successful attempt upon the part of a certain labor union in compelling a contractor to dismiss satisfactory employes belonging to a rival institution. While the determination of the issues was local, yet the principles involved are applicable in a sense to all branches of skilled labor.

COPYRIGHT MATTERS.

A correspondent of New Britain, Connecticut, propounds the following: "A photographer was employed to make a group photograph for the purpose of getting a half-tone from it. Has the photographer the right to copyright the picture and claim royalty for cut made from proof of picture with no copyright notice on it?"

Answer.—1. The statute protects the "author," "inventor," "designer" or "proprietor" of a work. *Who shall be entitled to a copyright of a photograph as between employer and employe depends upon the contract of employment.* By this is meant when there is an express agreement, its terms will govern; when there is no such contract, the intention of the parties may be determined by circumstances which may show that it was the intent to vest copyright in the employer. The mere fact of employment does not necessarily make the employer owner of his employe's productions.

2. To claim protection one must comply with the law about depositing two copies, etc.

3. If the work is published before this is done a subsequent copyright will not prevent infringement.

4. Unless notice of copyright, the date of same and name to whom issued, appears thereon, exclusive property can not be claimed.

LAW OF LIBEL.

The publisher of a newspaper may criticize utterances of another whether they relate to the sale of his wares or not, and give an honest opinion upon the absurdity of the statements or merits of the goods offered for sale, notwithstanding such opinion may be a mistaken one. But under the guise of expressing an opinion he is not privileged to make false statements of material facts. With this rule in view, the editor has a safe guide when matter is submitted for publication. The columns of a paper should never be utilized to gratify individual spleen, or wantonly attack the personal reputation or goods of another. Should criticism unfortunately provoke litigation it is well to be prepared with a defense; and such defense usually is justification. The truth is a complete defense when published from good motives and for justifiable ends. Unless the statements criticized are shown to be false or fraudulent, and of material facts, the defense will fail. The justification must be as broad as the charge. Proof of irrelevant or immaterial matters will not avail. If one accuse another of swindling or making fraudulent statements, such charges must be proven by preponderance of evidence. A newspaper is justified in warning the public against false advertisements and exposing their absurdity, provided it does so fairly and with reasonable moderation and judgment; but it is not permitted to make false statements of facts imputing dishonesty. Be the charge ever so severe, yet if the language used can not be construed as imputing fraud, crime, etc., an action will not lie. Stated differently, the jury must determine from all the evidence whether:

1. The truth of the charge has been proven.

2. It was published from good motives and for justifiable ends.

3. No false statements of material facts were made.

But while affairs of public concern are fit subjects of comment, it is well to remember that private matters are exempt from criticism.

TRADE-MARKS.

The validity of a trade-mark is to be determined by certain well-defined rules, chief of which is to ascertain from all facts if the proposed device "points out distinctly the origin or ownership of the article to which it is affixed." As a rule, geographical names can not be exclusively appropriated. When one is the sole owner of a geographical site he may have an exclusive right in the name of the site. In some cases, use of geographical names has been protected on the ground of unfair competition. This is illustrated by the application of the word "Durham," the name of a town in North Carolina, to tobacco manufactured by certain people at that locality. The United States Circuit Court of Appeals, in Pillsbury vs. Eagle, said: "The distinction, both in the English and American cases, is between those where a geographical name has been adopted and claimed as a trade-mark proper, and those where it has been adopted first as merely indicating the place of manufacture, and afterward, in the course of time, has become a well-known sign and synonym for superior excellence. In the latter class of cases, persons residing at other places will not be permitted to use the geographical name so adopted as a brand or label for similar goods for the mere purpose, by fraud and false representation, of appropriating the good-will and business which long-continued industry and skill and a generous use of capital has rightfully built up."



Photo by Aune, Portland, Ore.

THE MORNING DIP.

"Post" Condensed

72 POINT 3 A $6 55 4 a $4 75 $11 30

DESIGN Original

60 POINT 4 A $5 75 5 a $4 25 $10 00

Lines with the POST

54 POINT 4 A $4 90 5 a $3 80 $8 70

Roman & Italic Series

48 POINT 3 A $3 45 4 a $2 55 $6 00

The Fashionable Designs

42 POINT 3 A $2 65 5 a $2 35 $5 00

For Attractive Advertisements

"Post" Condensed $1234567890 Style of Figures

AMERICAN TYPE

A Great "Adtype"

36 POINT 4 A $2 15 7 a $2 35 $4 50

MODERN FACE
This Type Style
Speaks for Itself

30 POINT 5 A $1 90 9 a $2 10 $4 00

USEFUL ADTYPE
Legible & Striking
Artistic Conception

24 POINT 6 A $1 55 12 a $1 95 $3 50

ALWAYS IN DEMAND
A Money-Making Type
The Best for all Work

18 POINT 9 A $1 40 16 a $1 60 $3 00

THE "POST" CONDENSED IS
An addition to that attractive and popular type style known to advertisers as the "POST"

14 POINT 12 A $1 25 24 a $1 50 $2 75

WE ARE POSITIVE THAT EVERY printer will admire the extremely Useful Series Shown on this Page

10 POINT 14 A $1 00 28 a $1 25 $2 25

THE CAPACITY OF THE "POST" CONDENSED for everyday jobbing purposes, and for news paper display in general, cannot be surpassed among the new type styles recently offered to the profession. This series claims particular attention on account of its wearing qualities

6 POINT 18 A $0 80 ,36 a $0 95 $1 75

IF YOU HAVE A GOOD THING THE PEOPLE WANT IT. THEY LIVE decidedly better than their fathers did. They want the comforts as well as the necessaries of life. One of these is Good Advers, the kind that vibrate, which cannot be built from poor material any more than a superior violin can be constructed from inferior woods. It's all in the material. You can make Good Things by using original and exclusive designs of popular American Type

8 POINT 16 A $0 90 32 a $1 10 $2 00

IT IS GRATIFYING TO FIND THAT OUR EFFORTS TO increase the Facilities for doing Beautiful Printing are responded to in a very liberal spirit by the craft. It is our ambition to promote the cultivation of elegant and refined taste in Typography. . . . It pays to use the Latest Type Designs and Modern Printing Machinery

12 POINT 14 A $1 05 28 a $1 45 $2 50

START THE DAY RIGHT AND THINGS will go smoothly. The proper way is to start with the new American Type Faces

Founders Company

An Attractive Pair

If you have never met these attractive and pleasing faces, let us make you acquainted—*examine them closely* and you will undoubtedly find them original and up-to-date, and by their addition to *your present working force,* you will enlarge your business and also increase your profits.

JOHN ALDEN SERIES

A useful and valuable type series of undoubted merit combining in its design, originality, boldness and beauty, with Puritan simplicity and possessing the additional advantage of being manufactured on

Standard Line

as well as cast of celebrated Nickel-Alloy Type Metal, makes it a type-face par-excellence, and its your loss in not numbering it among your best faces.

Prices of John Alden Series

6-POINT.	25 A,	45 a.	$2.00
8-POINT.	22 A,	40 a.	2.25
10-POINT.	18 A,	32 a.	2.50
12-POINT.	16 A,	30 a.	2.80
14-POINT.	12 A,	24 a.	3.00
18-POINT.	9 A,	16 a.	3.20
24-POINT.	6 A,	10 a.	3.50
30-POINT.	5 A,	8 a.	4.30
36-POINT.	4 A,	7 a.	5.50
48-POINT.	4 A,	6 a.	8.50

Prices of Priscilla Series

6-POINT.	22 A,	52 a.	$2.00
8-POINT.	16 A,	45 a.	2.25
10-POINT.	14 A,	34 a.	2.50
12-POINT.	12 A,	32 a.	2.80
14-POINT.	9 A,	22 a.	3.00
18-POINT.	7 A,	16 a.	3.20
24-POINT.	5 A,	10 a.	3.50
30-POINT.	4 A,	9 a.	4.30
36-POINT.	3 A,	7 a.	5.50
48-POINT.	3 A,	5 a.	8.50

The PRISCILLA SERIES

An italic type-face bearing in design all of the features of its splendid mate, "the John Alden Series" together with a certain grace of its own known to but few sloping letters, and being cast of

Nickel-Alloy

Metal on Standard Line, makes of it an excellent working partner. These are types that will stand hard usage and are immune from "dust disease."

HHHHHHHHHHH

HHHHHHHHHH

Stuyvesant Rinklet Border — Price per font, $1.40

Designed, Engraved and Manufactured Exclusively by the

KEYSTONE TYPE FOUNDRY

Makers of Nickel-Alloy, Standard Line Types

Corner Eighth and Sansom Streets, Philadelphia, Pa.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.*

BY WILLIAM E. LOY.

NO. XXIII.—JOHN KIMBALL ROGERS.

PROBABLY no one individual connected with the typefounding business in America, save Thomas MacKellar, possessed so much of what the world recognizes as culture as did John K. Rogers. He went to Boston in early manhood, where he engaged in several establishments as clerk before entering the Boston Type Foundry; but once he obtained employment in that place he never left it until his death. His career was typical of the enterprising, self-made man, for he rose from a position of obscurity to one of honor among his fellows. Entering the foundry as its bookkeeper, he rose by sheer force of character and ability to manager of the concern; and when in 1871 the business was incorporated



he became its treasurer and agent. He was a thorough business man, besides having that finer perception of the esthetic and artistic so essential to the head of a great typefoundry. It was during his management that the best productions of this old foundry were given to the printers of the country. Mr. Rogers was one who always invited suggestions and criticisms, and gave them due consideration. On the other hand he was able and willing to give suggestions to designers and engravers which were of the utmost value to them. It is well known that the typefounding business is full of technicalities and details, and calls for a rare skill on the part of all who successfully engage in it.

Although not a mechanic by training or education, Mr. Rogers invented and had built an improved casting machine which was designed to dispense with the pump in forcing the molten metal into the mold. While the machine was fairly successful, it did not seem to meet the requirements so well as the Bruce machine, and it was dropped. It was of sufficient originality of plan, however, to show Mr. Rogers' inventive ability and to prove further that had he been trained as a mechanic his genius would have produced results of great value.

John Kimball Rogers was born in Gloucester, Massachusetts, January 31, 1821, a son of Daniel W. and Betsy Rogers. He was a lineal descendant of John Rogers, the martyr, and both his paternal and maternal ancestors were old New England families who played an important part in the War of the Revolution. His mother was a daughter of Major Jonathan Kimball, well known in his day. The first agent of the Boston Type Foundry, John Gorham Rogers, was his uncle, and he had his early training under him.

Despite the exactions of a busy commercial life and the direction of a large manufacturing establishment, Mr. Rogers found time to devote to art and literature. He was an unusually well-informed man, and an art critic of very fine perceptions. Thus his natural proclivities lay in grooves that aided the promotion of his business, and were of great assistance to him in the higher development of the art which has so benefited the world. His name is held in grateful remembrance by his associates as one who left the world better for having lived. He took an active part in municipal service, and for several years was one of the Selectmen of Brookline, where he lived. For a long period he was treasurer of the Boston Art Club, was a member of the Brookline Thursday Club, a literary organization, and at the time of his death was the corresponding secretary of the American Type Founders Association. His death occurred at Longwood, Massachusetts, January 27, 1888.

*Acknowledgment is made for many of the facts connected with the life of Mr. Rogers to Mr. D. W. Rogers, a brother, living at West Medford, Massachusetts.

MODERN CATALOGUING.

This is the age of the index and the catalogue. Such is the mass of books, newspapers, magazines and other publications issued from the printing-press that the task of keeping track of what has been written on various subjects presents many difficulties. Its mastery has become a matter of serious study. College courses are now given in the art of finding one's way among books or of knowing how to get at what has been printed. Formerly books were catalogued in libraries by their titles in alphabetical order, and a number assigned arbitrarily to each one. Now the label attached to the back of a book and containing "Shelf mark" reveals at a glance to the initiated the nature of the contents of the volume. Indexing the topics within books and magazines has also, like cataloguing, been reduced to a scientific basis.

A bibliography of any subject is a list of the books and articles that treat of it. Large volumes are now devoted to bibliography on current questions, such as political economy or the education of women. These tell little more than where to go to get the information desired on every phase of the subject, but in telling that they tell a great deal. The perfection of such guidance is perhaps reached in the "bibliography of bibliographies," of which there are already several. This condensation shows all the subjects on which bibliographies have been prepared and is really a guide to the guides.

The scholar of the future, or indeed of the present, can not expect to penetrate the paths of all literature; but he may aspire to know how he may find the particular path for which he may at any time be looking. That is all. These developments of bibliographic science really serve as a monument to the vastness of knowledge by comparison with the slender acquisitions within the reach of any human mind. To the student they are tremendous time-savers, and, therefore, of great service.—*Youth's Companion.*

TYPO'S DREAMS.

When a print starts lookin' lonesome, an' a-clickin' of his rule
Kind o' in a Riley jingle an' a-twistin' on his stool,
An' a-settin' up big doublets with a free an' easy grace,
He's been drunk the night precedin', er a woman's in the case.

When he kind o' stops a-settin', clean fergettin' where he's at,
An' in order to remember squirts tobacker at the cat;
An' his eyes with dreams air labeled that the copy can't erase,
He's been drunk the night precedin', er a woman's in the case.

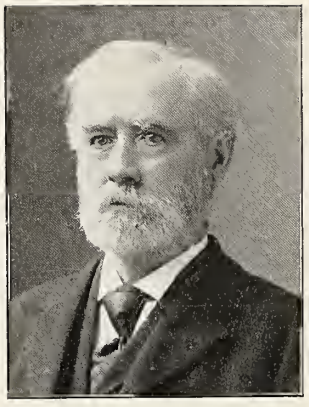
Yes, he's either got a headache, er a maze o' yeller hair
Is a-dancin' from the "g" box to the "x" box over there;
An' across the small-cap boxes he kin see her blue eyes race,
An' they ain't no raise in wages when a woman's in the case!

EDWARD SINGER.

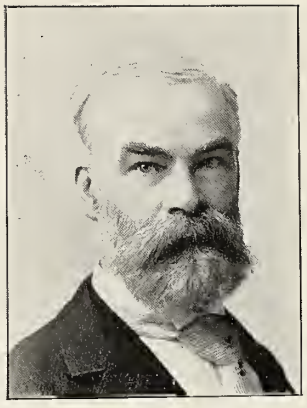
Indianapolis, Indiana.



R. Harmer Smith.



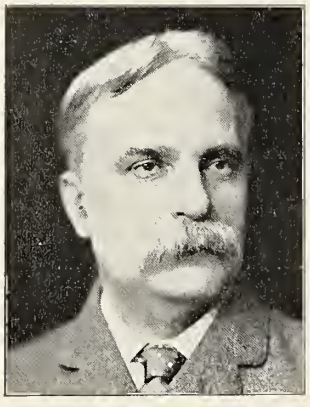
Theo. L. De Vinne.



Andrew McNally.



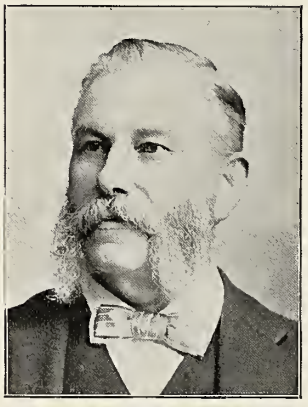
Horace J. Rockwell.



A. H. Pugh.



William A. Shepard (deceased).



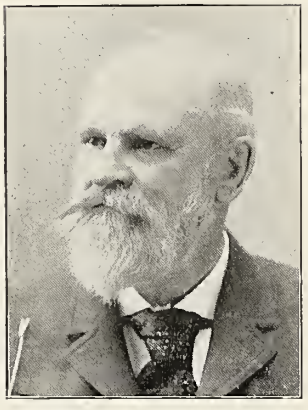
William H. Woodward.



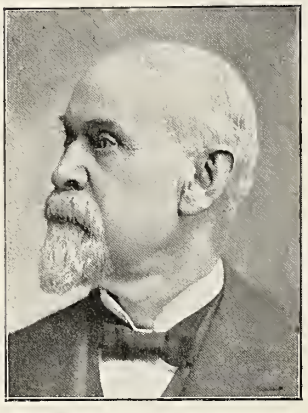
John R. McFetridge.



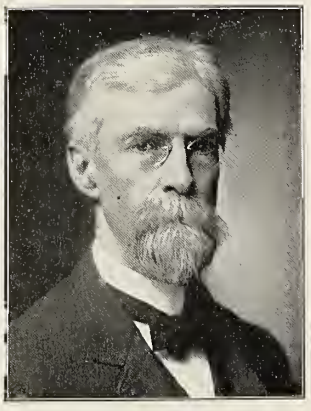
Cyrene H. Blakely (deceased).



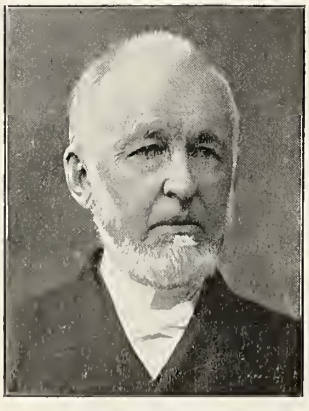
Ezra R. Andrews (deceased).



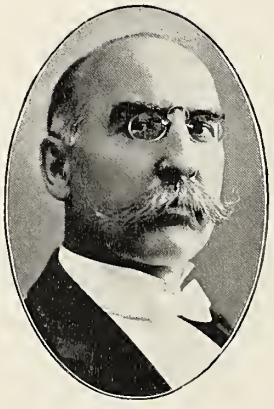
James H. Bruce.



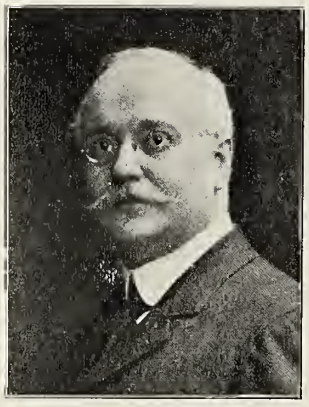
Norman L. Burdick.



Cornelius S. Morehouse.



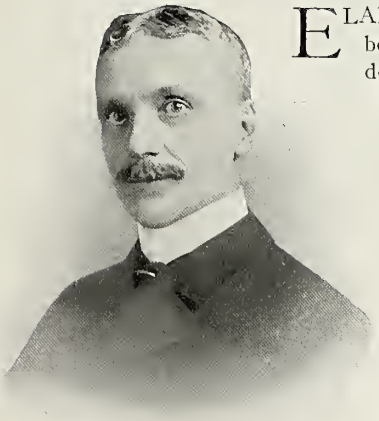
Franklin Hudson.



George E. Matthews.

PAST PRESIDENTS, UNITED TYPOTHETÆ OF AMERICA.

SIXTEENTH ANNUAL CONVENTION OF THE UNITED TYPOTHETAE OF AMERICA.



ELABORATE preparations are being made to entertain the delegates and visitors to the sixteenth annual convention of the United Typothetæ of America, which will be held in Pittsburg, Pennsylvania, during the week commencing September 8, 1902. Prospective visitors to Pittsburg who have not been there for some years will notice some interesting changes and improvements. The city is rapidly assuming a high place as a seat of learning, art, music and technical institutions. This has been accomplished mainly through the liberal benefactions of Andrew Carnegie, amounting to nearly $10,000,000, for the establishment and endowment of great educational institutions.

Manufacturing establishments are always a source of pleasure to convention visitors, so that those inclined to observe the making of armor plate, steel cars, air brakes, electric machinery, tin plate, window and plate glass, preserving of foodstuffs, and hundreds of other interesting things, will be given every facility for doing so. An idea of the output of these various articles may be had from the figures of the movement of freight from Pittsburg to all parts of the world. During 1900 this amounted to 66,000,000 tons, a greater tonnage than that of any of the three larger cities of the universe combined. This year there has been an increase of 7,256,096 tons, making a total of 73,125,000, or an increase of twelve and one-half per cent. In order to handle this it required 2,500,000 cars and many barges. Building operations during the year aggregated $19,000,000, and the production of 800,000,000 feet of lumber, $20,000,000.

The latest review of the iron industry shows that there are five thousand establishments in Allegheny county alone. The Pittsburg district, however, extends beyond these limits. In this district we may properly include the Monongahela Valley, with its score of iron and steel plants, the Allegheny Valley, which has grown to be an important iron and steel manufacturing field; the Mahoning and Shenango valleys; in fact, all of western Pennsylvania. All the manufacturing industries of this district employ more than a quarter of a million of men, with a like number engaged in accessory callings. More than two billion dollars, twice the capital of the United States Steel Company, is invested in iron and steel in Pittsburg.

Probably one of the most interesting sights in this hive of industry is the unexpected and rapid rise of the rivers. Miles and miles of coal boats and barges are hastily gotten together amidst the blowing of whistles of the towboats and other crafts, reminding one of the finish of a boat race. The din is kept up for about forty-eight hours, when the water begins to recede, and hundreds of vessels then move southward to unload at Louisville, Cincinnati, St. Louis and New Orleans. A large towing steamer hitched to a fleet of loaded craft will deliver at New Orleans on a single trip a cargo of one million bushels of coal. In 1900 one hundred and sixty-nine million bushels passed through the locks of the Monongahela River Navigation Company, and in addition fifty million bushels were moved by rail.

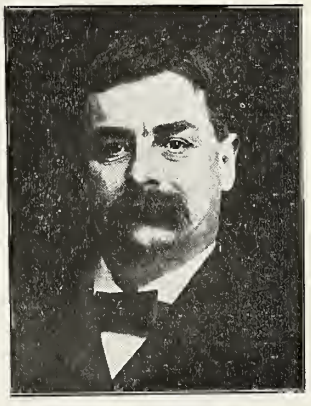
Congestion of freight traffic was so great during the past



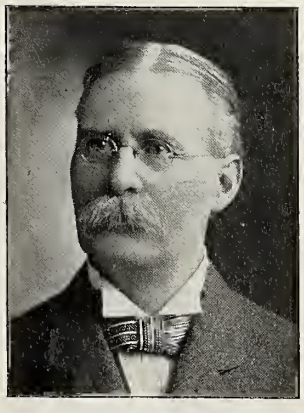
EVERETT WADDEY,
Richmond, Chairman.



I. H. BLANCHARD,
New York.



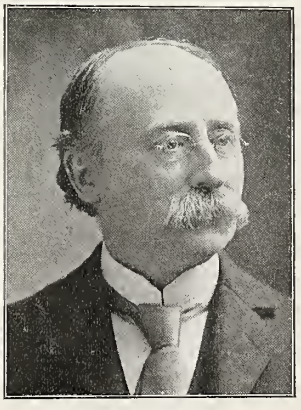
GEORGE H. ELLIS,
Boston.



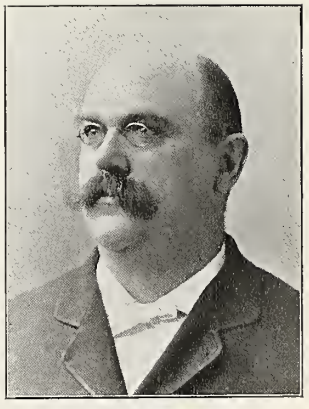
AMOS PETTIBONE,
Chicago.



C. O. BASSETT,
Cleveland.

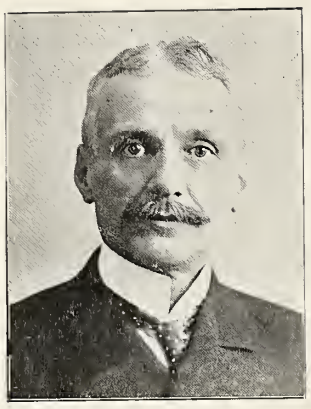


W. B. CARPENTER,
Cincinnati.



JOHN B. KURTZ,
Baltimore.

EXECUTIVE COMMITTEE, UNITED TYPOTHETÆ OF AMERICA.



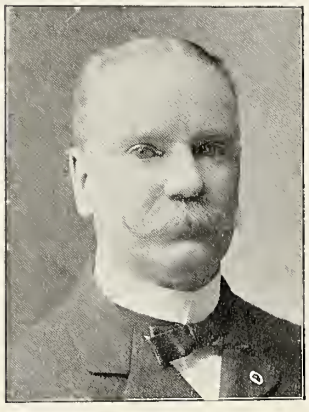
HARRY P. PEARS,
Pittsburg, President.



THOMAS E. DONNELLEY,
Chicago, Treasurer.



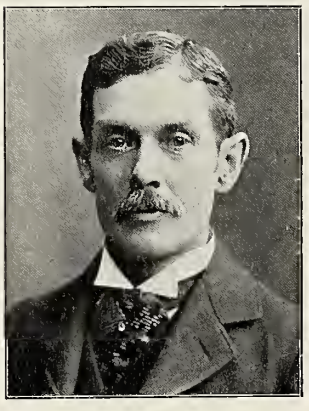
EDWIN FREEGARD,
St. Louis, Secretary.



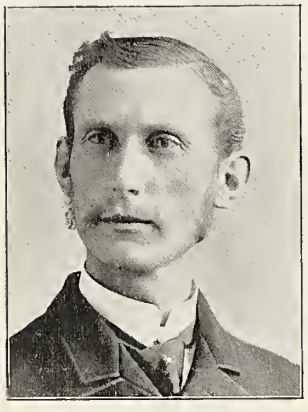
J. STEARNS CUSHING,
Boston, First Vice-President.



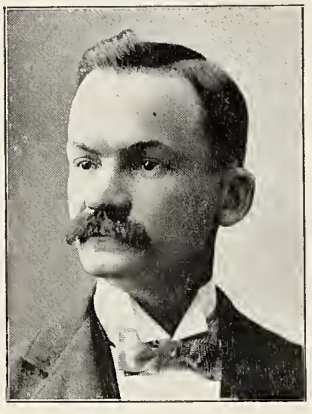
JOHN W. TAYLOR,
Detroit, Second Vice-President.



P. C. KENYON,
Des Moines, Third Vice-President.



ATWELL FLEMING,
Toronto, Fourth Vice-President.



E. W. FOSTER,
Nashville, Fifth Vice-President.



RICHARD R. RIDGE,
New York, Sixth Vice-President.

NATIONAL OFFICERS, UNITED TYPOTHETÆ OF AMERICA.

six months that many manufacturing establishments were compelled to shut down, and in consequence railroads are making immense improvements in their terminal facilities. This will be partly relieved by the Wabash, which begins operation in the spring. This congestion was mostly caused by the enormous increase in the output of coke during the year, amounting to twenty-five per cent, or a total of 12,609,949 tons, valued at $25,000,000.

These figures, appearing now in print for the first time, are compiled from the annual report of the Chamber of Commerce, still in the hands of the printer. They will give the prospective visitors an idea of the importance of Pittsburg. While it is in every sense an industrial center, the city is also famed for its beautiful parks and boulevards, and there is pleasure in store for every one.

The Executive Committee of the United Typothetæ of America met at the Hotel Schenley on the 4th and 5th inst., and completed arrangements, so far as the national body is concerned, for the sixteenth convention.

There were present H. P. Pears, Pittsburg; Jno. B. Kurtz, Baltimore; Edwin Freegard, St. Louis; Amos Pettibone, Chicago; Isaac Blanchard, New York; Everett Waddey, Richmond, Virginia; C. O. Bassett, Cleveland; Thomas E. Donnelley, Chicago; Geo. H. Ellis, Boston. W. B. Carpenter, of Cincinnati, who was detained at his home on account of sickness, was the only member absent. The program agreed upon for the five days' sessions is as follows:

Monday — Registering delegates and other attendants. Meeting Executive Committee. Informal reception in evening.

Tuesday — Business sessions.



NATIONAL EXECUTIVE COMMITTEE, UNITED TYPOTHETÆ OF AMERICA.

H. P. Pears, Pittsburg; Jno. B. Kurtz, Baltimore; Edwin Freegard, St. Louis; Amos Pettibone, Chicago; Isaac H. Blanchard, New York; Everett Waddey, Richmond; C. O. Bassett, Cleveland; Thos. E. Donnelley, Chicago; Geo. H. Ellis, Boston.
W. B. Carpenter, of Cincinnati, unable to attend on account of sickness.



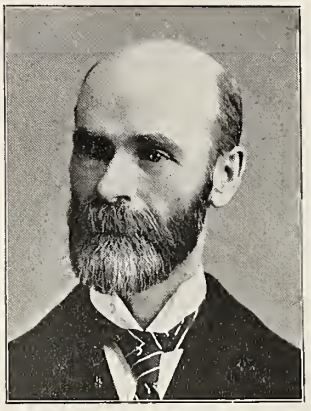
VIEW OF BUSINESS CENTER, PITTSBURG, PA.



W. B. M'FALL,
President.



JOS. T. COLVIN,
Vice-President.



W. A. GRIFFIN,
Treasurer.



FRANK PEASE,
Secretary.

OFFICERS OF PITTSBURG TYPOTHETÆ.

Wednesday — Business sessions until 2 P.M. After lunch, carriage drive through the parks and residence portions of the city.

Thursday — Business sessions in the morning. Reports of Committee on Elections. Banquet at the Schenley.

Friday — Boat excursion to Glassport, Homestead and other points of interest.

The committee was agreeably surprised by the report of the local committees, which have made great preparations for the entertainment of from five hundred to six hundred delegates. No expense is to be spared is the report from the Finance Committee, who will have about $10,000 in hand for the purpose. The Hotel Committee have, besides securing the immense banquet hall of the Hotel Schenley, provided accommodations there for three hundred guests, and the remainder will be housed in the vicinity and down-town hotels. One of the finest souvenirs ever gotten out is promised by the Printing Committee. It will contain one hundred views of Pittsburg and surroundings, such as can not be duplicated anywhere. Nothing that can be contributed to the pleasure of the guests on river or land, mill or mine, has been overlooked by the Entertainment Committee.

The local general committee consists of Theo Sproull, chairman; Charles F. Warde, secretary, and W. B. McFall, H. P. Pears and Frank Pease. The other local committees are as follows:

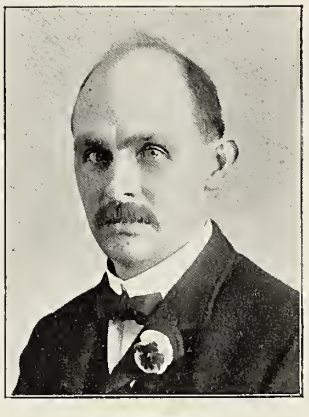
Hotels and Accommodations — Joseph T. Colvin, chairman; W. H. Fuller, William J. Golder, Allan C. Kerr, W. A. Sellers, E. F. Colson, F. B. Williams, John G. Caringer.



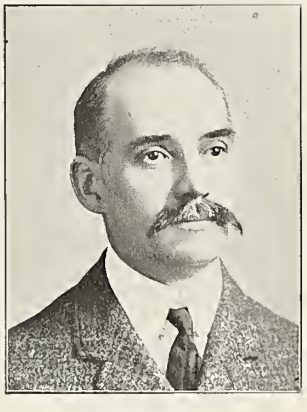
THEO. SPROULL,
Finance.



W. W. RANKIN,
Press, Printing and Badges.



H. E. BATEMAN,
Reception.

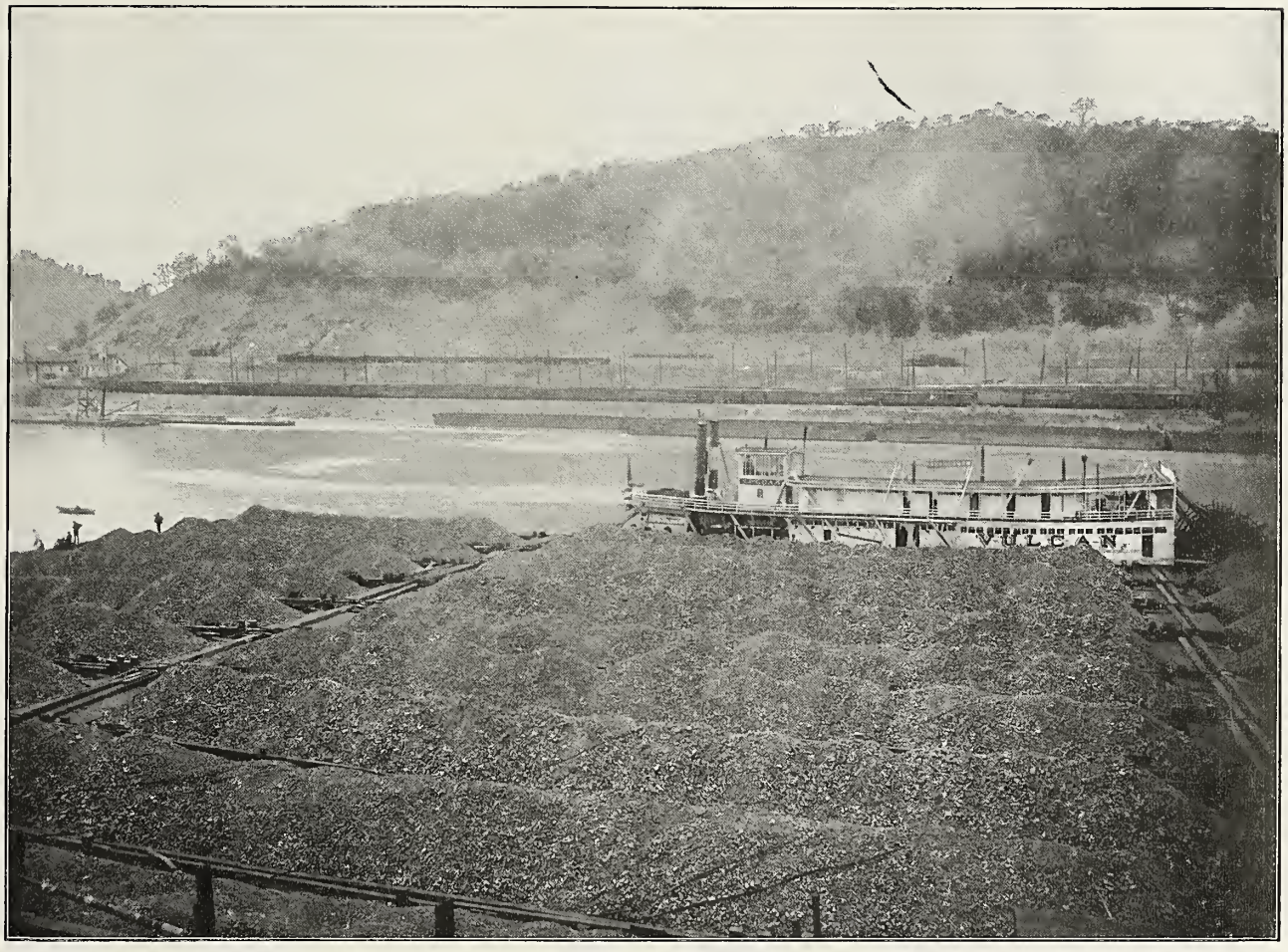


W. J. ROTHWEILER,
Excursions



F. L. BLAIR.
Carriages.

COMMITTEE CHAIRMEN, PITTSBURG TYPOTHETÆ.



COAL FLEET MOVING SOUTH, PITTSBURG, PA.

Press, Printing and Badges — W. W. Rankin, chairman; H. E. Bateman, John A. Perley, Reed Walker, H. J. Duncan, Oliver MacVay.

Reception — H. E. Bateman, chairman; Percy F. Smith, H. J. Murdoch, W. M. Dick, W. N. Kerr, Robert McMillin, Charles Wendt, Harry Miller, J. A. Roese, William G. Foster, A. S. Calhoun, W. W. McBride, George H. Mason, Charles H. Shinkle, Gottlieb Golder, F. B. Davis, B. W. O. Dickinson, George A. Jackson, E. F. Anderson, John Grayburn, M. J. McMahon, Joseph O. Wells, George Soule, R. N. Mathieson, J. C. Bragdon, O. S. Hershman, Joseph T. Nevin, Albert J. Barr, George T. Oliver, W. H. Seif, W. H. Davis, H. H. Smith.



CHARLES F. WARDE,
Secretary, Convention Committee.

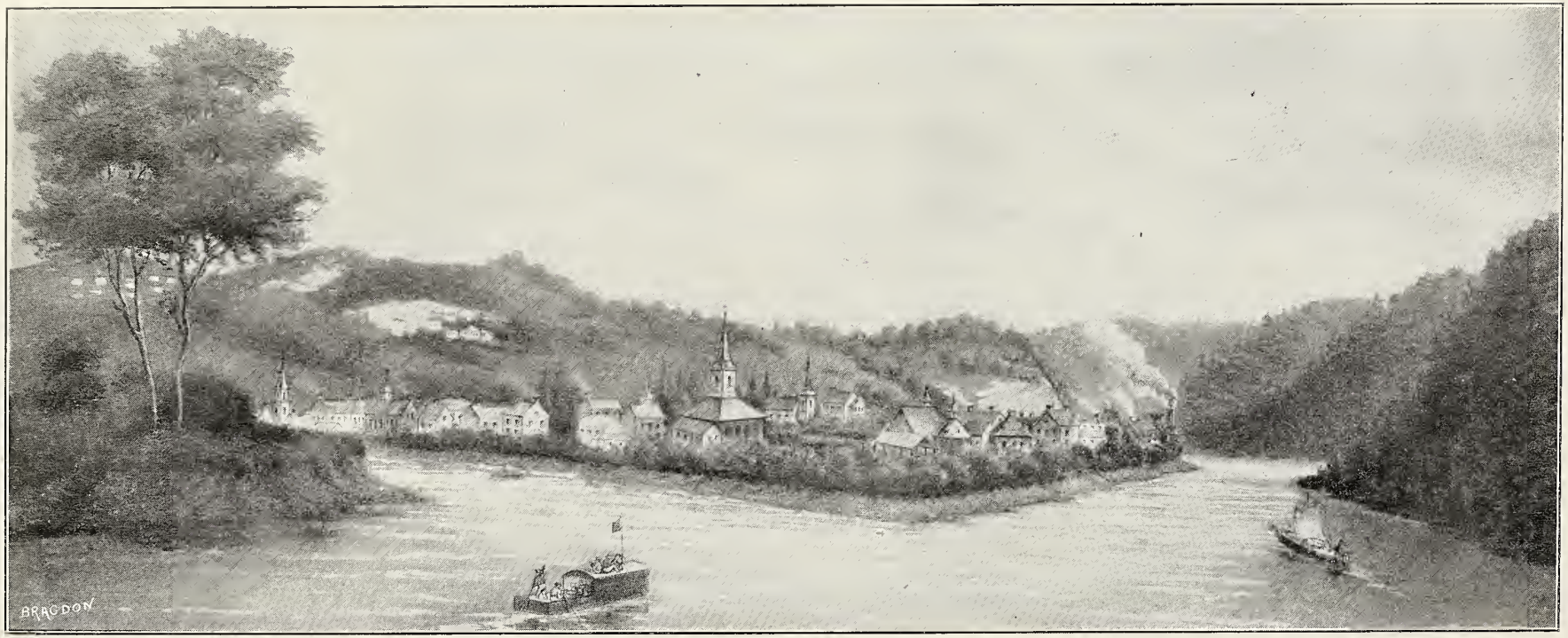
Excursion — W. J. Rothweiler, chairman; W. H. Griffin, C. K. Gibson, B. D. Smith, A. H. Smith, Harry McLean, H. C. Knapp, J. A. Reed, C. A. Smith, B. J. McNally.

Carriages — F. L. Blair, chairman; Thomas Siviter, U. H. Stewart, J. E. Melvin, W. H. Wright, J. McC. Miles, J. M. Hutchinson, Edward Miller, F. W. Pierpont, George P. Balmain, S. P. Knode, George A. Weaver, Arch Dick.

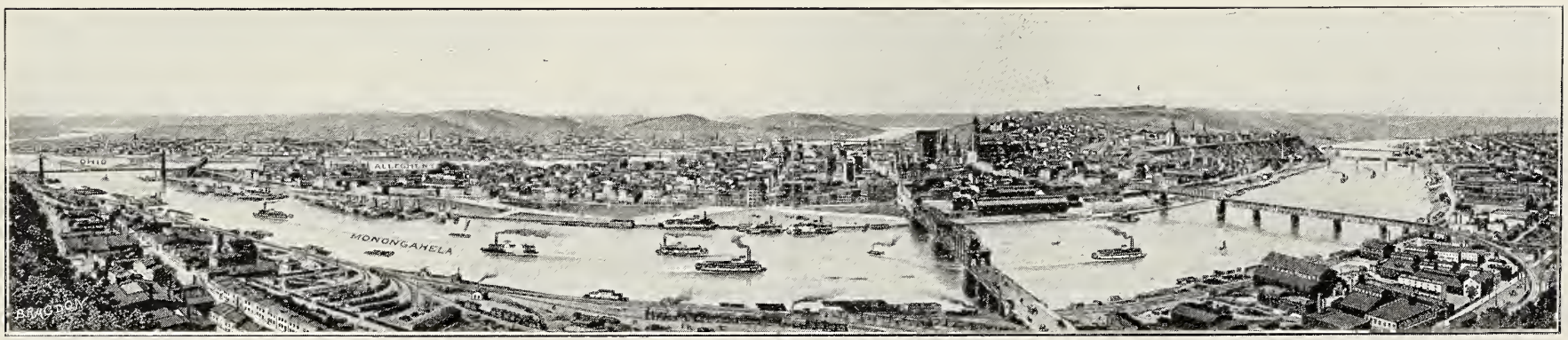
THREE THOUSAND DOLLARS FOR PHOTOGRAPHS.

The Bausch & Lomb Optical Company, Rochester, New York, announce a photographic competition open to amateur and professional photographers, residents of foreign countries, as well as the United States, the object being to bring together as large and representative a collection of photographs as possible, in order that the present development of photographic art and the progress in lens and shutter construction which has been made during the last quarter century may be made evident. It is during the last quarter century that the greatest progress in photography has been made, and it is also during this period that the photographic products of the Bausch & Lomb Optical Company have developed, although they have been makers of photographic lenses for upward of fifty years. The extraordinary number of photographic lenses and shutters of the highest grade which this company has produced, now amounting to several millions, and which are used in all parts of the world, will make a collection of pictures produced with them fairly representative of the possibilities of photography at the present time. It is therefore hoped that photographers in general will enter the competition and assist in making it as valuable as possible, both to the competitors and to photography at large. In order to enhance the interest of photographers in all branches of photographic work, the awards have been divided into a number of classes such as landscape, portrait, genre, instantaneous, architectural, interior, etc. Several special awards for telephoto and other work have been provided, also a special award for users of the Bausch & Lomb rectilinear lenses on various makes of hand cameras, kodaks, etc.

A special booklet giving conditions, arrangement of classes, awards, etc., will be mailed free on request.



THE CITY OF PITTSBURG, PA., IN 1817.



Courtesy of John C. Bragdon, Engraver, Pittsburg, Pa.

THE CITY OF PITTSBURG, PA., IN 1897.

SIXTH CONVENTION NATIONAL ASSOCIATION OF PHOTOENGRAVERS.

THE sixth convention of the National Association of Photoengravers is called to assemble in Pittsburg during the week commencing September 8, by means of a unique invitation, which reads as follows:

Pittsburg in 1817. From the sketch of a bride on her wedding trip. Don't look like much of a place, still it had figured considerable in American history. Look it up, come and see the change, "It's grow'd right considerable." At that time I am pretty sure there were no square-inch photoengravers there. Now there is enough to make your visit entertaining and pleasant, and *we will do it*. So make your arrangements to be here the week of September 8th, and meet all your friends.

Fraternally yours, J. C. BRAGDON,
June, 1902. *President N. A. P. E.*

P. S.— Drop me a postal card and let me know you are coming.



J. C. BRAGDON.
National President, Photoengravers' Association.

The invitation contains a well-executed picture of the village of Pittsburg. This was followed by another neatly printed call sent out later with a fine half-tone of the city at the present time, showing the wonderful growth during the past decade and the rapid strides now being made in all directions, promising a manufacturing center the like of which was never dreamed of. These illustrations of Pittsburg are shown herewith, by courtesy of the engraving house of Mr. J. C. Bragdon.

The convention committee have not yet completed their program. Headquarters will be established at the Hotel Henry, where the National Association of Electrotypers will be held at the same time. The delegates to both conventions will assemble in different rooms, then fraternize and participate in excursions and entertainments yet to be arranged. This was agreed upon last week, when President Clark, of the electrotypers, was here in consultation with the convention committee. It is possible that the delegates to these conventions, numbering about seventy-five in all, will mingle with the Typothetæ people during the convention week.

The national officers of the photoengravers convention are as follows:

Officers — John C. Bragdon, president, Pittsburg; B. W. Wilson, Jr., first vice-president, New York city; Levi F. Eaton, second vice-president, Detroit; H. M. Williamson, third vice-president, Denver; Charles J. Wolfram, secretary, Cleveland; E. D. Moeng, treasurer, Chicago.

Executive Committee — George H. Benedict, chairman, Chicago; Lon Sanders, St. Louis; F. A. Ringler, New York; J. J. McElvain, South Bend, Indiana; A. J. Van Leyen, Detroit; E. S. Osgood, Chicago; Samuel Mason, Cleveland.

The local officers consist of Mr. W. J. Barr, president; Henry Goetmann, vice-president; David Dunlop, treasurer, and Sherman Smith, secretary.

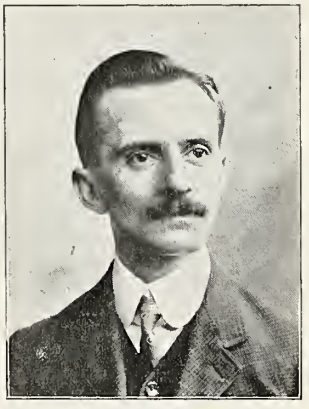
Following are the chairmen of the various entertainment committees:

Finance — David Dunlop.
Souvenir Book — Sherman Smith.
Badges — J. C. Bragdon.
Hotel and Accommodations — L. Rawsthorne.
Reception — W. J. Barr.
Excursions — H. Goetmann.
Carriages and Press — R. Rawsthorne.
Ladies' Auxiliary Committee — Mrs. J. C. Bragdon.

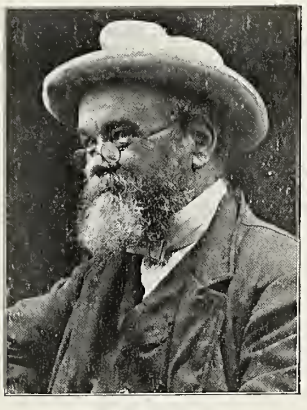
The Photoengravers' National Association was organized six years ago at Buffalo, the object being to promote a fellowship, stop rate-cutting and to further the interests of all concerned. The first president was Ward M. Tenney, of Buffalo, who was reëlected at the second convention held at Brighton Beach. The third president was Lon Sanders, of St. Louis, who presided over the convention held in St. Louis in 1899. George H. Benedict, of Chicago, was chairman during the next two years, and the conventions were held in Cleveland and Buffalo, respectively. It was proposed to hold the next convention in St. Louis during the fair, but since that great show has been postponed, this may be changed.



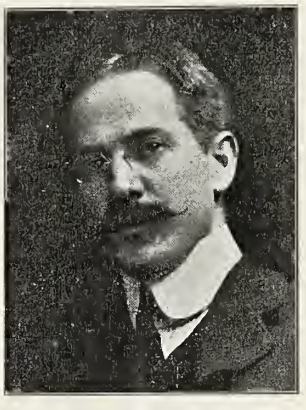
W. J. BARR,
President.



H. A. GOETTMAN,
Vice-President.



DAVID DUNLOP,
Treasurer.



SHERMAN SMITH,
Secretary.

OFFICERS PITTSBURG PHOTOENGRAVERS' ASSOCIATION.

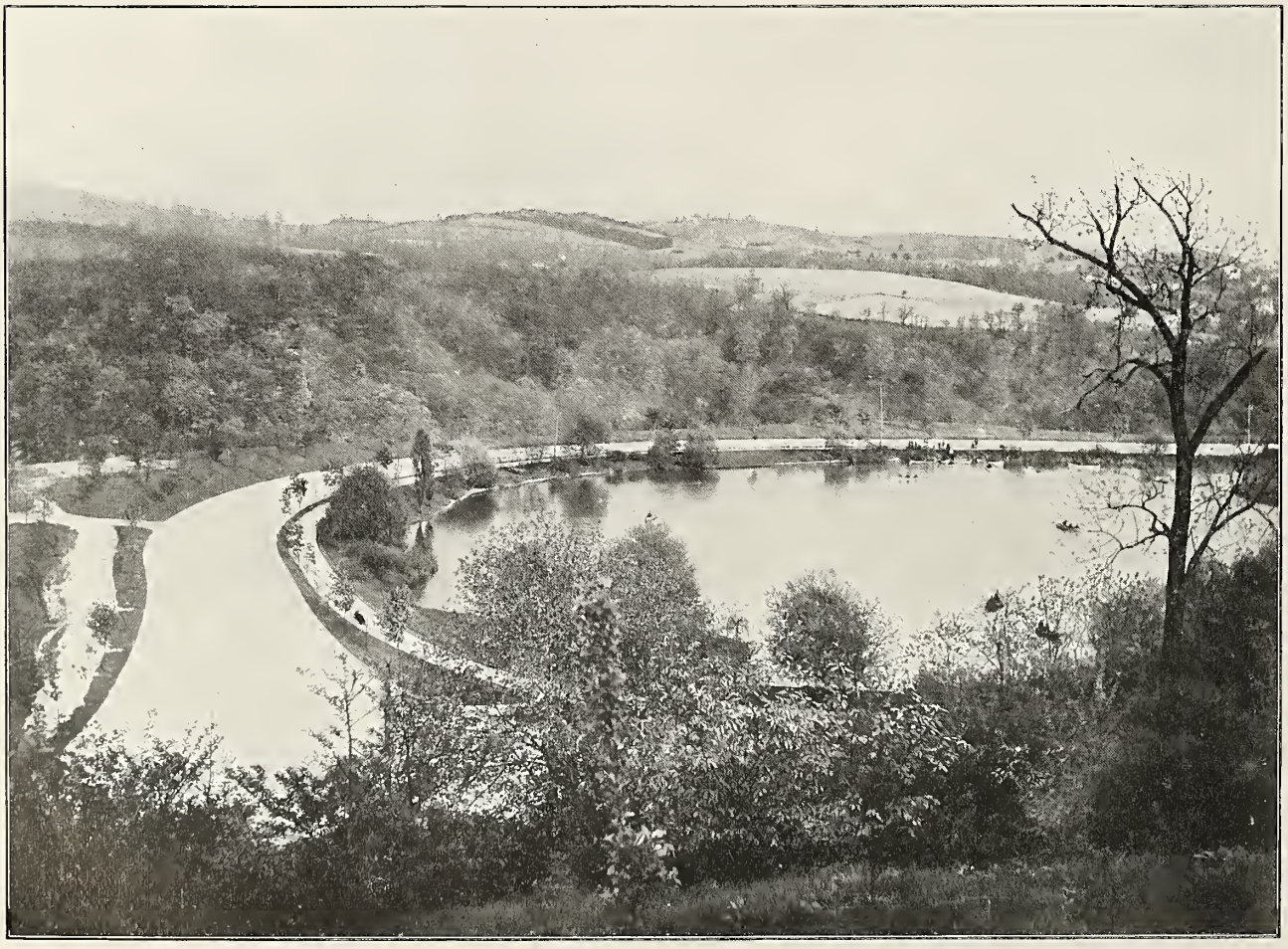
THE SOURCE OF INFORMATION.

"How are you feeling to-day?" asked the personal friend.

"I don't know," answered the monarch, wearily, "I haven't read the papers yet."—*Washington Star.*



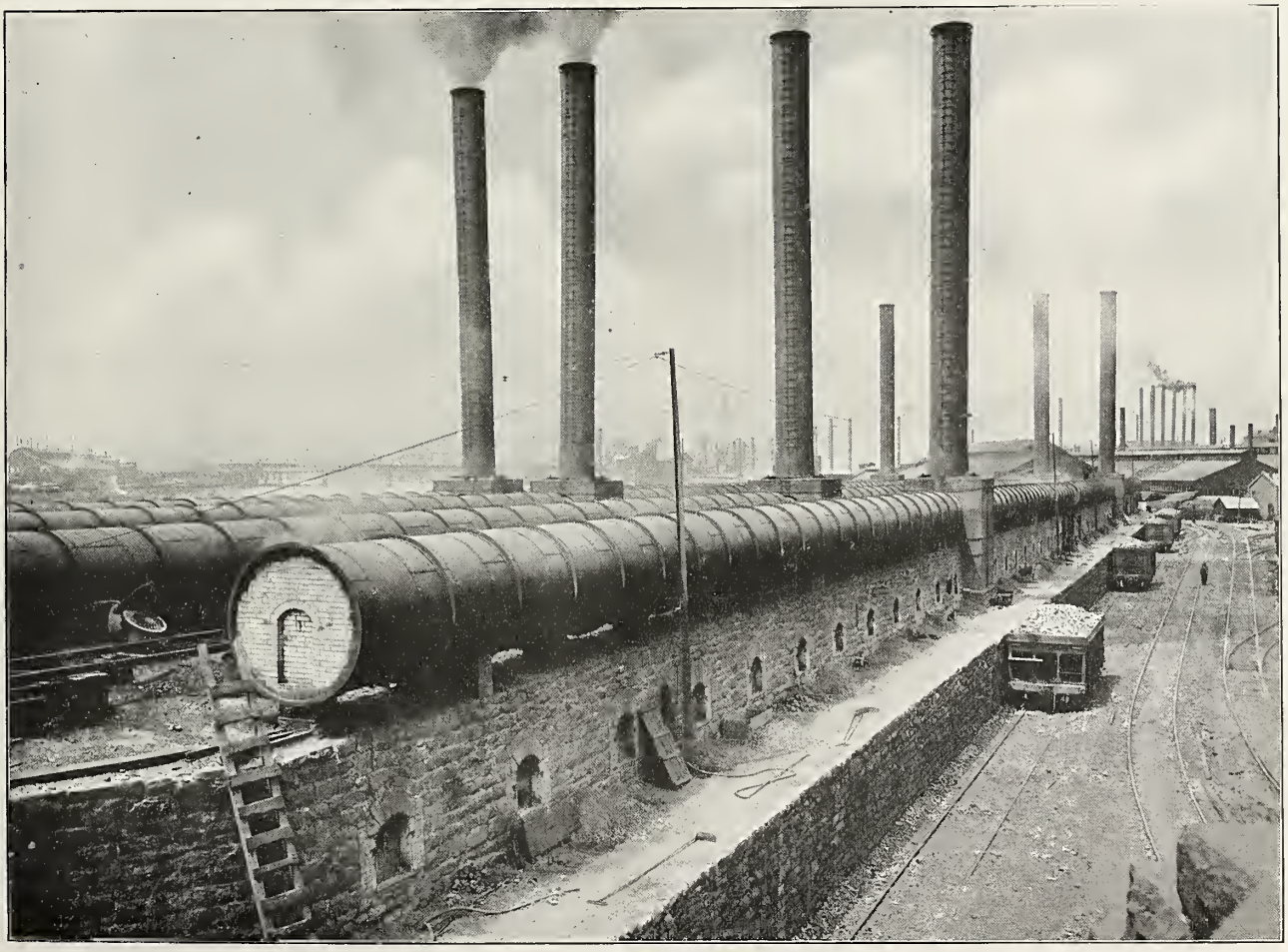
STREET VIEW, EAST END, PITTSBURG, PA.



CARNEGIE LAKE, HIGHLAND PARK, PITTSBURG, PA.



GROUP OF IRONWORKERS, PITTSBURG, PA.



MODEL COKE OVENS, PITTSBURG, PA.

NATIONAL ELECTROTYPERS' CONVENTION.

The sixth convention of the National Electrotypers' Association of America will be held in connection with the sixth annual convention of the Photoengravers' Association and the sixteenth annual convention of the United Typothetæ of America, September 8 to 12, 1902, at Pittsburg, Pennsylvania.

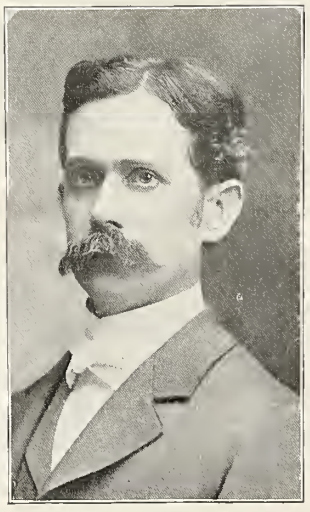
The national officers are:

Frank H. Clark, president, Eclipse Electrotype and Engraving Company, Cleveland, Ohio; J. B. Scott, secretary, Geo. C. Scott & Sons, Boston, Massachusetts; J. H. Ferguson, treasurer, the Lovejoy Company, New York.

The program at the time of going to press had not been prepared in full. A souvenir will be issued by the association which it is announced will contain much interesting matter in reference to national and local matters, together with a program and full particulars regarding the convention.

GOLDEN JUBILEE OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

THE annual convention and golden jubilee of the International Typographical Union, which will be held in Cincinnati, commencing August 10, will make an epoch in the "art preservative of all arts" that can not fail to command the attention and interest of all who are either directly or indirectly connected with the arts and industries of printing. The convention and jubilee will be something unique and out of the ordinary also from a trades-union point of view. It will be the first occasion in this or any other land in which a craftsmen's organization has reached and celebrated a semi-centennial.



ALVIN MC REYNOLDS.
Incoming President-elect, Cincinnati Typographical Union, who will open the Convention.

Coincident with the celebration of the golden jubilee of the International Union will be that of Cincinnati Typographical Union, No. 3, for in that city fifty years ago the national body was formed, and in the drawing of numbers for the local branches Cincinnati drew No. 3, which by continuous membership it has ever since retained.

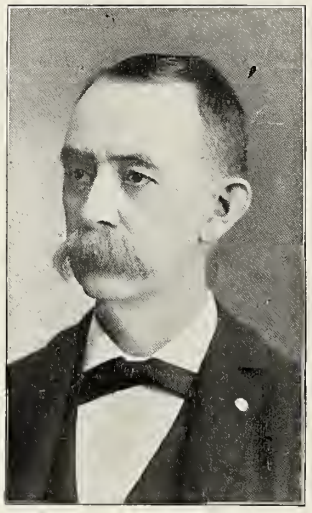
The original typographical union, under the name of the Franklin Typographical Society, was organized in Boston, Massachusetts, over a century ago. In 1851 there existed about a dozen of these independent printers' associations in this country, all bearing the same name, but having no national connection or direct affiliation, and one of these societies flourished in Cincinnati with about one hundred members on its rolls.

The first attempt at forming a national organization was made in New York city in 1850, but was unsuccessful. The next year another meeting of delegates was held in Baltimore, which also failed in its purpose, but plans were mapped out and the groundwork laid for completing the organization, and in 1852, just fifty years ago, a national union was inaugurated in Cincinnati.

Of the delegates present and who took part in its formation, so far as known, there are now only three living, all the rest having answered the last "30" on the hook and turned in their final "string." The most interesting and best preserved of these three men is Henry T. Ogden, the "Grand Old Man" of printerdom, and now nearing the eightieth milestone. He was born in Bracken county, Kentucky, March 31, 1824, served his apprenticeship in the *Observer and Reporter* office, Lexington, Kentucky, under Nimrod Finnell. In 1843 he went to Maysville, Kentucky, and assisted in printing the *Spirit of '44*, a democratic campaign paper. From there he went to



E. L. HITCHENS.
President, Typographical Union No. 3, Cincinnati, Ohio.



ROBERT H. CURL.
Secretary-Treasurer, Cincinnati Typographical Union, No. 3.

Liberty, Missouri, where he assisted in starting the *Liberty Tribune*. In 1845 he left there and went with the American Fur Company out on the plains, being with them about a year. Returning to Liberty in April, 1846, he found quite an excitement — mustering troops for the Mexican War. He joined the Missouri cavalry and served through the war under Colonel Doniphan. Returning from the war, he located in



THOMAS F. CROWLEY,
Secretary Golden Jubilee Committee, Cincinnati Typographical Union, No. 3.



HARRY M. OGDEN.
Chairman Executive Committee, Golden Jubilee, Cincinnati Typographical Union.

Cincinnati in 1847. He became a member of the old Ben Franklin Society, serving as president in 1850 to 1851. In 1851 he was a delegate to the Baltimore convention, which met to plan for a national organization. This was accomplished in Cincinnati in 1852, when the Ben Franklin became No. 3 in the National Typographical Union. Mr. Ogden was president of No. 3 the first two years, and has been an active member ever since. He has two sons and one daughter. His sons, Harry M. and William B., have both served in

No. 3 as president, and in other capacities. That the whole family is much interested in all things pertaining to the "art preservative of all arts," is proven by the picture given herewith, which shows his youngest granddaughter absorbed in reading THE INLAND PRINTER. He married, in 1850, Nancy Ross, a daughter of one of the pioneers of Cincinnati. He is at this time superintendent of the printing department of the large law publishing house of Robert Clark Company, which situation he has filled since 1879 — thirty-three years — still hale and hearty for one so nearly eighty years of age. Needless to say he will be one of the most interesting figures in the convention, for what a world of trial and experiment, invention, mechanical and artistic triumph in everything pertaining to the printer's art, from the old wooden type and Ramage hand press to those triumphs of modern mechanism and invention, the Linotype machine and four-deck printing-press, are represented in the single span of this man's life!



HENRY T. OGDEN.

The other two surviving delegates to the convention of 1852 are Samuel L. Leffingwell, still in the harness and a well-known writer on economic subjects, and Joseph Ellis, of Covington, Kentucky. Mr. Ellis has been totally blind and deaf for several years, and while he patiently awaits the Master's call, he delights to tell of his early experiences as a printer.

The International Typographical Union has now 476 local unions or branches, with an aggregate membership of over forty-two thousand. At the annual convention at Birmingham, Alabama, last year, by the unanimous vote of the delegates, Cincinnati, the city where the organization was founded, was selected as the most fitting place in which to hold the golden jubilee convention. The Cincinnati union immediately took hold of the arrangements for this important and interesting event in a prompt and businesslike manner, by appointing the following general committee from among its most energetic and hustling members to arrange all necessary details of the business and several features of the meeting:

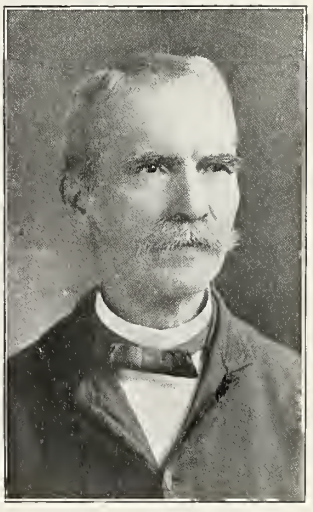


Edmund O'Connell, chairman; Charles F. Leibrich, vice-chairman; Thomas F. Crowley, secretary; Harry M. Ogden, chairman of the executive committee; Robert H. Curl, secretary-treasurer of the union, James J. Mooney, Clarence C. Currey, Christ C. Kinney, Charles O. Bernheisel, Sidney Fleming, Harold E. Byron, Eugene Streck, George Mathauer, Thomas J. Donnelley and Edward J. Farley. This general committee has been divided into subcommittee on entertainment, printing, badges, souvenirs, etc., while the entire membership of the union will serve on the various reception committees during the meeting. The entire arrangements for the convention are being perfected on the most elaborate scale, the souvenir badges alone costing about $1,500. The badge will be a triumph of the engraver's art in the form of a gold medallion, handsomely mounted, and bearing on the face the emblems of the International Union, while the reverse will carry those of Cincinnati Typographical Union, No. 3. The convention will meet at Pike's Opera House, one of the finest halls in the country for an assemblage of this character, while the headquarters will be at the Burnet House, one of the leading hotels of the city, and about a square distant from the convention hall.



EDMUND O'CONNELL.

Chairman Golden Jubilee Committee, Cincinnati Typographical Union.



L. C. WILCOX.

Fifty-two years a member of the typographical union. Now successfully operating a Linotype machine at the age of 72 years.

COLUMBIA TYPOGRAPHICAL UNION APPEALS FOR THE I. T. U. CONVENTION, 1903.

It is a foregone conclusion that the International Typographical Union will hold its 1904 convention in St. Louis, when the great exposition will be open, and for 1903 Columbia Typographical Union, No. 101, sees a peculiar fitness that the convention should be held in Washington. From Mr. Thomas A. Bynum, secretary of the convention committee of No. 101, THE INLAND PRINTER has received a request to publish the resolutions passed by Columbia Union, which follow:

Columbia Union, No. 101, on June 15, by a unanimous vote, adopted the following resolutions, introduced by F. N. Whitehead, formerly a Chicagoan, but later hailing from Texas:

WHEREAS, It is almost a quarter of a century since the International Typographical Union met in this, the capital city of the United States; and

WHEREAS, Columbia Typographical Union, No. 101, is second in numerical strength and first in prosperity among all the sisterhood of unions, a long era of peace with the employers, fair wages, reasonably full employment, and harmony among the membership having added to our financial strength and numbers; and

WHEREAS, The indebtedness on our Typographical Temple is now canceled, relieving us of that burden, and making ours the only typographical union, and probably the only labor organization in North America which owns its meeting hall and executive offices; and

WHEREAS, It seems to us a duty that the larger and stronger unions owe to the International Typographical Union, the parent organization, to provide for the entertainment of that great body during its annual business sessions, and none is stronger, more willing and better able to do its duty in that respect than Columbia Union; therefore, be it

Resolved, That Columbia Typographical Union, No. 101, instructs its delegates to the Cincinnati session of the International Typographical

Union, to begin August 11, 1902, to invite that body to hold its session of 1903 in this city, and to express it as the sense of this union that it will highly esteem the honor of providing for the comfort and entertainment of the officers and members of the International Typographical Union at that session in this, the grandest convention city on the continent, whose attractions are known as widely as its name.

Resolved, That the president is hereby empowered and directed to appoint a committee of eleven (of which the delegates-elect shall be members ex officio), to make all preliminary arrangements and perform all necessary duties and labors necessary to carry out the interest of these resolutions.

Resolved, That the committee be empowered to expend such money as it will need for printing, stationery, postage, etc., and other expenses incident to the work of the aforesaid committee.

Washington is conceded to be the most beautiful city on the western hemisphere, as well as the best adapted for conventions. With broad, well shaded and paved streets, avenues and boulevards, pleasure parks and grounds, magnificent public buildings and spots celebrated in history, its attractiveness to visitors is unequaled. Not being a commercial, but rather an official and residential city, it is free from the noise, bustle and clamor attendant on the transaction of business and trade, and is the ideal city for large gatherings.

Columbia Union has recently made her last payment on her beautiful building and now, free from debt, she feels able for the first time in many years to entertain the International Typographical Union, which last met in Washington in 1879, nearly a quarter of a century ago. With a membership of over two thousand and an unusually prosperous condition of the craft, Columbia Union invites the International Typographical Union to hold its 1903 session there, with the assurance of being better entertained and shown more objects of interest than usually attend its sessions.

A committee was appointed to take charge of the matter for Columbia Union.

THE STEREOTYPERS AND ELECTROTYPERS' CONVENTION.

At the convention of the International Typographical Union, held at Birmingham, Alabama, last year, a proposition carried to submit to the referendum vote of the general membership the question of permitting the stereotypers and electrotypers to withdraw from the national body and form an independent organization, free from the jurisdiction and control of the International Typographical Union. The vote gave sanction to the withdrawal, and the National Union of Stereotypers and Electrotypers was formed on January 1, 1902, with about fifty local unions, in the principal cities of the United States. Under the terms of the separation both organizations agreed to work in thorough accord and uphold each other's interests, while at the same time using every endeavor to maintain amicable and harmonious relations with employers. The first annual convention of the new National Union will be held in Cincinnati at the same time as that of the Typographical Union, and the committee having charge of the affair and the Cincinnati membership are working hard to make this first convention in every way a successful one. John F. Cain is chairman of the general committee of arrangements, Harry Davis, secretary, and Herman Heiman, treasurer.



JOHN C. CAIN,
Chairman.



HARRY L. DAVIS,
Secretary.



HERMAN HEIMAN,
Treasurer.



HAROLD E. BYRON,
Golden Jubilee Committeeman.

STEREOTYPERS' AND ELECTROTYPERS' CONVENTION COMMITTEE.

FOURTEENTH ANNUAL CONVENTION INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION.

SPECIAL CORRESPONDENCE.

THE fourteenth annual convention of the International Printing Pressmen and Assistants' Union, held in Baltimore, June 16 to 20, was not entirely an occasion of peace and amity. As it finally fell out, much good may come from the war of words waged on the convention floor between the pressmen and the feeders. The junior body may be shown that they are somewhat in error, and that their best interests lie in harmonious action with the pressmen.

During the past four years the lack of harmony has been steadily growing between the feeders and pressmen, and the present crisis has been anticipated and predicted by many. The cause of contention is a feeling on the part of the feeders that they do not receive proper consideration and legislation in the conventions of the international body.

Those feeders who are thoroughly familiar with the statistics of their trade say that about two thousand five hundred feeders are now members of the International Union — that is to say, this number is a conservative estimate of those who would be affected by a break with the pressmen. The secession idea seems to have taken a strong hold in the Western cities, while the Eastern feeders, as a rule, do not look with favor upon the plan of forming an independent body, and are content to let matters stand as they are. The New York and Boston feeders are especially antagonistic to the proposed change.

The matters in dispute were brought before the convention in a resolution drawn up by the St. Louis feeders and signed by the locals of St. Louis, Milwaukee, Denver, Philadelphia, Evansville, Des Moines, Galveston, Fort Wayne, Kansas City, Los Angeles, Sioux City, Scranton, Omaha, Zanesville, Lansing, Newark, Little Rock, Akron, Indianapolis, Louisville, Knoxville and Baltimore. This is its text:

Resolved, That our delegates consider amendments to the laws of the International Printing Pressmen and Assistants' Union whereby that organization may relinquish all jurisdiction over the pressfeeders, plate pressmen, folding-machine feeders and supervisors, operators on automatic feeding machines, pressmen's assistants or helpers, apprentice pressmen on flat bed and web presses, in book and job offices who have not completed the first half (two years) of their apprenticeship.

When the secretary had finished reading, he stated the Law Committee reported unfavorably on the resolution. Then fol-

lowed a heated discussion, into which the feeders entered with confidence, because of their victory of the day before in the matter of an amendment to Article 19, Section 18, of the constitution, which reads:

> No member of a subordinate union shall run more than two single cylinder presses, or one flat-bed rotary, or one flat-bed when connected or attached to automatic feeders, or one perfecting press.

The amendment was to eliminate "or one flat-bed when connected or attached to automatic feeders." Mr. McAuley and others, of Washington, fought valiantly against the adoption of the amendment, but their efforts were in vain. Fortified with this success, the feeders were aggressive when the secession resolution was presented. After a lengthy discussion and much confusion, accompanied by an unstinted interchange of opinion, often bitter or sarcastic in the extreme, it was agreed, on motion of Mr. Thompson, of New York, to submit the matter to a committee of four pressmen and four feeders, who were instructed to confer and report on the best disposition of the disputed question. They recommended that a referendum vote of the feeders and assistants in the various unions be taken not later than August 31, 1902, as to whether or not they secede. The report of the committee was adopted, with but two dissenting votes.

Although no action was taken by the convention on the matter, President Higgins, in his report, did not mince his words when speaking of the label. He characterized it as "fast becoming an abuse and an abomination." He claims that it has lost its value as a weapon of organization. He further said: "The International Typographical Union claims to have abrogated the tripartite agreement, and in so doing placed a premium upon all dishonorable methods. I would advise that we consider the label of the printing trade a fraud, and lend our best efforts to destroy it."

The election of officers was a perfunctory affair. In most instances it was merely a matter of going through the motions.

Mr. Martin P. Higgins, of Charlestown, Massachusetts, was reëlected president by a vote of 112 out of 123 cast. Mr. Higgins had no opposition.

Mr. E. H. Randall, of Toronto, was made first vice-president on the second ballot, defeating Mr. E. A. Baulsir, the retiring officer, and E. M. Shanklin, of Baltimore, who withdrew after the first ballot.

Mr. Charles Johns, of Cincinnati, won the second vice-presidency, his opponent being Mr. George F. Kennedy, of New York.

Mr. William H. Burklin, of St. Louis, was reëlected third vice-president. He defeated Mr. J. S. Harrington, of Chicago, on the first ballot.

Mr. William J. Webb, of New York, was reëlected secretary and treasurer. Mr. Emil Peterson, of Washington, opposed him.

A resolution indorsing the stand taken by the United Mine Workers toward the coal strike was adopted, with the amendment that the pressmen lend moral and financial aid to the strikers.

The delegates seated by the committee numbered 125. Two of these were ladies — Miss Laura Schriber, of Pittsburg, and Miss E. C. Burgess, of Washington. In the first set-to between the feeders and pressmen, on the elimination of a clause from Article 19 of the constitution, Miss Burgess, who is a feeder in the Government Printing-office, proved herself an orator of no mean ability.

The St. James Hotel was the headquarters of the delegates. A goodly number, however, secured accommodations at the Eutaw House. On complaint of the local Federation of Labor that the house was unfair, and the production of proof, the delegates promptly moved out.

An arbitration committee has been appointed to wait upon all meetings of kindred unions' and proprietors' conventions, looking to peaceful settlement of all disputed questions.

President Higgins will have an increased salary during his second term. The emolument of the office is now $1,800.

Cincinnati was selected as the meeting-place for the convention of 1903. Detroit made a strong bid for the honor.

E. B. Cromwell.

EIGHTH CONVENTION INTERNATIONAL BROTHERHOOD OF BOOKBINDERS.

BY OUR SPECIAL CORRESPONDENT.

AFTER four days devoted to the discussion of matters of the greatest importance to the brotherhood, the Eighth Convention of the International Brotherhood of Bookbinders closed in Indianapolis, Indiana, at midnight, Friday, June 13, with a hot fight between Eastern and Western delegates over the election of officers to serve for the next two years. A side contest as to the place of meeting of the next biennial convention also took place.

The Western delegates to the convention were led by Edward W. Tatum, of Chicago, president of the brotherhood for the past two years. The Eastern men had as their champion James E. Cogan, of Philadelphia, an active worker in the affairs of the brotherhood. From the first session of the convention it was seen that the race would be nip and tuck between Tatum and Cogan. The fact that the Western delegates were in the majority was naturally of immense assistance to President Tatum; the report of the committee on officers' reports, which came at a critical time, also gave his candidacy tremendous impetus by its warm commendation of his official acts during the past two years. Recommendations of statesmanlike value also gained Mr. Tatum the encomiums of the delegates.

The struggle between the East and the West, waged continuously during the week, came to a head at the last hour of the convention. Tatum forces had caucused during the evening and had evolved a slate containing the names of leading officers who had served during the past two years — officers who were popular with the delegates. The Cogan forces had also caucused and went into the fight with strong confidence. The test of strength came on the vote for president, and Mr. Tatum's victory was so decisive that the Cogan supporters realized that it would be futile to fight the remainder of his slate.

The vote for president was as follows: Tatum, 107; Cogan, 83. The names of nominees presented by the Tatum forces were immediately put through by acclamation. Despite the sharpness of the battle for office, the utmost good feeling and the pleasantest of brotherly conduct prevailed, and there were no sore spots after the election. Following is the successful ticket, containing the names of the officers who will administer the affairs of the International Brotherhood of Bookbinders for the years 1902-1903 and 1903-1904:

President — Edward W. Tatum, Chicago.
First Vice-president — Robert Glockling, Toronto, Canada.
Second Vice-president — Miss A. J. Frincke, Denver.
Third Vice-president — J. J. Walsh, Minneapolis.
Secretary — J. W. Dougherty, New York.
Financial Secretary — J. A. B. Espey, Washington, D. C.
Statistician — J. G. Hale, Baltimore.

District Organizers — Eastern District, William H. Kelley, Washington; Middle West, Wallace Kissell, Indianapolis; Southern, W. H. Singleton, Raleigh; Canada, William Glockling, Toronto.

Executive Council — A. J. Anderson, St. Paul; James L. Fitzgerald, Brooklyn; Al Peterson, Colorado Springs; William Francis, Des Moines.

Five cities, through their delegates, worked hard to get the convention of 1904. St. Louis had the call early in the convention for the reason that the World's Fair will be held in that year and the delegates favored it for that cause. Atlanta,

Georgia, St. Paul, Minnesota, Columbus, Ohio, and Denver, Colorado, all presented urgent claims. St. Paul, working under cover and energetically, came to the vote with a majority of delegates backing it up and won easily, "going away" as the racehorse men say. It was decided amid enthusiasm that the next convention be held in that city, June 10, 1904.

The work of the biennial convention began Tuesday morning, June 10, in the Hall of Representatives in the State House. Governor Durbin, through his representative, State Auditor Hart, bade the delegates a warm welcome. Mr. Hart said in brief: "You are the representatives of an organization which is international in character; you are identified with the unification of interest special to your craft and which, considered conservatively, can but be beneficial both to yourselves as employes and to those whom you serve. You are the brother-in-law of the business of printing, and in association you give to the world by your genius its wealth of printed thought, cause libraries to be the granaries of the most eclectic authorship, scatter the seeds of education in millions of school books and spread literature in all its phases in editions that are within the reach of every class and condition of readers. Your records are the right arms of counting-houses and your ledgers and minutiæ of books and blanks are the resourceful dependencies of business and commercial affairs."

After Mayor Bookwalter had delivered a speech of welcome, President Tatum responded fitly. Little business was accomplished by the delegates the first day of the convention, except to consider credentials and to name committees. The following were appointed:

Appeals — J. D. Bradburn, E. B. Latt, C. A. Wassenberger, William Glockling and Bernard O'Connor.

Returns and Finances — John F. Hendrickson, Miss Kate Smoot, B. Y. Richardson, John J. Toomey and William H. Creutz.

Local Unions — William H. Kelley, George Wilson, E. J. Shaughnessey, Matt Zeller and J. E. Pitman.

Mileage — John J. Walsh, E. J. Wilson, W. H. Singleton, James A. Stockman and H. S. Keffer.

Miscellaneous Business — James E. Cogan, Adolph Pauli, J. L. Feeney, M. Kennedy and J. Mahoney.

Officers' Reports — James Costello, Miss Nannie Daniels, F. J. O'Connor and Bert Fox.

Wednesday, the second day of the convention, was made notable by the report of President Tatum and the other officers. After calling attention to the prosperity of the brotherhood, its freedom from crippling strikes during the two years passed, its endeavors always to reach amicable agreements with employers by persuasion and reason rather than by threats of force, President Tatum made the following important recommendations:

"That the apprentices in the trade shall serve a minimum of four years, and that the age limit shall be from fifteen to eighteen years.

"That a fund be established by the brotherhood which shall be used in caring for old and superannuated members of the brotherhood.

"That a death benefit shall be established amounting to $100 and payable by the international brotherhood.

"That an official journal be established and supported by the brotherhood out of a fund raised for that purpose, the journal to be free to members."

These recommendations were received with great favor by the delegates, as was another recommendation that Mr. Tatum made informally. He proposed to the convention that a home be established in one of the large cities of the country for aged and indigent binders and binder-women. He pointed out that $20,000 has been pledged for the erection of a suitable building and that the project had every reason to succeed.

The reports of the secretary and financial secretary showed that the membership of the brotherhood is over ten thousand and constantly increasing and that the treasury contains $7,000 more at this time that it ever did before. The only resolution of importance passed during the day was the following:

"New local unions must hold charters in the brotherhood six months before strike benefits will be granted."

Thursday the convention considered several questions of great importance to the order. The first was the equalization of the wage scale between the East and the West. It is proposed by the bookbinders that Western workers shall not receive less compensation for their work than Eastern members of the order. The minimum weekly wage in the East is $18; in the West it is $16. Eastern workers are paid more money as a general thing than Western men. All this the convention took cognizance of under strong representations made by Western delegates. No decisive action was taken by the convention, but a special committee was appointed by President Tatum to consider the question and to report. The bookbinders are determined that the wage scale between the East and the West must be made more equal.

A second question of importance was consideration of appeals for a shorter hour day. Bookbinders now work nine hours. It is proposed that the workday shall hereafter be eight hours. The argument in favor of the reform was that so much labor-saving machinery has been introduced that men all over the country in the trade have been thrown out of work and that increased idleness has resulted. With shorter hours, more men would have to be employed, it was argued, with consequent benefit to the craft. This also was referred to a special committee appointed by the president.

The question of establishing a binders' home will be referred to the local unions for their action. It is believed that the matter will meet with general favor and that the home will be erected within two years.

The committee on reports of officers reported favorably on the statements presented by the officers, and commented with particular favor on the recommendations made by President Tatum. These recommendations will be referred to local unions for final action, the convention having put upon them the seal of its approval.

Thursday night the delegates were handsomely entertained at the South Side Turnverein Hall with a banquet, exhibition drill and a vaudeville show. Local Union, No. 53, was the host of the occasion. Speeches were made by Mayor Bookwalter and President Tatum, and the fun lasted until the early morning hours. During the banquet the delegates took occasion to express their appreciation of the hospitality shown them by the officials and citizens of Indianapolis and to express the sentiment that the convention had been the most pleasant as well as the most successful in the history of the brotherhood.

Friday, the last day of the convention, was given over to the clearing away of miscellaneous business and action on a number of laws of the brotherhood. The convention terminated at midnight with the election of officers and the selection of a place for the next meeting.

The sessions of the convention were held in secret.

THE PRINTER.

BY ALOYSIUS COLL.

Ere Cadmus made the magical imprint
Of his word-weaving mat, or ere his hint
Gave character and color unto page
On page of graven thought; ere mill and mint
Had packed their dusty vaults with a heritage
Of deeds in gold, and silver scenes of pride;
Ere loom and shuttle knit a flying age
In damask filigree and cotton lint;
Ere stylus and the waxen tablet vied
With legend, oracle and song of sage
In learning and in lore; ere hand and sight
Had learned to trim a type or cut a die —
God set the twinkling asterisks of night,
And printed the blue vellum of the sky!

Notes and Queries on Electrotyping and Stereotyping

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing —The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

CORRECTING A SOLUTION.—W. F. L. writes: "As I am having trouble with my electrotyping, would like to ask and have answered a few questions: The metal does not adhere firmly to the shells. I have tried mixing the soldering acid in every way, but the results are about the same. From your article in the May number, headed 'Troubles in Electrotyping,' I came to the conclusion that the trouble was in the battery, and have since been working in that direction, but have gained but little advantage. Before I changed the battery it stood 19½. Shells were fairly tough — would stand bending about four times before breaking, and if the shells were medium or heavy would show plenty of roughness; but the greatest trouble was in removing the shells from the wax, especially on fine rulework. Unless extra care was used, the rules would part, and we experienced a great deal of trouble with hollow face. Now, since changing the battery by dipping out about three-quarters from the top, pouring away one-quarter and carefully filtering the three-quarters back into the tank, filling up with water, then adding bluestone until it stands at 18, the rules do not crack so easily, but the shells are far from perfect and break easily on bending, and are much smoother and depositing is much slower. The only cause I can think of is using artesian well water that I have been recently informed contains plenty of iron. If this is the cause of the trouble, will you please let me know if there is any way to fix up the solution, or would it be necessary to throw it all away and make a new solution." *Answer.*—Your trouble is probably in the solution, but it is not an easy matter to remedy it. The best way to go about it is to take out a measured portion of the solution in a jar and connect it up with your dynamo. Hang a small anode and a mold of corresponding size in the jar, add a little acid, measuring it carefully, and note the result. If the shell is satisfactory, you can then add a proportionate quantity of acid to your tanks. If you find that the addition of acid does not improve your shells, start over again with another jar of solution and experiment with bluestone. If that fails, try the addition of both acid and bluestone. By exercising a little patience you will arrive at a correct solution of your difficulty in this way. Keep a record of the exact quantity of bluestone or acid added to the solution in the jar in order that you make a proportionate addition to your tanks. To ascertain the quantity of solution in the tanks, multiply the length, width and depth in inches and divide by 231, which is the number of cubic inches in a gallon. If you are unable to improve your solution by changing it as suggested, make up a new solution in the jar. By this means you may determine whether the trouble is with the solution or elsewhere. It is not probable that there is iron enough in your artesian well water to injure your solution. If so, there is no economical way of removing it.

INTERCHANGEABLE PLATES.— Electrotype or stereotype printing-plates which are made separable from their bases and secured thereto in such a way as to be readily removed and interchanged have been employed for many years for the purpose of supplying the publishers of country newspapers with reading matter and advertising plates. The object accomplished by supplying plates in this form rather than in the form of type-high plates is saving of transportation charges and economy of labor and material in manufacturing. Various

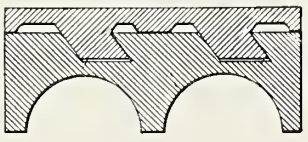


FIG. 1.

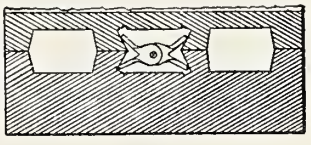


FIG. 3.

devices for securing plates to their bases have been invented and patented. Some of them are crude and impractical. Others have stood the test of time and usage and are giving satisfactory service to the publisher and advertiser. There are five fundamental methods of locking plates and bases together. First, by means of the column rules or reglets or furniture of the required height. The plate is cast or formed with an undercut projection on its under side which, by a sideways movement of the plate, engages with a corresponding undercut projection on the upper surface of the base. Thus, when the plate is put upon the base and moved sideways so that the projections engage with each other, the placing of the column rule in position will lock the two together. This form of lock is illustrated in Fig. 1. The second form of lock is independent of column rules or reglets, and is effected by dovetailing the two parts together. The third method consists in locking the plate and base together by means of a key or equivalent device and is illustrated in Figs. 2 and 3. The fourth method is also independent of column rules, and consists in clamping the plate to the base by a catch overlapping or entering the beveled or slotted edges of the plate, Fig. 4. The fifth method

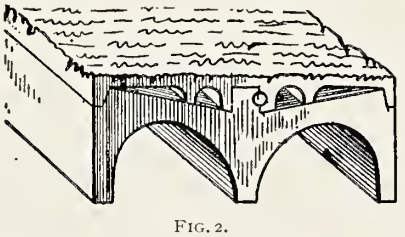


FIG. 2.

locks the plate by compression. The base is made in two pieces, that is to say, divided longitudinally, and the two parts impinge upon a lug projecting from the lower surface of the plate. When the form is "locked up" the lug is securely clamped between the sections of base, Fig. 4. Many modifications and improvements on the original designs have been invented with the object of simplifying the methods of manufacturing or increasing the utility of the plates, but all so-called interchangeable plates are locked to their bases when in the form by one of the methods mentioned. The first patent granted in the United States for a plate and base for newspaper use was taken out by B. B. Blackwell in 1871 and is illustrated in Fig. 4. He effected the desired result — that of holding stereotype plates to their blocks or bases — by means of flanged

holding plates in combination with the column rules. The flanged or deflected parts of the holding plates either entering grooves in the stereotype plates or overlapping their beveled edges. The second patent was granted in the same year to

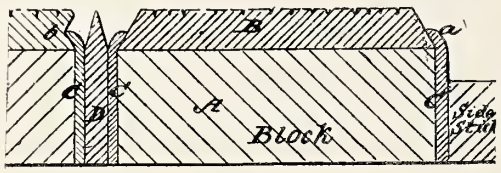


FIG. 4.

A. J. H. Duganne. His method of securing the plate was to provide slotted column rules to hold the beveled edges of the stereotype — a rather expensive method, since it involved a new set of column rules for each paper employing his service. In 1873 Marshall J. Hughes patented a plate and base, Fig. 5, which was employed for reading matter service for some time, although it would be considered somewhat impractical at this date, because of the difficulties in the way of manufacturing and shipping such a plate. Altogether about seventy-five patents have been granted to inventors of plate and base combinations, most of which were for improvements or modifications of the original inventions. The Smith patent, Fig. 6, has been the most popular device for reading matter plates. Slightly modified, this plate and base is now and has for many years been employed by the largest manufacturers of reading matter plates in the world. The use of interchangeable plates for advertising matter is of more recent origin and was inaugurated by Dr. R. V. Pierce. Interchangeable plates are par-

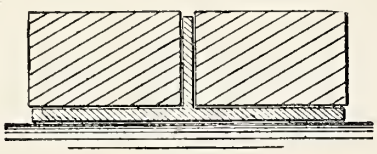


FIG. 5.

ticularly desirable and economical when a series of ads. of the same size follow one after the other. Dr. Pierce, for instance, uses one series of fifty-two 6-inch ads., changing the copy every week. By employing interchangeable plates he is required to furnish the publisher with fifty-two thin-surface plates and only one base. He therefore saves over the old method of furnishing type-high plates, first, the extra cost of fifty-one bases; second, the cost of transportation on the extra weight of metal in the fifty-one bases, and third, the extra cost of the larger size boxes which would be required for shipping the type-high plates. Interchangeable plates are becoming more popular every year with advertisers, and this demand has been an incentive to improvement of design. The purchaser of interchangeable advertising plates is particularly interested in securing plates of light weight, and yet strong, durable and simple. These four highly essential features are seldom found in combination. The plate which probably comes nearest to perfection in these respects is the one illustrated in

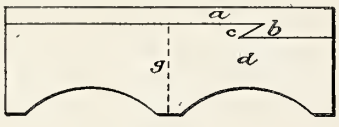


FIG. 6.

Fig. 7. The base for single-column plates is made in two sections. One flange of a channel strip of brass is cast into the outer edge of the base sections. The other flange which projects over and above the base, enters a slot in the edges of the plate, thus securing it in the strongest possible manner to the base. This method of locking the plate to the base enables the manufacturer to reduce the weight of the plate to about one and one-quarter ounces per column inch, without sacrifice of strength. A peculiar and economical feature of the base is the provision for plates wider than single column. This consists in introducing between the single-column sections of base a blank section of just the right width to make the base double column. When plates are three or four columns in width, two or three blank sections are inserted. Each section is provided with a longitudinal groove on one side and a tenon on the other. When the bases are assembled, the tenon on one section engages the groove on the other and all the sections are thus held together and prevented from working up in the form. This combination base feature saves the advertiser considerable expense, as a three-column base, for instance, may be used for double column and single column plates when a



FIG. 7.

series of ads. of different widths is employed. Because of the fact that the bases are made up of column units, this plate and base is known to advertisers as the unitbase advertising plate.

Patents of Interest to Printers

BY C. H. COCHRANE.

(For other patents see the various departments.)

To prevent the return of used copies of newspapers as unsold is the object of patent No. 699,854, by Edward C. Simpson, of Akron, Ohio. He provides mechanism for sealing two edges of the web in printing at any point along the length.

An interesting form of envelope printing-press has been patented by William G. Johnston, of Woodbury, New Jersey, as No. 699,686. The envelopes are fed automatically from the bottom of a pile.

D. S. McGreal, of Chicago, has been granted patent No. 699,404, on a chase which is made in sections that can be dovetailed together, just as crossbars are usually dovetailed in. By this arrangement it is possible to make up chases in varying sizes; in short, it is the labor-saving furniture idea applied to chases.

A machine for facilitating the production of intaglio printing forms has been developed by George F. McIndoe, of Boston, and patented as No. 699,220.

Something quite original is the "universal letter-type" machine of C. L. Dawson, of Jacksonville, Illinois. His universal type is made up of spring sections, so that when certain sections are up it prints A, and when certain other sections are up it prints B, and so on, much as some electrical signs produce any letter from one source. In connection with this universal type there is a sort of typewriter printing contrivance.

The Chambers Brothers Company is the owner of patent No. 700,505, on an improvement in paper-folding machines, by Howard K. King. The distinctive feature is a set of inclined folding rollers.

John Thomson has taken out patent No. 700,260 on an ink-distributing device, consisting of a duplex-threaded screw, for effecting a slow reversal of the changer-sleeve.

Robert Hoe has received the assignment of patent No. 700,239, by George F. Read. This covers a pneumatic sheet-carrying device, as a cylinder on a web press, having a suction attachment for giving it a positive hold on a sheet during its transportation.

H. A. W. Wood, of the Campbell Printing Press Company, has taken out two patents that have been lying in the Patent Office the past four years. No. 701,118 describes a web-controlling mechanism that is decidedly original. A pump is arranged to operate on an incompressible fluid, presumably water, and the resistance against which the pump has to work is used to control the motion of the web roll with which a printing-press is fed. No. 701,119 shows an improved inking device for a web press. The speed of web presses has made it difficult to supply enough distributed ink to the form rollers. In this invention a set of ductor rollers are mounted in a circular frame and rotated so that each in turn takes ink from the fountain and carries it to a distributor, all rollers operating with a continuous rotary motion, admitting of high speed.

A simple and satisfactory appearing method of centering printers' rollers in the casting mold is the subject of patent No. 701,090, by Henry A. Regel, of Brooklyn.

Books and Periodicals

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

"Standard First Reader" and "Teacher's Manual."—These books, by the Funk & Wagnalls Company, display great thought and care in their preparation, fully supported by excellent typography.

Edward E. Wilson, Cleveland, Ohio, has issued a book dedicated to the memory of the late President McKinley, consisting of the story of his assassination and death, funeral services and newspaper eulogies, poems, etc. The book is entitled, "It Is God's Way."

"Things and Thoughts," for May and June, contains a number of interesting sketches, with "appreciations" of Stockton, Harte and Ford. Among the interests promised for the midsummer number, which will appear about the middle of July, will be "An Actor's Visit to Elbert Hubbard."

From Bucharest The Inland Printer has received a most interesting specimen of the printing art—a polyglot of specimen sheets, in fact—of the epic poetry of the world. The work is handsomely printed and floridly decorated, and bears the imprint, "Institutul de Arte Grafice, Carl Gobl, Ssor Ion St. Rasidescu."

A slim blue and gold brochure in a neat carton sheath, Zimmerman's "Rubaiyât of Mirza-Mem'n" appears in a new, dainty and attractive form, convenient for the student of the Rubaiyât cult, as a pocket edition, and attractive in its perfection of typography. A full index and variorum readings add materially to the value and interest of the book which will be welcomed by the admirers of the author and of the publisher and booklovers generally. Henry Olendorf Shepard, publisher, Chicago.

"Color Problems: A Practical Manual for the Lay Student of Color," by Emily Noyes Vanderpoel; Longmans, Green & Co. Within this comprehensive volume the student in



COVER-DESIGN.
Drawn by George Wharton Edwards, New York.

the applied arts will find just the information he needs regarding color. In the introduction to the book, R. Swain Gifford says: "The study of color from the scientific side has very little attraction for the layman, and it is even difficult for the painter to get of such study much that will help him in his work; but the presentation of some of the salient points of the scientific side, by one who has also borne in mind the artistic side, can not fail to make this book attractive and useful to a great number who wish to know something of the laws that underlie agreeable arrangements of color." The 117 colored plates which illustrate the book are most admirably arranged for color analysis.

AN AUTHORITY IN MATTERS TECHNICAL.

I recognize the fact that The Inland Printer has done more to advance the practice of typography than any other publication in the world, and I appreciate it accordingly. The Inland Printer is my authority in matters technical.—*T. G. McGrew, foreman, Journal Democrat, Warrensburg, Missouri.*

WHERE THE LINE WAS DRAWN.

"I thought you wanted some sensational news?" said the reporter in a bewildered way, as the city editor showed him his copy in a high state of blue-pencil.

"I do," said the city editor, wearily, "but it isn't necessary to murder the English language in order to make a sensation."—*Washington Times.*

Proofreaders' Societies And Their Doings

Secretaries of proofreaders' societies and others interested in the elevation of those engaged in proofreading are invited to send in items of news respecting the work in their respective localities. It is intended to make this department the medium whereby information not properly belonging in the department of "Proofroom Notes and Queries" can be introduced and made useful. News from foreign societies is especially desired. Address all letters intended for this column to The Inland Printer, 212-214 Monroe street, Chicago, U. S. A.

No report is expected from Boston, as they show their good sense by holding no meetings during hot weather.

Has any one in the central business district of Chicago a room to offer the proofreaders, for a reasonable sum, in which they can hold their monthly meetings? The use of a piano would be very acceptable. Present conditions are very unsatisfactory.

All the way from Calcutta, India, came an application for membership in the Chicago Society of Proofreaders, and among the usual routine business was acted upon at the June meeting, held at McCoy's Hotel. The applicant was received as a "corresponding member," that being the classification provided for non-residents. The letter of application was accompanied by six pages of testimonials, foolscap size, five of them in print, which are interesting as examples of the style of Calcutta printing. We give the gentleman's letter in full:

242 Upper Chitpore Road,
Bagbazar, Calcutta,
29—4—02.

To James T. Elliott, Esq.,
Secretary Chicago Society of Proofreaders,
3744 Sixty-fourth street, Chicago, U. S. A.:

Sir,—I am a proofreader in the employ of the Government of India Printing, Calcutta, a regular student of The Inland Printer, which is subscribed for by our office library, and an admirer of the Chicago Society of Proofreaders, and of its nice and valuable publication; I mean the "Stylebook," a copy of which I have purchased from Messrs. Raithby, Lawrence & Co., your London agents. I take more than an ordinary interest in the affairs of our profession, and hence desire to join the Chicago Society of Proofreaders as one of its honorary members. I have read with much pleasure the history of the society in the January number of The Inland Printer, and I believe you will have no objection to enlisting me as an honorary member of the society. I have, moreover, much faith in the generosity and highmindedness of the American people who, I hope and pray, will not disappoint me in my eagerness to join the society, the like of which does not exist in this country.

While by being a member of the society I will have much that is worth learning, I shall not fail to send in suggestions and criticisms that may enhance the standard of proficiency in the profession. I shall also be happy to contribute in the way of subscription if I may be called upon by being a member of the society. I need only say that you will always view my selection with gratification, and find me as useful as any of your "active" members, although I am at such a tremendous distance.

Once again asking you to be so good as to enlist me as one of your honorary members, and to send me certificate, etc., of membership, by return of post, I have the honor to be, sir, your most obedient and humble servant,

S. C. Dé.

Amendments to the "Stylebook" were proposed, but the members present did not feel they had given them due consideration and action was postponed.

A paper on the social and economic conditions of the Island of Trinidad, in the Lesser Antilles, was read by Miss Dihm, who resided on that island for a number of years. Speaking of the commerce of the island, she said that most of it is with the United States, and the great complaint is that orders can not be filled fast enough. She recommends that "more attention be paid to West Indian trade, as the people are wealthy and spend lavishly. The island's treasury is full, and the people like all the American improvements." In relation to the newspapers the speaker said: "They have a very poor press. Our country newspapers are far superior to theirs. The sheets are covered with ads.—all ads., and such ads.! There is no style in getting them up, no art, no care. The woman's column is conspicuous by its absence, and there is nothing in their papers but letters from 'a friend' or a 'subscriber'; a half column of foreign news, some local news, market quotations, and—ads. There is a fortune waiting for a paper like our *Daily News* or *Evening Post.*"

President Parker read a sketch exemplifying some phases of Southern negro character.

A general discussion of matters pertaining to the welfare of the society closed the proceedings.

ANNUAL DINNER OF THE LONDON ASSOCIATION.

The June meeting of the London Association of Correctors of the Press was held at St. Bride Foundation Institute. Six new members were received, after which the report of the twelfth annual dinner, held May 3, was presented. A vote of thanks to the gentleman who so ably presided was carried. Following is a summary of the report:

The annual dinner, celebrating the forty-eighth year of the Association, was its most successful one in point of attendance, both of members and distinguished guests. The Hon. Oliver A. Borthwick presided and gave the first toast, "The King." The national anthem was then sung, after which the chairman proposed "The Queen and the royal family," following with suitable remarks, and the toast was drunk with enthusiasm. Mr. F. Carruthers Gould proposed "The Houses of Parliament," which was responded to by the Duke of Marlborough, for the House of Lords, and by Sir J. Rankin, M.P., for the House of Commons. Sir W. H. Russell, the veteran war correspondent, next gave "The Imperial Forces," which was replied to by Gen. Sir Frederick Maurice. The toast "Literature" was proposed by Mr. W. H. Helm, responses being made by Mr. G. W. Forrest, of the Government of India, and by Mr. Israel Gollancz, editor of "Middle English Texts."

The chairman then gave the toast of the evening, "The London Association of Correctors of the Press and the Pension Funds." In the course of his remarks the chairman said he thought the readers should be under the control of the editor's department and not that of the printer's. "The correctors are really the editors. An editor is only that great man who thinks out a policy and says to his writers, 'Pursue that policy.' The real hard work of keeping the men straight, whether writers or speakers, lies in the hands of the correctors, and they correct not only the daily press, but also the proofs of every great *littérateur.* . . . I do not wish to say a word against the skilled labor on the part of the printer, but it is one thing to be an adept in skilled labor, another to be a brain, correcting from knowledge, and the right-hand man of the writer or editor downstairs."

The chairman announced that the association was nearly $1,000 to the good as the result of the meeting.

Secretary Randall said that among the gentlemen present they missed one friend who ought to have been there, because a short time ago, in a paper with which their chairman was intimately connected, he put the question, "Where is the proofreader?" That gentleman was Mr. Andrew Lang*. They knew that he was a great student of myth and kindred subjects. If Mr. Lang had been there that evening he might have been convinced that the proofreader was not a myth. A few weeks ago Mr. Lang addressed a letter to the paper upon which the speaker was employed as a reader, and spoke in it of a book entitled "The Beginnings of Poetry." The compositor construed it as "The Beginnings of Poverty." When the author received his proof the correction had been made and he was therefore in entire ignorance of the service rendered by the reader. These things were happening constantly, and the better

*Mr. Lang's strictures appear in full on page 562 of this issue.—Ed.

the reader fulfilled his duty the less an author could know about them. Mr. Randall related many other interesting examples of valuable services rendered by readers in preventing mistakes being published — services which were gratefully acknowledged by many authors, and it was owing to that fact that they were honored with the presence of so many gentlemen that night. It was a stimulus to the reader to know that his services were appreciated.

Mr. Randall then made a brief review of the work of the past year. Referring to the chairman's opinion that the readers should be under the editor rather than the printer, Mr. Randall explained that several of the daily papers had adopted that policy, and had put the head reader in charge of that department.

Mr. J. S. Wood announced that his old friend, Mr. H. W. Lucy, had placed the sum of £1,000 ($4,850) in his will to be at the disposal of the association. In acknowledgment of this piece of generosity, Mr. Lucy's health was drank amid great applause. At this point Sir W. H. Russell left the hall, whereupon the whole body of guests arose and sang "For he's a jolly good fellow."

The toasts of "The Visitors" and "The Chairman" were given and responded to.

An excellent musical program enhanced the interest of the occasion.

Another death has occurred in the ranks of the London association, that of Mr. J. Ennis. He had been employed in one office for thirty-three years.

Obituary

JOSHUA O. SPENCER.

The sudden death of Mr. Joshua O. Spencer, Western manager of the John Thomson Press Company, which occurred at Chicago on June 8, 1902, was received with surprise and regret by his extensive circle of friends and acquaintances. Mr. Spencer was a man of great versatility and mental force. Born in New York State fifty-seven years ago, he acquired at an early age a general knowledge of printing. Upon the breaking out of the Civil War he enlisted in the army, and later was employed in various departments of the service, finally serving in the navy and ultimately doing valuable service in recruiting and enlisting men. At the close of the war he joined the staff of the New York *Sun* and was also special correspondent for the New York *Herald*. He later filled special and editorial positions on other papers and at one time conducted a paper of his own in New York State. Later he was a salesman for printers' materials, and during his varied and eventful career was deputy sheriff, justice of the peace, etc., at various places and times. One of his strong peculiarities was his great aversion to witness an animal hurt or abused, and numberless instances are recorded of his interference in cases of the abuse of animals. At one time he served under the famous Henry Bergh as a special officer, without pay, in the interest of the Humane Society, when that organization was in its infancy and receiving more of contumely than applause. Sixteen years ago Mr. Spencer took a position with the John Thomson Press Company, and of late years was Western manager of that concern in Chicago. He had a great many friends; he was a faithful and efficient servant to his employers, to whom his sudden death has been at once a grief and a material loss.

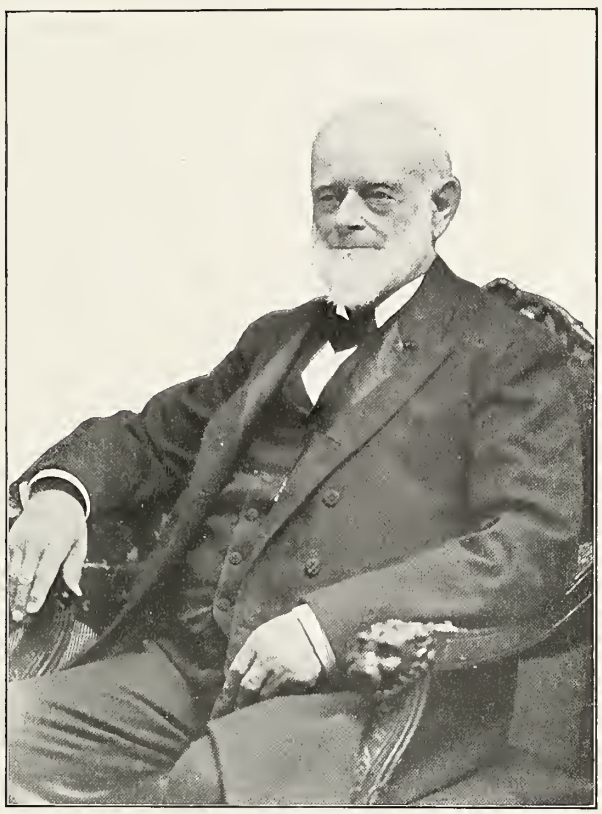


JOSHUA O. SPENCER.

NATHAN BABCOCK.

Nathan Babcock, secretary and treasurer of the Babcock Printing Press Manufacturing Company, of New London, Connecticut, died at his home in Pawcatuck, in the town of Stonington, on the morning of May 31. His death followed an illness of a few days and was caused by heart failure.

Mr. Babcock was born in Potter Hill, Rhode Island, November 19, 1824, and was the eldest of eleven children of



NATHAN BABCOCK.

Oliver and Phœbe Babcock, who were descendants of John Babcock and his wife Mary, who, in 1648, were the first white settlers of the town of Westerly, Rhode Island.

At the age of eighteen, Mr. Babcock went to Warwick, Rhode Island, to learn the machinist's trade, and for thirteen years, as apprentice, journeyman and contractor, worked in that town.

March 2, 1847, he married Phœbe W., daughter of Ray and Esther Russell Johnson. To them were born two daughters, Clara J., who died in little girlhood, and Miss Hannah A., who survives her father.

In 1855 Mr. Babcock entered into partnership with Calvert B. Cottrell, under the firm name of Cottrell & Babcock, for the manufacture of cotton and woolen machinery, and in July of the same year moved to Pawcatuck, Connecticut. In a short time the building of power printing-presses was commenced and eventually became their sole business. For twenty-five years Mr. Babcock worked untiringly, and the success of the enterprise was largely due to his ability to organize, his

perfect knowledge of details and his application so close that for years he was not absent from the works for a day.

In 1880 the partnership was dissolved, and in 1882 Mr. Babcock organized the Babcock Printing Press Manufacturing Company, which he lived to see one of the leading builders of power presses in the world.

He was always deeply interested in local, State and national politics, and contended that all good citizens should be. In early life he was a Whig, but became an Abolitionist long before it was popular to be, and joined the Republican party at its organization.

Never ambitious for political office, but demanding that his party should stand for what he believed to be the "righteousness which exalteth a nation," he became a Prohibitionist, and for more than a quarter of a century had been a loyal supporter of that party.

He consistently lived his belief that while some might be called to die, it was incumbent upon every man to *live* for his country.

Although always busy and sometimes burdened with business affairs, he was deeply interested in the public schools of the town, and found time to give them personal attention.

No private citizen in the State was more widely known or more highly esteemed. As a friend, he measured up to the highest standard of friendship, and his neighborly kindnesses were without number. Although sometimes deceived by those whom he had loved and trusted, he lost faith neither in God nor man, and for more than seventy years fought a good fight, hard and fair.

And so we say that never has the business world, the State or the community had greater cause to mourn the passing of one

"Rich in saving common-sense,
With iron nerve to true occasion true,
A tower of strength, which stood four square to all the winds that blew."

OUR JULY COVER.

While pyrography has been used to some extent for producing articles of ornament, it has not as yet been widely adopted in making designs for covers, etc., for letterpress printing. The cover of this month's issue of THE INLAND PRINTER is a three-color half-tone reproduction from a design



of this character, executed by John Farnum, New York. The work is a faithful reproduction of the original, and is presented as a decided novelty in the way of cover-designs. The original was burned on wood and colored by the use of water-colors.

Review of Specimens Received

BY ALFRED PYE.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

FROM the Draper Printing Company, Paton, Iowa, samples of letterheads, blotters, business cards, etc., composition on which is tasteful and presswork of a high grade.

H. E. BURNETT, with I. N. Jones & Co., Richmond, Virginia.—The samples of printing sent by you are of excellent quality, the composition being artistic and attractive, and presswork good.

FROM Henry Springer, Whitney avenue, Springfield, Massachusetts, we have received a package of booklets, pamphlets, catalogues, etc., the composition on which is good. The presswork, though generally fair, could be improved on in some of the specimens.

THE Claflin Printing Company, Dearborn street, Chicago, is sending out a neatly printed folder headed "Advertising That Pays." Any advertising printed in the high-class style of this announcement ought to pay well, for both composition and presswork are excellent.

"MINIATURES" is a pamphlet sent out by the Osborn Company, New York, showing small reproductions of ideal heads used in illustrating the new line of calendars in preparation by the company for the coming year. The design and printing is excellent in every respect.

"FACES" is the brief title of a small specimen book of types printed by the *Mail*, Moline, Illinois, showing the various fonts at the disposal of that paper for use in advertisement and job composition. It is well gotten up, but the presswork could be slightly improved upon.

A NUMBER of programs from the office of C. B. Fiske & Co., Palmer, Massachusetts, are gotten up in neat and attractive manner, unique in shape and printed in colored ink on various colors and kinds of stock. They all show artistic treatment in both composition and presswork.

J. T. ELLETT, Twelfth street, Washington, D. C.—The booklet you send is a good piece of design and composition, but the presswork, though generally good, could be improved upon on the vignetted engravings, the fading away being poorly done. The three-color front-cover design is good.

A COVER-DESIGN submitted by F. Bodine Barrett, with the Alfred M. Slocum Company, Philadelphia, Pennsylvania, is a fine example of bold yet neat display and artistic composition of type, rule and border. It is printed in dark green on buff stock, and makes a most attractive cover for a catalogue.

FROM the Seymour (Ind.) *Republican* we have received a few samples of jobwork done by Will H. Noelker. The letter-heads are good specimens of artistic display and presswork is excellent. Price-list cover-design is neat and well executed. Dodgers are good samples of bold and attractive advertising.

EDMUND G. GRESS, Easton, Pennsylvania.—The Charity Ball program is a specimen of forceful composition and good display; program of the Luther League, in red and black, is neat and attractive; Hy-Joy Cereal Company letter-head is a good piece of plain composition. Presswork on all samples is excellent.

THE press of Perry & McGrath, Charlotte, Michigan, prepared and printed a program for the K. P. Minstrels, of that place, which is a striking piece of letterpress printing in colors that must have taxed their resources pretty severely, as it had to be gotten out in a very short time. The composition and presswork are both commendable.

THE Woodruff Advertising House, Ravenna, Ohio, has in preparation a line of calendar backs that are unique in design and artistic in execution. Some samples submitted are photogravures on enameled board of landscapes and water pieces, and a few more of the humorous pumpkin-head series which this house made a feature last year.

THE U. S. Envelope Company, Springfield, Massachusetts, is issuing a line of monthly calendar blotters printed on cards die-cut in the shape of an envelope before being folded. Designs are artistic and each is appropriate to the month calendared; thus March is a hunting scene, April a field of lilies, etc. These should prove useful advertisements and good trade-bringers.

A FOLDER for the Goodrich Transportation Company, of Chicago, printed by the Faithorn Printing Company, Plymouth court, Chicago, is

a good sample of illustrated letterpress printing. The composition and make-up are good, and the presswork, in black, red and dark green, is excellent, the half-tones being treated in an artistic manner. The work throughout is clean and attractive.

THE Inland Type Foundry, of St. Louis and Chicago, is sending out a pamphlet entitled "Society Stationery," in which is shown all the neat faces made by this foundry suitable for invitations, announcements and other society functions. It is beautifully printed and all printers who are ambitious to do fine work in this line should write to the Inland Foundry for a copy of this pamphlet.

A PACKAGE containing a varied assortment of printing from the Richmond & Backus Company, Detroit, Michigan, gives evidence of rare taste in design and ability in execution. Commercial stationery, plain and in colors, booklets, programs, announcements and society work — all are well displayed and neatly set, and the presswork is of a high grade. It is a collection that does the company credit.

FLEMING & CARNRICK, New York city, have designed and printed in colors a most attractive folder for the Æolian Company descriptive of the instrument manufactured by the company. Each page has a paneled border printed in four colors, in the lower panels of which are half-tones of some famous yachts. The typography and presswork on this folder are excellent, and the border designs most artistic.

THROUGH the courtesy of Mr. T. Aoyama, acting for the manager of the Tokyo Tsukiji Typefoundry, Tokyo, Japan, we have received a most interesting collection of the specimens of that institution, in which are



included some beautiful specimens of colorwork (which will receive attention in the Photoengraving Department next month), and a number of quaint drawings of birds and flowers, the general character of which may be judged from the specimens here reproduced.

THE Muncie (Ind.) *Star* is sending out a booklet printed in brown and orange on enameled stock, descriptive of a modern newspaper, meaning, of course, the *Star*. The cover is a flaming design in red and black on a yellow stock representing a night scene in the gas and oil belt wherein the paper circulates. The printing is very good and the pamphlet should prove a most effective piece of advertising.

A FOLDER-BOOKLET gotten up by the Tribune Printing Company, Minneapolis, Minnesota, for the Beaver Line of ocean steamships, is a good piece of letterpress printing. The body of the book is printed in photo-brown, with borders in Persian orange. The cover is printed in brown and pale blue or dark gray stock. The work shows originality in design and treatment, and presswork on the half-tones is very good.

WITH a very few series of type and a 10 by 12 jobbing press, H. L. Bowmer, of Burlington, Washington, is able to turn out some very presentable work in office stationery and announcement circulars, thus proving that a good workman will do more and better work with limited material than a poor artisan will with all the material at his command that he could wish for. All samples submitted are very creditable.

"A FEW SAMPLES OF OUR PRINTING" is a collection of specimens from the every-day work of Stevens & Price, Sherbrook, Quebec. It shows a miscellaneous lot of work gathered in a cover and punched and tied with silk. It is an excellent way to show prospective customers what kind of work the firm is capable of doing, and should prove a good advertisement. Composition is neat and artistically displayed and press-work is good.

A GOOD blotter for May is issued by Kiesling Brothers, New York. A panel is occupied by "Old Glory," printed in colors from a fine half-tone engraving. Another panel depicts the Grand Army of the Republic veterans paying their respects to their dead comrades. The remaining panels are occupied with a calendar for the month and an advertisement by Kiesling Brothers. The whole design is artistically planned and neatly carried out. Presswork is very good.

ROY D. BOYD, Hoosick Falls, New York.—The samples submitted by you are good for a boy of your age and with the outfit you possess. But you have a good deal to learn yet, and we should advise you to apprentice yourself to a good job-printer and study all you can in a practical manner, besides reading THE INLAND PRINTER and any other good works on printing. In that way you will learn how to display type to the best advantage and how to do good presswork.

A "SOUVENIR," from Nicholson & Co., Sydney, Australia, printed by the Echo Publishing Company, Melbourne, Australia, is a beautiful piece of typography. It is a catalogue of a piano and music house, and is handsomely illustrated with half-tones of excellent quality, surrounded with scroll and floral borders printed in various tints. The stock used is a fine quality enamel, and the front cover is a reproduction of a modeled design representative of vocal and instrumental music. From front to back cover the work is artistically designed and admirably executed.

A VERY handsome booklet is being sent out by the I. N. Matthews Company, Buffalo, New York, entitled "Some Kind Words from Friends of the Complete Press." It is 5½ by 7 inches in size, sixteen pages, printed in two shades of brown and tied with brown ribbon. It is a collection of testimonials in praise of a booklet recently issued by the *Illustrated Express*, entitled "The Golden Dozen," all the kind words said of which are richly deserved, for it is a most exquisite piece of work. This pamphlet is another example of the fine class of work turned out by the Matthews Company.

A SIXTEEN-PAGE booklet descriptive of the method of making the photographic shutters for which they are so famed is issued by the Bausch & Lomb Optical Company, Rochester, New York. It is an excellent piece of letterpress printing, illustrated with miniature half-tones showing the way in which the various parts of the shutters are prepared and fitted together. The engravings are very fine and the treatment accorded them by the pressman brings out their full value. The printing was done by the Central Printing & Engraving Company, of Rochester, and is a most creditable piece of work.

THE "Gog Book" is a collection of pen-and-ink sketches and verses, drawn and written by Roy Griffith, Malden, Massachusetts, a young high-school lad. It is printed on white deckle-edge stock, 4½ by 6 inches, twenty pages and cover. The drawings are clever and the verses humorous. In his preface the author says he "offers no apology for his book. He feels that no apology could be adequate. He merely promulgates the thing and then runs." There is promise that the young man will one day be a shining mark in art and literature. The printing is well done and the booklet is most attractive.

BY courtesy of Marcus Ohlander, compiler and publisher, we are in receipt of a copy of "Progressive Columbus," a book of eighty pages 10 by 14 inches in size, printed on fine enameled stock and bound in flexible cloth with gold stamp on front cover. It is a historical review of the foundation and progress of Columbus, Georgia, during seventy-five years, with sketches and notes by her leading biographers. It is well illustrated with half-tones of prominent citizens and views of the city and its suburbs. The work is well designed and admirably gotten up, and is a credit to its author and the printers — the Byrd Printing Company, Atlanta, Georgia.

SUMMER resort literature is much in evidence at this time of the year and great efforts are being made by proprietors of seaside and inland establishments to get up most attractive handbooks descriptive of their places and the beautiful surroundings. A few booklets of this class have come to us from the Morrill Press, Fulton street, New York, each of which is a "thing of beauty" in typography, engraving and press-work. Apparently no pains or expense have been spared to make them valuable as works of art in addition to making them useful purveyors of information. A catalogue of the Hunter Arms Company, from the same press, is an admirable piece of letterpress printing in two colors, with handsome embossed cover.

A BOOK of sixty-four leaves printed on one side only, 9½ by 12½ inches in size on fine enameled stock, is being sent out by W. P. Fuller & Co., San Francisco, California, manufacturers of paints, white lead, etc. Each page is an 8 by 10 half-tone depicting one of the many warehouses, offices or manufacturing departments of the firm, and all are beautiful specimens of the engravers' art. The presswork on the book is very fine. The front cover is a most artistic design in scrollwork and lettering, printed in black and white inks on a dark gray stock. The printing was done by the Sunset Press, San Francisco, and the engravings made by the Sunset Engraving Company, of the same place. Much credit is due all parties concerned in the preparation of and carrying to completion such an elegant piece of letterpress work.

A SHOW-CARD issued by Achert & Henckel, lithographers, Cincinnati, Ohio, is a beautiful work in colors and embossing. The central figure of the design is a young girl holding a large bunch of flowers. Flowers also are the decorative feature of the scrollwork surrounding the center. In the top left-hand corner the American eagle is overcoming the European eagle, and the legend, "Make way for American Industrial Art," gives the cue to the cause of the combat. The lettering on the card is of a bold and attractive character and the coloring is by an artist of

undoubted ability. Altogether it is a card that will attract more than a passing glance and will doubtless be the means of directing much work to the office of Achert & Henckel.

JAMES M. MUNRO, Huntly, Scotland.—The bill-head you submit is a very ornamental affair, and we think the time put in on its composition could have been used to better advantage. The lines in the panel would have stood out to better advantage without the underscore rules. The use of script type for the name was a mistake — a plain job letter would look very much better. A deep blue ink instead of the purple would have made a more striking job; it now looks too weak and sickly. Possibly the unfavorable conditions under which you worked are partly to blame, but you are not abreast of the times in style of composition.

THE *Operative Miller*, Chicago, the official organ of the fraternity of Operative Millers of America, is a well-edited and well-printed publication. Its advertisements are attractively set, and it makes a point of changing them frequently. Its publishers not only see to it that the ads.

esting sketch of Mr. Melville Ezra Ingalls, president of the Cleveland, Cincinnati, Chicago & St. Louis Railway, together with much general information relating to railway interests.

"LEHIGH VALLEY RAILROAD SUMMER TOURS," 1902, is the title of a handsomely illustrated booklet with colored lithographic cover received from the press of Poole Brothers, Chicago, together with a number of neat folders giving compact schedules and time-tables of the "Great Double-track Scenic Highway." The preparation of the book and its mechanical productions are highly creditable to the passenger department and to the printers.

THE Chicago, Milwaukee & St. Paul Railway Company has issued a pamphlet of forty-eight pages and cover, 5½ by 7 inches, entitled "Summer Homes." It is descriptive of the many beautiful resorts along the lines of this company and contains tables giving the resorter all the information he may wish as to hotels, rates, etc. The booklet is printed in brown and black inks, and is from the Matthews-Northrup Press, of







are reset, but go so far as to get up cuts and write the wording for their advertisers. We learn that the plan is meeting with great success, and is much appreciated by the advertisers in that enterprising magazine. We reproduce several ads. taken from a recent issue. The paper issued a folder at the recent convention of millers in Indianapolis, and also issues regularly a pamphlet called "Modern Methods," intended to advertise the paper. All its printing is first class.

AN original method of arranging a catalogue, and one that makes it so interesting and so valuable that it will be retained and treasured, has been adopted by the Towle Manufacturing Company, the silversmiths, of Newburyport, Massachusetts. The plan is to issue what is called a "Colonial Series" of booklets, the first part containing a reference to the art and history of early colonial times, and the second the illustrated catalogue proper. The third of this series, recently issued, gives "An Outline of the Life and Works of Col. Paul Revere," and describes the silverware bearing his name, the brand "Paul Revere" designating one of the latest patterns of their goods. And the use of the name is not without justification, for Revere was an artist of no mean ability, and much of the ornamentation adopted for the ware is to be found in his early work. We are told in the catalogue that "Through Longfellow we have heard of 'The midnight ride of Paul Revere,' and a few cherished pieces of silverware bearing his mark have reminded us of his trade, but we have been slow to realize the remarkable abilities and attainments of this ardent patriot." Then follows a most readable history, extending from 1715 to 1818, covering the important events in the life of Paul Revere, illustrated with appropriate cuts. The poem "Paul Revere's Ride" is also included in the work. The book is printed in black and Persian orange, the first part, set in Caslon Old Style, being run on laid cream-tinted stock, and the second part, containing many fine half-tones of silverware, on enameled paper of the exact shade of the preceding portion. The whole is enclosed in a cover of buff deckle-edge stock, printed in black and a bluish gray. Besides having historical value, the work is immensely interesting from a typographical standpoint, and is creditable not only to the artist and compiler, Mr. George P. Tilton, but to the printers, The Henry O. Shepard Company, Chicago.

SOME SPECIMENS OF RAILROAD LITERATURE.

THE Chesapeake & Ohio Route has just issued from the Matthews & Northrup Works, Buffalo and New York, a very attractive folder, with map and many illustrations, giving routes and distances to "the springs, mountains and seashore resorts."

THE *Black Diamond Express Monthly*, which represents the attractions of the Lehigh Valley Railway, in its June issue contains an inter-

Buffalo and New York; but it does not appear to be up to the high standard of quality noticeable in the work usually sent out by this printing-house.

THE Mail Job Printing Company, Toronto, Canada, has gotten out a descriptive pamphlet for the Canadian Pacific Railway, sixty-four pages 5½ by 7 inches in size, with cover, freely illustrated with half-tones. The work is neatly designed and well printed, the half-tones being mostly vignetted and printed in a different shade of ink from the text. A clearly printed map, folded and tipped in, adds to the value of the book as a guide and hand book.

For the thirty-sixth annual encampment of the Grand Army of the Republic, which will be held in Washington, D. C., October 6, 1902, the Chesapeake & Ohio Railway has issued a very attractive and interesting folder containing a historical sketch of the Virginia campaign, by Gen. H. V. Boynton, with complete map of the battlefields prepared from official records of the War Department. The folder is a notable example of modern enterprise and should prove of general interest apart from the purpose it so admirably serves. Poole Brothers, Chicago, are the printers.

HAS REACHED PERFECTION.

I have been a subscriber to THE INLAND PRINTER for twelve years, most of the time buying it from the news-dealers of our city, but I now want to be put on your list and stay there as long as I am in the printing business. I have all the numbers since April, 1888, and some day I am going to have them bound, after which I will not take for them three times their cost. THE INLAND PRINTER it would seem has reached perfection, but when I look over my back numbers of ten years ago I sit and wonder what the future will bring forth.—*C. E. Gerberich, The Review, Vinton, Iowa.*

ALL PRESSMEN LIKE IT.

I take this opportunity of congratulating you upon the high standard of your most valuable journal, THE INLAND PRINTER. No pressman should be without this journal who wishes to keep himself posted as to what is going on in printerdom.—*I. Sharp, Camden, New Jersey.*

Postal Information for Printers and the Public

BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste," and sent to The Inland Printer, Chicago.

PROPORTION OF SAMPLE COPIES TO ACTUAL SUBSCRIPTION LIST.

Under the regulations the publisher of a second-class newspaper or periodical is entitled to mail of every issue as many sample copies as he mails copies to regular subscribers.

POSTAGE ON SOAP WRAPPERS.

P. W. & Co., Ashkum, Illinois, write: "Will you kindly let us know the correct amount of postage to be paid on parcel containing soap wrappers, left unsealed?" *Answer.*—1 cent per ounce or fraction thereof.

SAMPLE COPIES MAY BE MAILED TO THE SAME PERSON NOT MORE THAN THREE TIMES PER YEAR.

The regulations forbid the mailing of a sample copy to the same person more than three times in one year, either consecutively or at intervals.

CO-OPERATION OF ADVERTISERS IN SECURING SUBSCRIPTIONS NOT PERMITTED.

Any newspaper or periodical seeking or accepting the coöperation of its advertisers in securing new subscribers lays itself open to the charge of being "designed primarily for advertising purposes" and as such is not entitled to second-class privileges.

DEPOSIT TO GUARANTEE PAYMENT OF POSTAGE.

Under the new regulations all applications for entry of new publications or reëntry of temporarily suspended publications as second-class matter must be accompanied by a deposit of money sufficient to cover the third-class rate of postage, namely, 1 cent for each two ounces or fraction on each copy. When the Department has decided that the publication is admissible at the pound rate the excess is refunded. To avoid delay in the refunding of such amount, publishers seeking entry of new publications should be careful to take to the postoffice verification of their claims as to the number of legitimate subscriptions, in the form of subscription blanks and letters.

BRONZED OR ENAMELED POSTAL CARDS.

Paragraph 5, of Section 416, Postal Laws and Regulations (1902), prohibits the mutilation of postal cards by splitting, defacing, enameling, bronzing or pasting foreign matter to either address or message side.

In order to give owners of bronzed or enameled cards reasonable time to dispose of those on hand, it has been determined not to enforce the provisions of Section 416 until August 1 next.

This order, however, does not authorize the acceptance of such cards when the enameling or other treatment obscures any part of the stamp or original Government print. Where any part of the stamp or original print is covered or otherwise obliterated, the card is valueless for postage, and postmasters at offices of mailing or delivery, respectively, must require prepayment by stamps affixed, or collect postage due at the rate chargeable according to the classification of the message.

When arrangements are completed, unserviceable United States postal cards will be redeemed from the original purchasers.

REGARDING THE MISSING OF AN ISSUE.

The regulations provide that second-class publications must "regularly be issued at stated intervals." If an issue be missed the publisher is compelled to make formal appplication for reëntry.

It must be remembered that there are no restrictions regarding the period of issue, except that the publication must be issued at least four times a year. If, therefore, it be a publisher's intention to suspend during the summer months or vacation period, he will save himself the bother and expense of reëntry by simply stating in his original application and in the publication that the latter is published "monthly except July and August," or "monthly in January, February and March, and semi-monthly during balance of year," in short, by giving in both places the *exact* times of issue.

COMBINING SUBSCRIPTION LISTS.

The publisher of a second-class weekly has an offer from the publisher of a daily to send copies of the former once a week to city subscribers of the latter. It is intended to circulate these copies by private carriers only. The publisher of the weekly asks if the Postoffice Department would object to his acceptance of this offer. *Answer.*—Under the regulations there are two objections to this plan. In the first place, the publisher of a second-class publication must limit the number of copies printed, whether for circulation by mail or otherwise, to double the number of his subscribers. Secondly, the Postoffice Department does not recognize as legitimate subscribers persons for whom the subscription price has been paid by a firm or corporation which has subscribed for a large number of copies to be sent to given addresses, or to subscribers to another publication. It can readily be seen to what grave abuses of the second-class law the sanction of such an arrangement might lead.

SUBSCRIPTION BOOKS AND ORIGINAL ORDERS.

In these days of close investigation by the Government, publishers of both old and new papers can not be too systematic about their subscription lists. The letters or subscription blanks signed by the subscribers and also the lists from agents should be preserved, and should be compared at regular intervals with the galleys for the purpose of checking subscriptions that have expired. The Postoffice Department has many methods of its own for the purpose of ascertaining whether persons who are regularly receiving papers have subscribed for them or not.

Publishers who wish to retain their second-class privileges should see to it that their status in this respect is absolutely unquestionable. A publisher may be acting in good faith, but he must be in a position to show written evidence from the subscribers themselves.

A mere list of names in a book or on a galley will not satisfy the postal authorities of the authenticity of a claim. A cash book may show actual receipts, but is open to the objection that the persons receiving the papers may be getting them at the order of some advertiser.

POSTAL HISTORICAL NOTES.

Postage stamps were first used in the United States in 1842, but only for local purposes until 1847, when they were first issued by the Government.

The registry system was established in 1854.

The money-order system was established in 1864.

Post cards were introduced in 1873.

Previous to 1845 postage cost 6¼, 10, 12½, 18¾ and 25 cents, according to distance. In that year the rates were

reduced by Congress to 5 and 10 cents a letter, according to distance.

In 1851 the rate on local letters was fixed at 1 cent and letters to be delivered within a radius of three thousand miles of their destination cost 3 cents.

In 1857 Congress made the prepayment of postage compulsory.

In 1863 the consideration of distance was done away with, and the rate for letters was made uniform at 3 cents each half ounce.

The present rates were authorized in 1885, and second-class postage was at the same time reduced from 2 cents to 1 cent a pound.

The railway mail service system was first tried on August 28, 1864, on the Iowa Division of the North-Western Railroad.

NEW APPLICATION FORMS.

The Postoffice Department has in preparation new blank forms for application to mail newspapers and periodicals as second-class matter. In the new form for entry under the regular second-class Act (March 3, 1879), the following questions have been introduced:

Are advertisements of competitors accepted at the usual rates?

And the question regarding the number of bona fide subscribers has been elaborated by the following queries:

Direct individual subscriptions to publisher without premium?

Direct individual subscriptions to publisher with premium?

Direct individual subscriptions in clubs or through clubbing arrangements?

Copies regularly sold over publisher's counter to purchasers of individual copies?

Copies regularly sold by newsboys?

Regular sales of consecutive issues by news agencies?

Bulk purchases of consecutive issues by news agencies for sale without the return privilege?

Copies to advertisers, one to each to prove advertisement?

Bona fide exchanges, one copy for another, with existing second-class publications?

And the following question has also been added:

What disposition is made of the excess, if any, of copies printed over those furnished to subscribers, news-agents, including newsboys, and as sample copies?

There is a separate form for publishers seeking entry under the Act of July 16, 1894, and another for a person who wishes, in the capacity of agent, to mail foreign publications.

These innovations are important, as indicating that the Department is doing everything possible to guard against the intrusion of illegitimate publications and against misunderstanding of the requirements to be fulfilled.

A TASK.

"What is the matter?" asked the literary man's friend.

"I don't know what I am going to do about this week's work."

"What is the trouble?"

"I can't think of any interesting questions to ask myself in my 'Answers to Correspondents' column."—*Washington Star.*

WHERE THE PENS ARE.

"I'll give you a trial," said the Chicago editor. "Let me have a pen picture of Chicago, that I may judge your style."

"But, really, I'm not a photographer," protested the new reporter.

"You don't have to be. I want you to write ——"

"Oh, I thought you meant a photographic view of the stockyards."—*Philadelphia Press.*

Trade Notes

THE Connecticut News Syndicate, with William L. Kendall, one of the former publishers of the *Nickell Magazine,* at the helm, has been established at Willimantic, Connecticut.

JAMES ROWLAND BIBBINS has resigned as assistant electrical engineer of the Detroit United Railway to accept a position in the Westinghouse Companies' Publishing Department, Pittsburg and New York.

H. R. VOORHEES and F. V. Greene, Jr., have recently formed a partnership under the name of Greene & Voorhees, with offices at 234 Broadway, New York city, for the purpose of conducting a general advertising business.

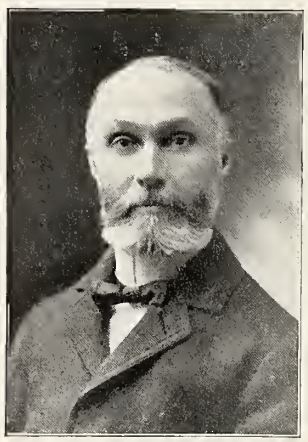
THE Japan characters in the advertisement of the Japan Paper Company in this issue, written by one of their men in Japan, stand for the firm name — the Japan Paper Company. It is their intention to adopt this as a trade-mark.

JOHN ADAMS THAYER, advertising director of the Butterick Company, New York, sailed for Naples on May 31. His trip will be confined to the principal Italian cities, returning via Paris and London, where Butterick interests are extensive.

THE Brown Folding Machine Company, of Erie, Pennsylvania, has established agencies in New York and Chicago, the one in New York being in charge of H. B. Egbert & Co., 21 New Chambers street, while Champlin & Smith, 304 Dearborn street, Chicago, look after the interests of the firm in that city.

A CABLE order was recently sent by James Gordon Bennett to the manufacturers at Battle Creek, Michigan, for a second Duplex press to be erected in Paris for printing the Paris edition of the New York *Herald.* Mr. Bennett has been using the first machine for more than two years, and finds the second one necessary to keep up with the increasing circulation.

THE old and well-known corporation of John F. Eby & Co., one of Detroit's representative printing concerns for a quarter of a century past, went out of existence June 1, and was succeeded by the R. L. Polk Printing Company. Mr. R. L. Polk, the new head of the concern, is well known to printers throughout the country as the publisher of city directories and State and county gazetteers. Associated with him as manager is Mr. Charles L. Lloyd, for many years connected with the printing and paper trades in Detroit, and ex-secretary of the Detroit Employing Printers' and Publishers' Association. The already large plant is to be increased and equipped specially for the printing of directories and gazetteers. Mr. John F. Eby, from whom the original corporation took its name and who was at the head of the concern for many years, is in business for himself in Detroit. He will now be in a position to use his own name unrestricted in connection with his business, a condition that he was debarred from so long as the old concern kept its original title.



R. L. POLK.

JAMES L. LEE, president of the Challenge Machinery Company, Chicago, has recently returned from a trip to the Pacific coast. Mr. Lee has a home in Pasadena, California, and spends a good portion of his time in that place, the business being

looked after very satisfactorily by his son and son-in-law. As it is fifty-one years since Mr. Lee was apprenticed at the printer's trade, and over twenty-five years since he began the manufacture of printers' machinery, he feels that he is entitled to a little rest.

Attention is called to the announcement of the Queen City Printing Ink Company in another part of this issue. The company offers five prizes, aggregating $100, for catchy blotter designs advertising Queen City inks. The conditions are fully explained in the announcement. Readers of The Inland Printer are requested to look into this. The company has recently purchased additional property, and is increasing its plant by adding a building 35 by 100 feet to its present large factory in Cincinnati.

Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

FILES AND TEMPORARY BINDERS.

A number of very ingenious and handy devices for binders and holders of every description are being manufactured by the Chicago Binder Company, William Feldmann, manager, 448 Milwaukee avenue, Chicago, Illinois. Samples furnished on application.

SUMMER RESORTING AND FISHING

On the Wisconsin Central Railway is indeed a pleasure. The train service is all that can be desired, and as you have a choice of one hundred resorts, every one can be suited. Illustrated booklets, showing you how beautiful some of these resorts are, can be obtained free of cost from agents of this company or by addressing James C. Pond, general passenger agent, Milwaukee, Wisconsin.

METEOR COVERS.

Henry Lindenmeyr & Sons, paperdealers, New York, have issued a new sample book of cover-stock called "Meteor." This paper is made in eight attractive shades: Onyx, Sapphire, Amethyst, Bloodstone, Garnet, Emerald, Old Turquoise and Malachite. As the book shows the way inks of different colors work on this attractive line of papers, all printers will be interested in securing a copy of the work.

THIS OFFER CHALLENGES INVESTIGATION.

The correspondence course in technic, printing and color-work is offered to one in each locality in exchange for a few hours' work to be done at home — no canvassing. You have long felt the need of this systematic study; take it now, while work is light. Write for particulars to the Owl Press, Burlington, Vermont. This course teaches much one must know to succeed, and which can be had only by well-directed study. It has helped others wonderfully; it will help you.

HARRIS PRESSES.

The Public Printer has just ordered two Harris Rotary Presses for the Government Printing-office at Washington. The Government was one of the earliest customers of the Harris Company, when they started in business some half dozen years ago. Ever since then the Public Printer has been adding to his equipment of Harris presses, until now he has a formidable battery of them. Harris presses are also in use by other branches of the United States Government. The general trade is also taking hold of the Harris Rotary (Automatic Sheet-feed) very strongly — a case of a good thing well advertised.

JAPANESE, CHINESE AND OTHER IMPORTED PAPERS.

Mr. Lionel Moses, importer of Japanese, Chinese and other high-grade papers, announces that recent reports that he purposed retiring from business are untrue. Mr. Moses carries a very complete assortment of high-grade papers including Japanese vellum, Japanese copying paper, grass cloth, burlap, wall paper, imitation leathers, Chinese colored papers, Japanese picture frames, French japan, wood papers, crepe cloth, vegetable parchment, carbon tissue, drawing papers, crepe paper and Japanese brushes, and solicits the patronage of such consumers of high-grade papers as have heretofore been patrons, as well as those who would favor him but have not hitherto done so.

A NEW QUADRUPLE.

We are informed that the Brown Folding Machine Company, of Erie, Pennsylvania, is in the market with an entirely new design of what is known as a Quadruple 16 Folder. This new machine is entirely different from anything now in use. It has the great advantage of folding each sixteen-page section in regular book fold, taking the full sheet of four sixteens, cutting same into four parts and folding each sixteen separately, and at the same time eliminating all "buckling" or wrinkling. These features are entirely new and overcome the many objections to the quadruples now in use. The firm has been receiving quite a number of foreign orders from England, Mexico, Australia and France, and many inquiries from France, Germany, Australia and South America.

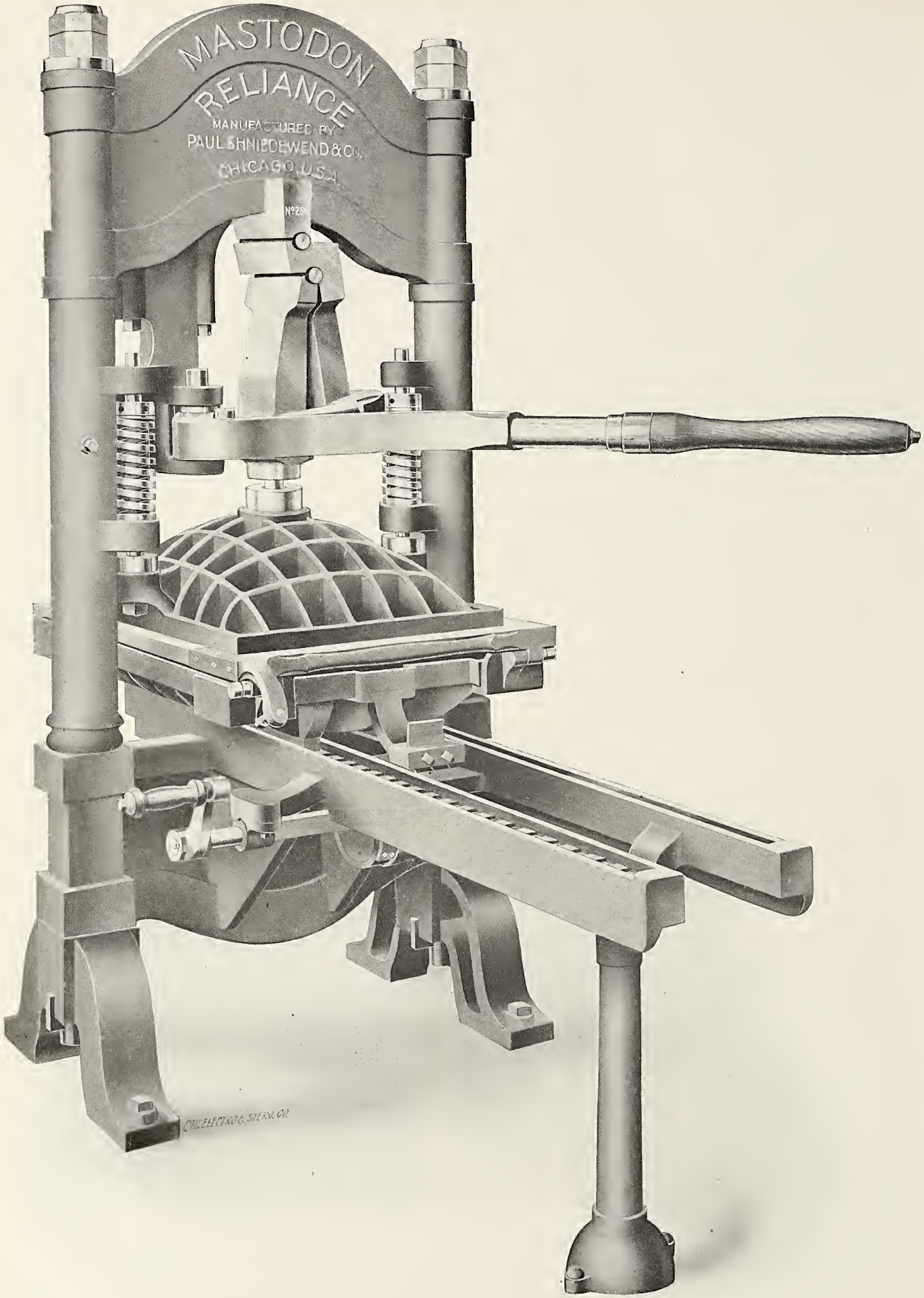
A STUDY OF THE LINOTYPE.

The Washington Linotype School has done much good in the past by instructing many union printers in the operation of the Linotype, thereby enabling them to obtain good situations in many cities, from Maine to California. The school has



passed the experimental stage, and during the past year alone more than one hundred and fifty men and women have gone forth to accept positions as operators and machinist-operators, and in so doing have given the Washington Linotype School its best possible indorsement.

All the difficulties that surrounded the school in the earlier years of its existence have been met and overcome, and from



THE MASTODON.

The largest engravers' proof press in the world; net weight, 5,000 pounds. In use at Meisenbach, Riffarth & Co., Berlin.

a doubtful experiment it has become a successful reality. No earnest student will have cause to regret the expenditure of time and money in learning to be a good Linotype machinist or operator.

The supply of machinist-operators is unequal to the demand, and the wages paid is far in excess of that received by ordinary operators, although work at good wages is plentiful for them.

The Washington school teaches either the machinist course or the operator's course, or the combined courses.

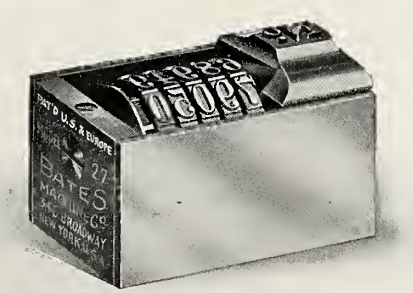
None but union men, or applicants to a union working under permit, need apply. Any printer not a member of a union who desires to become a student is advised to join his nearest union or, if none is near, to correspond with the Secy.-Treas. of the International Typographical Union, J. W. Bramwood, Room 7, De Soto building, Indianapolis, Indiana. Any one desiring further information may apply to Washington Linotype School, 610 G street, N.-W., Washington, D. C.

THE MASTODON RELIANCE PHOTOENGRAVERS' PROOF PRESS.

Practical experience backs the opinions of the leading photoengravers and printers who have written congratulatory testimonials of the superiority of the Reliance presses made by Paul Shniedewend & Co., 118-132 West Jackson boulevard, Chicago. The Mastodon Reliance press shown in the accompanying illustration is the largest and most powerful photoengraver's proof press ever made, its net weight being five thousand pounds. The Reliance presses are in use all over the world. They have been shipped to prominent engravers in all the principal cities of Europe, to Australia, India and South Africa, and hundreds of prominent engravers and printers throughout the United States use them and testify to their merits. The "Lion" Reliance press took the bronze medal at the Paris Exposition and was purchased by Geo. Buxenstein & Co., the famous engravers and printers of Berlin. The Imperial Printing-office, Berlin, also has a New B Reliance in use. The universal testimonial is that the more these machines are used the better they are appreciated. By earnest attention to the needs and requirements of the trades, the Messrs. Shniedewend & Co. have won a deserved reputation, culminating in the admirable type of press which they have appropriately termed "The Mastodon."

A SINGLE ORDER FOR 500.

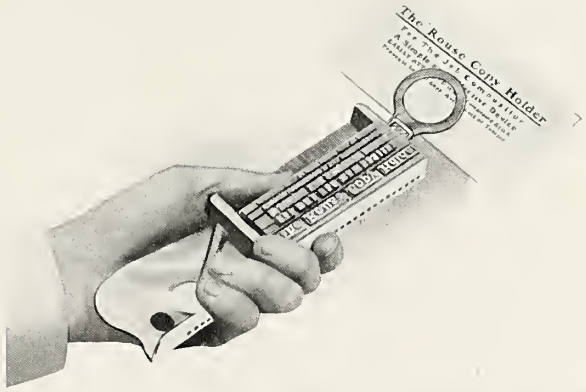
The American Type Founders Company, a few days ago, placed an order for five hundred Bates Model No. 27 Typographic Numbering Machines, with a view of stocking all their branches in order that they might be in a position to fill orders for these standard machines without the usual delays of transportation. More than five thousand of these perfect little



machines are now in use, and the demand is so constant that the typefounders and dealers generally throughout the country now carry them in stock. No printer can afford to be without one or more of them, for the entire investment, not infrequently, is returned the first time they are used. The latest descriptive folder will be forwarded upon application to the makers, the Bates Machine Company, 346 Broadway, New York, or 2 Cooper street, Manchester, England.

ANOTHER NOVELTY FOR PRINTERS.

Every one connected with the printing industry knows that compositors are eternally misplacing or losing their "copy," thereby causing an aggravating loss of time, and, in many cases, serious delay of the work in hand. This being so, printers will be interested in the Rouse Copy Holder shown herewith and



advertised elsewhere in this journal, as it appears to be a practical and inexpensive device for the prevention of this annoying feature of the business. It was designed especially for job compositors and as an adjunct to the popular Rouse Job Stick, although it can be attached to any composing-stick. It is manufactured by H. B. Rouse & Co., 334 Dearborn street, Chicago, and will be mailed to any address on receipt of the price, 25 cents.

REDUCED PRICES FOR QUADS.

There is no other item of printing-office material and supplies for which there is such continual demand as for quads (unless possibly in the case of leads and slugs). The American Type Founders Company has advertised the following reduced price-list on one, two and three em quads covering special prices in lots of six pounds, fifty pounds and one hundred pounds and over, subject to discount of fifteen per cent, with five per cent extra for cash. No printing-office ever had an over-supply of quads, and at these new rates printers can afford to order liberal quantities of any one size at a time and thus get the reduced price.

SIZE OF BODY	In Quantities of		
	100 pounds and over	50 to 100 pounds	6 to 50 pounds
5 point	$0.60	$0.70	$1.00
5½ "	.40	.45	.62
6 "	.36	.40	.54
7 "	.34	.38	.50
8 "	.32	.36	.45
9 "	.31	.34	.42
10 "	.30	.32	.40
11 "	.28	.30	.38
12 "	.26	.28	.36
14 or larger	.24	.26	.36

A GOOD TESTIMONIAL.

"Golding & Company, 134 North Tenth street, Philadelphia, Pennsylvania, has furnished the complete news plant to the entire satisfaction of its owner, who desires hereby to show his appreciation of the efforts of Mr. W. H. Gracie, the manager of Golding's Philadelphia house, to fulfil contracts to the minutest detail, and who has carefully inspected everything that came from other houses, through Golding & Company, to see that this plant got the very best outfit that the

amount of money that its owner desired to invest in it would secure. MONROE ASHMORE, Editor and Publisher."

The above is a copy of the article which appeared in the *Delaware State News*, a new publication which made its appearance in Dover, Delaware, Tuesday, May 6, 1902.

GOLDING & COMPANY.

NEWSPAPER PLATE CUTTER.

Mr. Frank E. Aulenbach, foreman of the *Times* composing-room, Reading, Pennsylvania, has invented and patented a device for cutting newspaper plate matter. The device is patterned after the well-known rule and lead cutter, but the cutting base is patterned after the base on which the plate rests. The plate is slid on corresponding grooves when it is to be cut and is thus insured great firmness and a clean cut, so that it is immediately ready for mounting without further trimming.

NIAGARA PAPER COMPANY'S INSERT.

The insert in the present issue, of the Niagara Paper Company's cover paper, worked in Ruxton's cover inks, is an interesting combination to printers, inasmuch as the figure on the left of the design is worked in almost solid ink, in two or three colors, while the figure on the right is only outlined, yet they are practically of the same strength. This goes to prove that in using color tints it is more consistent with art in printing to use inks of practically the same depth as the paper, so that the paper will merge with the inks, and it will be difficult to tell which is one or the other.

THE BROWER-WANNER COMPANY, CHICAGO.

Announcement is made of a change in the firm of A. F. Wanner & Co., Chicago. The business has been considerably enlarged, and it has been found desirable to incorporate the company and increase its facilities. The firm is now called the Brower-Wanner Company, Mr. A. T. H. Brower becoming again associated with Mr. Wanner, as they were for so many years when conducting the old Union Type Foundry. The offices and warerooms at 298 Dearborn street have been enlarged and refitted, giving ample space for the growing trade. The new concern is absolutely independent, and is connected in no way with any combination. It will handle the best makes of machinery, type, wood goods and supplies, besides manufacturing brass rules, printers' hardware and specialties. It will increase the facilities of its machine shop, and do a large business in rebuilding presses and other machinery used by printers and those in allied trades. Another feature of the business is that the company acts as printers' broker. This department is intended to arrange for the securing of partners and capital for entering into the printing business or of making sales outright. The outlook for the reorganized company is bright, and it will undoubtedly meet with great success.

NEW EDITION OF "CHIPS."

For several years past Messrs. John Royle & Sons, of Paterson, New Jersey, have issued a booklet entitled "Chips," describing their routing machines, lining bevelers, shoot boards and planes, saws, cutters, etc. They have now issued a fourth edition of the work, arranged somewhat on the lines of the books that have preceded it. One of its principal charms is the use of the very attractive half-tone cuts, which appear on each alternate page. Most of these are from artistic pictures taken by Mr. Vernon Royle, of that company, who is an enthusiastic photographer. The cuts are reproduced with different borders, showing the work done on the lining beveler. Many original and artistic effects can be produced on this machine. The examples of routing in brass are extremely interesting, and show that the machines cut sharp and deep, no hand-tooling being necessary. The examples of routing in boxwood and mahogany are also excellent. On the left-hand opening of each page are testimonials from purchasers of the different machines. These expressions are evidence of the great satisfaction there



is in using Royle's machinery. As stated on the title of the book, "Profits in business largely depend upon efficient machinery." Those who use Royle machinery will find their profits largely increased. Photoengravers, electrotypers, printers and others requiring any machinery in the line of this house should by all means send for a copy of "Chips."

SIGNS OF PROSPERITY.

The barometer of trade, as the printing business has been termed, shows every indication of increasing business. During the month of May the following offices have established new plants equipped with Linotype composing machines:

Register, Oroville, Cal.; the *Biblical Recorder*, Raleigh, N. C.; Voelcker Brothers, New York city, N. Y.; J. B. Bell Company, Lynchburg, Va.; *Eagle and Tribune*, Lawrence, Mass. (2); the News Publishing Company, Bowling Green, Ky.; the *Hancock Democrat*, Greenfield, Ind.; the *Telegraph*, Sharon, Pa.; Superior Supply Company, St. Louis, Mo.; the Review and Record Company, Boston, Mass.; *Amerikanische Schweizer Zeitung*, New York city, N. Y.; the Times-Journal Publishing Company, Bowling Green, Ky.; New York *Law Journal*, New York city, N. Y. (4); La Crosse Press Company, La Crosse, Wis.; Wetzel Brothers Printing Company, Milwaukee, Wis.; Excelsior Publishing Company, Milwaukee, Wis.; the Napa *Register*, Napa, Cal.; F. W. Baltes & Co., Portland, Ore.; Fenner Art Press, Westfield, N. Y.; American Press Association, San Francisco, Cal.; the Allen & Lamborn Printing Company, Tacoma, Wash.; James W. Pepper,

Philadelphia, Pa. (2); Sun Publishing Company, Hamilton, Ohio (2); *Auglaize County Democrat,* Wapakoneta, Ohio; Mergenthaler Linotype School, New York city, N. Y. (6); the Times-Record Publishing Company, Aledo, Ill.; the Journal Printing Company Coffeyville, Kan.; Arizona Democrat Publishing Company, Phœnix, Ariz.; Typecasting Printing Company, Philadelphia, Pa.; the Star Printing Company, Schenectady, N. Y.

Besides the above, additions have been made to Linotype plants in the offices of:

Charles P. Young, New York city, N. Y.; *Times,* Glen's Falls, N. Y. (2); New York *Commercial,* New York city, N. Y. (2); Library Bureau, New York city, N. Y.; the *Sun,* San Bernardino, Cal.; Fremont Payne, New York city, N. Y.; Seattle *Daily Times,* Seattle, Wash.; the Evening Wisconsin Company, Milwaukee, Wis.; the Dispatch Publishing Company, Pittsburg, Pa. (3); MacCrellish & Quigley, Trenton, N. J.; Nashville Banner Publishing Company, Nashville, Tenn.; the Vail Linotype Composing Company, Cleveland, Ohio; Sault News-Record Printing anl Publishing Company, Sault Ste. Marie, Mich.; the *Daily Northwestern,* Oshkosh, Wis.; Memphis News Publishing Company, Memphis, Tenn.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall place, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for ten years, and is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches; cloth, $1.50.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student,* and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

FIFTEEN CENTS TO CLOSE OUT — Printers' Cyclopedia — 80 pages recipes of inks, varnishes, dryers, rollers, padding, valuable hints and tables. A. PEMBERTON, 491 Clinton street, Buffalo, N. Y.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1. THE INLAND PRINTER COMPANY.

THE INSPECTOR AND TROUBLE MAN. A little volume of dialogue between the telephone "trouble man" and his assistant, similar to that between the "Operator and Machinist" now running in THE INLAND PRINTER, but the instruction relates to a telephone exchange instead of to the Linotype machine. A valuable and instructive book for those interested in telephone matters. 106 pages, $1. THE INLAND PRINTER COMPANY, Chicago.

LINOTYPE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. $1.50.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY — The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

OMEGA COLD STEREOTYPING PROCESS, 32 pages, 2-cent stamp; Art of Stereotyping, 25 cents; 2 pounds composition, $2; satisfaction guaranteed. WM. H. IRVING, 1055 Broadway, Oakland, Cal.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. $2. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING — Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth. 140 pages. $1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proofroom Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype and their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER — The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively, every printer and pressman should have one of these books. Price $10 (reduced from $15).

THEORY OF OVERLAYS, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2 x 4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Finely equipped and profitable country newspaper and job office in growing town in Michigan; $4,000 business, nets $2,000 a year; price, $4,000; exceptional chance to buy a first-class office and business. E 84.

FOR SALE for $25,000, or half interest for $15,000, splendid plant in Eastern city of 300,000, doing $30,000 business. E 457.

FOR SALE —Job and news plant in best 60,000 city in Ohio; grand opening for morning paper; abundance of jobwork; $1,500 on easy terms; biggest bargain ever offered. E 489.

FOR SALE —Job-printing office, situated in best city in West Virginia; terms reasonable. Address Box 332, Parkersburg, W. Va.

FOR SALE — Medium-sized printing-plant; only office in good Chicago suburb; doing good business; very reasonable, cash or time. E 494.

FOR SALE — Old established, profitable job business; only plant in place of 4,000; good material; terms easy. E 471.

FOR SALE — The *Union Herald,* Circleville, Ohio; daily and weekly; only Republican paper in county; now doing cash business of $8,500 annually, which can be increased to $10,000 or $12,000; splendid field — one of the cleanest and safest in Ohio; satisfactory personal and family reasons for desiring to sell; $3,000 to $4,000 cash required, liberal time on balance. Address W. R. DUVALL, Circleville, Ohio.

FOR SALE AT A BARGAIN — Electrotype foundry with nice, steady trade, paying well; write for particulars. E 70.

FOR SALE OR EXCHANGE — Complete and up-to-date printing-office, with 3 job presses; will sell for cash, or exchange for farm or city real estate. ARTHUR KLUG, 4105 Easton ave., St. Louis, Mo.

IF YOU HAVE A SPECIALTY which you wish presented in the right way to Eastern advertisers and publishers, correspond with the "MAGILL," Box 718, New York.

ILLINOIS WEEKLY, well located, complete outfit, good condition; worth $6,000; good job trade; a bargain; $1,500 cash, balance easy terms; owner has other business. E 469.

JOB-OFFICE — 5,000 Illinois city, good run of work, an already up-to-date shop running 2 presses; in fall facilities must be improved with cylinder press to handle work; good opening for one with a little capital. E 466.

MODERN ENGRAVING AND PRINTING PLANT for sale. E 442.

TWO THOROUGHLY COMPETENT THREE-COLOR PROCESS MEN will start and take charge of a plant for a printing or lithograph house wishing to do first-class work and can command the trade; no others need answer. C 410.

VALUABLE BOOK AND JOB PRINTING PLANT, in excellent condition, for sale cheap to close an estate; contains a large, first-class cylinder press, several job presses, paper-cutter, gas engine and large fonts of body type, also a carefully selected assortment of modern job type, with leads and metal furniture, cabinets, cases, stands, imposing stones, etc.; the outfit inventories over $11,000; admirably situated near the State House in Dover, Del.; purchaser can get immediate possession, with lease of premises at moderate rental. Address J. FRANK WILDS, Receiver, Dover, Del.

WE EXTEND AN OPPORTUNITY to every printer in the country to win one of the prizes offered in our cover-design competition. The awards amount to over $210. For particulars address CONTEST EDITOR NATIONAL PRINTER-JOURNALIST, Chicago.

$4,000 American currency will purchase in Mexico City a profitable, practically new, fully equipped, electric power printing-office, containing a Miehle press, two jobbers, ruler, stitcher, perforator, cutter and large lot of modern type; half cash required; correspondence solicited. MARBURG JERSEY DAIRY ASSOCIATION, 7 Patoni street, Mexico City, Mex.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A CAMPBELL 2-revolution, 4-roll, No. 000 Economic printing-press, in good order; price, $600, f. o. b. Mystic. STANDARD MACHINERY CO., Mystic, Conn.

BEFORE PURCHASING cylinder, job presses folding machines, wire stitchers, paper-cutters, send for bargain list. PRESTON, 45 Pearl street, Boston.

BOOKBINDING MACHINERY — Folding machines, Chambers double and Dexter single 16, drop roll feed; stamping, embossing and smashing machines, cutters, trimmers, rotary board cutters, signature presses. HENRY C. ISAACS, 10-12 Bleecker street, New York.

FOR SALE — Lithograph hand press, double geared, with automatic pressure bar — you turn the crank, the machine adjusts the pressure; impression can be made by hand or power; will take stone 15 by 21; a complete small outfit; will be sold cheap for cash; send for photo of press and particulars and list of material. WM. J. GOING, Amsterdam, N. Y.

FOR SALE — Saw, trimmer, router and beveler. For particulars address C 237.

FOR SALE AT LOW PRICES —Three 4-roller book and job Campbell presses, bed 37 by 52; one 4-roller Campbell complete, bed 28 by 42; one extra heavy Universal, chase 14 by 22; one 16 by 22 pony Hoe, tape delivery; one power planer and one side trimmer; machines guaranteed as represented. For further particulars address F. X. HOOPER, Glenarm, Baltimore county, Md.

FOR SALE, CHEAP — Two sets brevier No. 19 two-letter matrices, used but little; also one set 11-point Ronaldson old style, never been used. SMITH-GRIEVES TYPESETTING CO., Kansas City, Mo.

HOE double-cylinder press, box frame, 7-column, 8-page, with or without 2 Dexter folders. PRESTON, 45 Pearl street, Boston.

POTTER 2-revolution press, bed 42 by 60, 4-roller, splendid condition. PRESTON, 45 Pearl street, Boston.

PRESSES FOR SALE — Cottrell drum, 33 by 47, air springs, tapeless, table distribution, steam fixtures, used very little, $600; Cottrell pony, 20 by 26, air springs, tapeless, steam fixtures, first-class condition, $450; 7 by 11 Gordon, steam fixtures, $50. E 408.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

HELP WANTED — Gordon pressman in Chicago; country applicant preferable; state experience and send samples of color-work. E 483.

LINOTYPE MACHINIST WANTED for daily newspaper in Southwestern town; union man; 11 machines; 1 assistant; pleasant quarters, steady job; must be thoroughly competent; no drinker need apply. Address J. D. L., 90 Tribune building, New York city.

MAKE-UP MAN on hustling evening daily and weekly in small New England city; wages $12 per week; permanent position for competent man; non-union preferred. E 460.

PRESSMAN for cylinders; must be high grade half-tone and colorwork operator and capable of taking charge; state experience and where last employed. E 493.

SUPERINTENDENT —An up-to-date printing-house in a small city in New York, with exceptional facilities for producing the best grade of half-tone, catalogue and booklet work, desires a practical and thoroughly competent man to superintend its mechanical departments; must be thoroughly experienced in handling help and have a thorough knowledge of high-grade printing and how to produce it economically. E 456.

SUPERINTENDENT for mechanical departments of modern newspaper, job-printing and engraving plant, occupying large new building; must be thorough printer and systematic manager. Address D. LAMADE, Manager *Grit,* Williamsport, Pa.

WANTED —A first-class half-tone etcher and reëtcher, also a good all-round commercial artist; one familiar with the use of air-brush. E 428.

WANTED — A stereotyper in a small city in the East; one who understands the roller process; one who can run rotary press preferred; wages $15 per week; will be provided with one assistant; paper runs on an average of 8 to 10 pages daily; new machinery, clean, cool place to work. E 449.

WANTED — First-class half-tone photographers and a finisher; A1 references required. Address PERMANENT, 927 K street, N.-W., Washington, D. C.

WANTED — First-class pressman, competent to do the very best half-tone work, and familiar with the Miehle press and Dexter feeder; a good opportunity for a sober, ambitious man. E 441.

WANTED — I. T. U. line etcher. MINNEAPOLIS ENGRAVING COMPANY, 417 Hennepin avenue, Minneapolis, Minn.

WANTED — Job-printer-foreman; must be sober, union; small office, Las Vergas, N. M.; submit samples work, state ability; $18 week. E 488.

WANTED — Two first-class half-tone finishers, also half-tone tooler; steady position guaranteed; send samples of work and state salary expected. GRAND RAPIDS ENGRAVING CO., Grand Rapids, Mich.

WANTED — Union web pressman and stereotyper, who will also assist in make-up or ad.-setting; must give references and guarantees; steady place to right man. TIMES, Eureka, Cal.

WE WANT 300 printers to enter our cover-design competition. $210 in prizes. Address for particulars, CONTEST EDITOR NATIONAL PRINTER-JOURNALIST, Chicago.

YOUNG COMPOSITOR who has worked under good jobber; permanent position and advancement with Connecticut shop noted for its artistic product. E 444.

Tympalyn saves make ready
TRADE MARK REG'D
Tympalyn saves make ready
SEND FOR DESCRIPTIVE PAMPHLET
ARTHUR S. ALLEN, PRESIDENT
The Tympalyn Company
22 HIGH STREET, BOSTON, MASS.

New Ideas and Clever Drawings



To Illustrate A Point:

Manz Engravings have furnished a standard of excellence for years.

Manz Drawings have a life, snap, dash, and attractiveness that make advertising do its work most effectively. Write us about the new ideas and drawings. Quite probable that we can help you. We have ideas as well as artists to execute them; and for any business.

J. MANZ ENGRAVING COMPANY

Photographers, Designers, Engravers, Electrotypers & Printers

195-207 Canal Street, Chicago

The Standard Machinery Company

TO THE TRADE

Under new management, alive to the demands of the trade, this old factory, famous in the past for the high character of its product, has been thoroughly refitted and equipped with new and improved machinery; and with new ideas, new men, the best skilled machinists and modern methods of manufacture we shall soon be able to offer a full line of

Bookbinders' Machinery, Rod Embossing Presses Die Cutting Presses and Paper Cutting Machines

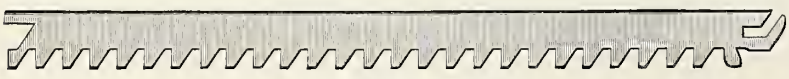
That will be up-to-date in every respect, and that will fully meet all the requirements of the trade. We use only the highest grade materials, and with the facilities at our command will turn out machines that in finish and appearance will be in keeping with their high-grade character. Further announcement will be made shortly. Estimates given on special machinery, and iron castings of every description furnished.

C. E. WHEELER, General Manager

Factory, Mystic, Connecticut

THE DAMON PERFORATING AND SCORING MACHINE

Will save you money. Try it



Scoring Blade



Machine with Blade Depressed



Machine with Perforating Blade Raised

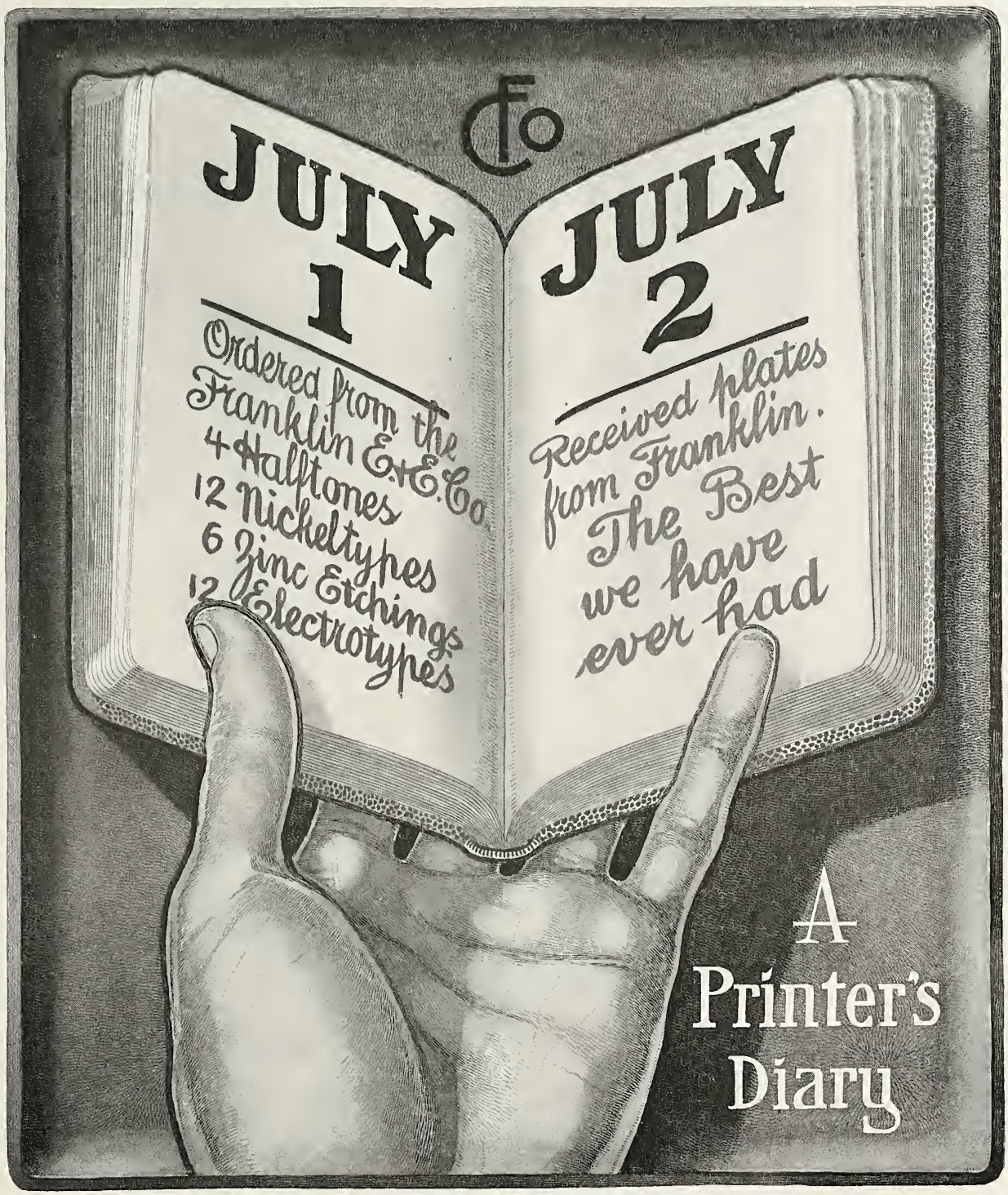
Write to nearest supply house or to us for descriptive circulars. For sizes and prices refer to previous numbers of Inland Printer.

DAMON PERFORATOR CO.

35 CENTRE STREET, OLD TOWN, MAINE

Here are some of the people who have it in stock and for sale

American Type Founders Co., New York, Boston, Philadelphia, Pittsburg, Buffalo, Baltimore, Cleveland, Cincinnati, Chicago, St. Louis, Kansas City, Minneapolis, Denver, Portland, Spokane, Los Angeles, San Francisco. Dodson Printers Supply Co., Atlanta. Scarff & O'Conner, Dallas, Houston, Texas. Minnesota Type Foundry Co., St. Paul. St. Louis Printers Supply Co., St. Louis. Barnhart Bros. & Spindler, Crescent Type Foundry, The M. F. Powell Co., Chicago. Great Western Type Foundry, Omaha, Kansas City. Boston Printing Press Co., H. C. Hansen, Frederick Freeman & Co., Boston. Heybach-Bush Co., Louisville. A. D. Farmer & Sons, F. Wesel Mfg. Co., Damon & Peets, Conner, Fendler & Co., New York. Gether & Drebert, Milwaukee. Inland Type Foundry, Chicago, St. Louis. R. W. Hartnett, Philadelphia. Grand Rapids Electrotype Co., Grand Rapids. E. C. Palmer & Co., Ltd., New Orleans. National Printers Supply Co., Southern Printers Supply Co., Washington, D. C. Pacific Printers Supply Co., Seattle. Western Paper Co., Omaha. Gebherd Paper Co., Detroit. The Western Newspaper Union, Salt Lake City. Hammond Printers Supply Co., Providence. Toronto Type Foundry, Toronto, Montreal, Winnipeg, Vancouver, Halifax, Canada. Miller & Richard, Toronto, Canada. John Haddon & Co., London, Eng. Alex. Cowan & Sons, Melbourne, Sydney, Adelaide, Australia. John Dickinson & Co., Cape Town.



ON ACCOUNT OF THEIR UNEXCELLED PRINTING QUALITIES,

FRANKLIN PLATES

ARE USED AND RECOMMENDED BY THE LEADING PRINTERS AND ADVERTISERS IN THE COUNTRY.

WRITE FOR SAMPLES AND PRICES

FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY

TELEPHONE HARRISON 1224.

341-351 DEARBORN ST. CHICAGO, ILL.

67 Printers with Money Seek Good Openings

I HAVE sixty-seven people with money to invest in the printing business. Nearly all of them are practical printers. They are looking for good opportunities where their money and services will insure success.

Each investor has some restrictions—as to the amount he will invest, the locality he prefers, the kind of work he is best fitted for, the salary he expects to draw, etc., etc.

I know there are opportunities to be had that will fit nearly every one of them. I want to find these opportunities.

Printers with good business offers are requested to send me particulars. I want only good offers—such as they would be willing to accept themselves if they were looking for a business opening. I can't close every deal that is listed with me, but I can close the good ones.

All correspondence is strictly confidential, and there are no preliminary expenses.

PAUL NATHAN, Printers' Broker

Metropolitan Life Bldg., Cor. Madison Ave. and 23d Street, NEW YORK CITY

RUXTON'S COVER INKS ON NIAGARA COVER PAPERS, The Ideal Combination



PHILIP RUXTON. *NEW YORK.*
NIAGARA PAPER MILLS *LOCKPORT, N.Y.*

BUFFALO INKS ALWAYS WORK

OUR NEW SAMPLE BOOK

OF

Cover Inks

IS A WORK OF ART

Have you seen it?
If not,
Ask for one.

There are No Better Inks Anywhere on Earth



Our Inks Satisfy the Printer and his Customer

BUFFALO INKS ALWAYS WORK

Buffalo Printing Ink Works

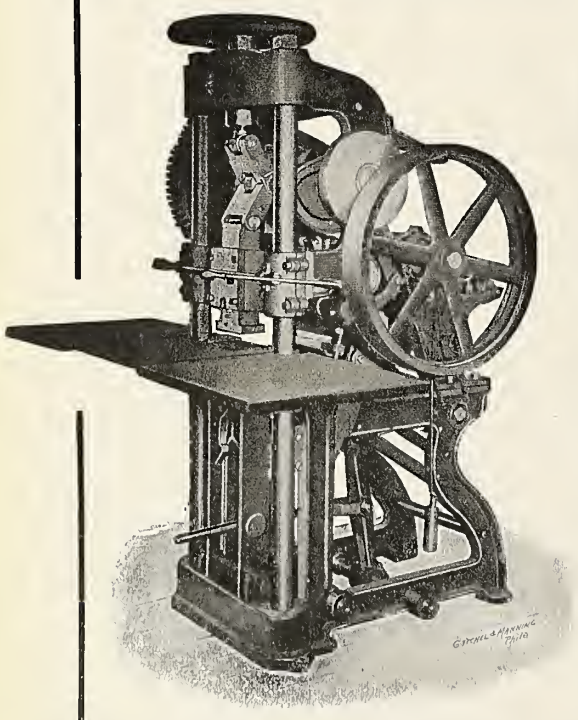
E. F. RYCHEN,
Proprietor.

Buffalo, N. Y.

NEW YORK BRANCH—69 ANN STREET.



WRITE FOR BOOKLET



Mention this Advertisement

The CARVER & SWIFT STAMPING PRESS

Is the
ORIGINAL MACHINE

To SUCCESSFULLY INK and WIPE a Die AUTOMATICALLY,

To insure PERFECT REGISTER by LOCKING the DIE-CHUCK-BED when the impression is taken,

To embody all the essential features for DURABILITY and the SUCCESSFUL OPERATION of a press for HIGH GRADE Stamped and Embossed work.

Those who have used the CARVER & SWIFT PRESS for several years have ordered duplicate presses — because our press has stood the TEST, and they KNOW ITS VALUE.

PROFIT by the Experience of others, and acquaint yourself with this MONEY-MAKER.

THE CARVER & SWIFT STAMPING PRESS & MFG. CO.

N. E. Cor. 15th Street and Lehigh Avenue

PHILADELPHIA ⌀ ⌀ ⌀ PENNSYLVANIA



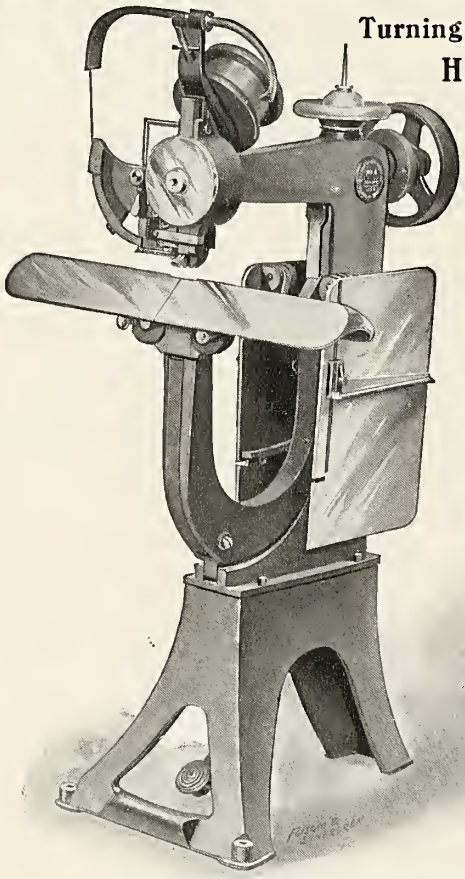
Send 20 cents in stamps for Album of Three-Color Stock Plates, suitable for Calendars, Blotters, Inserts, etc.

Bookbinders' Machinery

MACHINES bearing the name of "MONITOR" are the best in the world. The demand for them exceeds the output of our 115 expert machinists and our increased facilities. OUR SPECIALTIES are *"Monitor" Stitchers, Perforators, Paging, Numbering and Punching Machines, Backers, Embossers, Standing Presses, Table Shears, etc., etc.* Order early for Fall Trade. We sell the best Steel Wire, Tools, etc.

Latham Machinery Company

NEW YORK STORE, 8 Reade Street. 195-201 S. Canal St., CHICAGO



Turning this HAND WHEEL automatically adjusts all parts of the machine for any thickness of work

A revelation in ease of operation and quality of work.

No. 4—2 sheets to ½ inch.

BOSTON WIRE STITCHER CO.
NO. 170 SUMMER STREET, BOSTON.

A. F. WANNER, PRESIDENT A. T. H. BROWER, TREASURER

BROWER-WANNER CO.

Printers' Machinery, Type and Supplies

'Phone 2650 Harrison - 298 Dearborn St., Chicago

Hereafter we shall nick all our labor-saving Brass Rule at both ends, in addition to the usual side nick, unless it is especially ordered without end nicks. Single rule will be nicked at the center, dotted and hyphen rule below the center, and music and other rule above the center. These nicks will distinguish labor-saving rule from rule which is not cut labor-saving and make the cutting up of the former inexcusable. They will also help compositors to distinguish the different faces of rule. Special nicks will be made for customers desiring them.

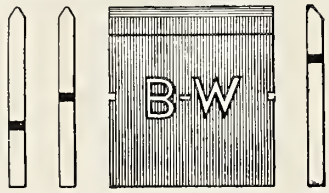


Fig. 1.—Showing nick for dotted and hyphen rule.
Fig. 2.—Showing nick for single rule.
Fig. 3.—Showing side view of single rule.
Fig. 4.—Showing nick for music and other rule.

We believe that stamping lengths on labor-saving rule is unnecessary and not desired by printers, and therefore as the process is sometimes harmful, particularly for thin rule, we shall discontinue it. Of course, when stamped rule is preferred it will be furnished.

It is our special endeavor to be of service to our customers by furnishing them with labor-saving devices, and we believe that this nicking, which originates with us, will be appreciated. Many dollars' worth of labor-saving rule will be safeguarded by it.

ENTIRE PLANTS QUICKLY SUPPLIED

The Color Printer

by John F. Earhart....

The Standard Work on Color Printing in America

A Veritable Work of Art

Just the Thing for a Birthday Present

THIS beautiful book is 8¼ x 10½ inches in size, and contains 137 pages of type matter and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively, every printer and pressman should have one of these books. Edition limited, and no reprint will be made. Order at once.

Price, $10 net, express prepaid.

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212-214 Monroe Street, Chicago
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WILL STEREOTYPE
QUICKER SERVICE
LOWER PRICES
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The Quarter-tone is a new process plate which we originated to meet the demands of publishers for a means of reproducing photographs quickly and at a low price. Looks like a half-tone, reproduces faithfully and will stereotype. The quick service we render is one of its best features. Write for samples, prices and full information. Address the branch of our house which is nearest you.

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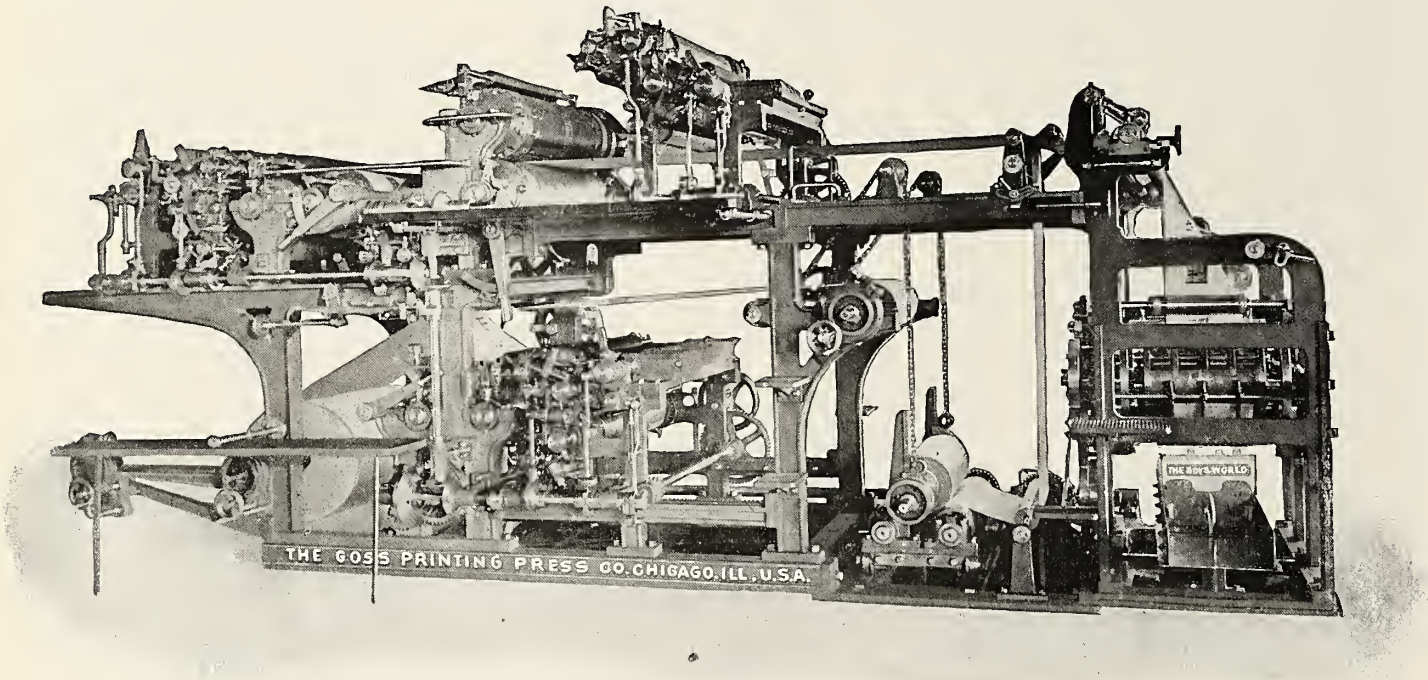
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THE ABOVE MACHINE prints from a roll web at a speed of from five to eight thousand per hour, both sides. Delivers the product either flat or folded.

We make special rotary machines to suit the wants of any publisher doing a fine grade of work. YOU are directly interested.

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·PAPER·
·THE BEST·
J.W.BUTLER PAPER CO.
CHICAGO
TUTTLE
02

THE SIMPLEX ONE-MAN TYPE SETTER

Cost of Procrastination

Procrastination is the thief of money as well as time. While hundreds of publishers have installed Simplex machines during the last three years, many others have considered the matter more or less all that time and are still procrastinating.

To show what procrastination costs those who neglect to install Simplex machines, we take for example two publishers who corresponded with us three years before finally replacing hand composition with the Simplex.

No. 1 is the publisher of a small-city daily in Ohio, setting about 150,000 ems a week, which cost him an average of $34.00 per week by hand. More matter now costs him $17.00 per week on the Simplex.

No. 2 is the publisher of an Iowa weekly who was setting about 80,000 ems weekly, which cost him an average of $25.00 per week by hand. More matter now costs him $12.00 per week on the Simplex.

Let us see how their accounts stand for the three years they continued hand composition:

No. 1		No. 2	
$34 per week for 3 years (156 weeks) hand composition	$5,204.00	$25 per week for 3 years (156 weeks) hand composition	$3,900.00
$17 per week, present cost on machine (156 weeks)	2,602.00	$12 per week, present cost on machine (156 weeks)	1,872.00
Could have saved	$2,602.00	Could have saved	$2,028.00
Cost Standard Simplex and 300 lbs. type (cash)	1,555.00	Cost Standard Simplex and 300 lbs. type (cash)	1,555.00
Could have saved after paying for machine	$1,047.00	Could have saved after paying for machine	$ 473.00

No. 1 lost the price of the machine plus $1,047, and No. 2 lost the price of the machine plus $473 in three years. The saving would have been from what they actually paid out for hand composition. Had each installed Simplex machines three years ago, No. 1 would have had in bank $1,047, and No. 2 $473, which they paid out for hand composition over and above the price of the machines.

You, Mr. Publisher, are losing money just as these men did, when you may easily save it as these men now are. The longer you wait, the greater the loss.

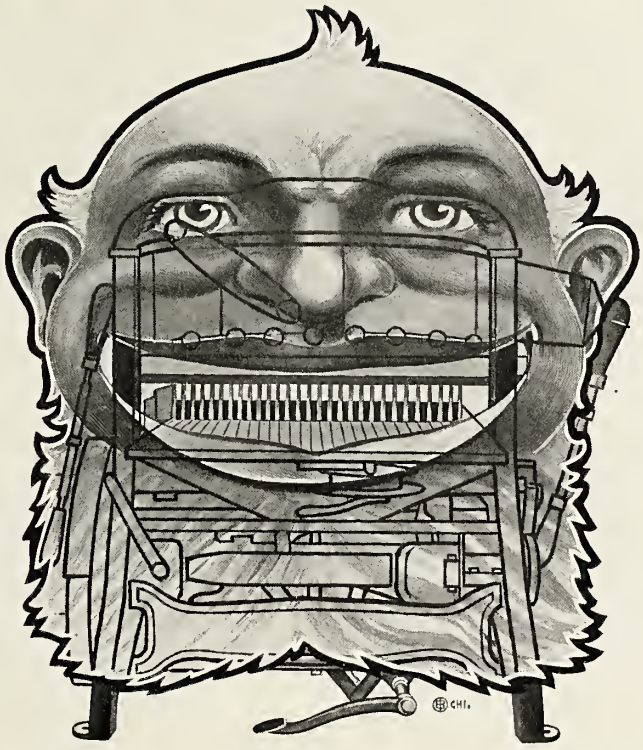
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the Gospel of the BROWN & CARVER CUTTERS is preached.

An army of mouths, consuming tons of paper daily, confirm all our representations of their excellences.

Our salesman talks to you but once.

OUR CUTTERS "TALK" EVERY DAY.

If they talk for us we get duplicate orders.

We do not allow them to talk against us if we know it.



Award of Highest Merit
Gold Medal
Pan-American Exposition
Buffalo, 1901



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5 PRIZES FOR BLOTTER DESIGNS

AS announced last month, The Queen City Printing Ink Company, Cincinnati, offers five prizes for catchy Blotter Designs advertising Queen City Inks. The designs must not require more than three colors, or contain over fifteen words. Prizes will be awarded according to selections made by The Inland Printer. Do not hesitate to submit any idea that may suggest itself, for a simple idea or thought conveyed may win a prize over more artistic or elaborate designs. Merit as an *advertising medium* is the result desired. You know the goods. You have seen our monthly blotters. For further ideas look over designs shown each month in The Inland Printer. All entering the contest will be shown some of the designs offered in competition with them after award is made.

Prizes are divided as follows:

First Prize . . . $50 **Third Prize . . . $15**
Second Prize . . 20 **Fourth Prize . . 10**
Fifth Prize . . . $5

Try for a prize. You may win the highest. The conditions are easy. If above is not understood, write for particulars. Address all communications to

The Queen City Printing Ink Co.

1925 South Street, Cincinnati, Ohio

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MITTINEAGUE, MASSACHUSETTS

H. A. MOSES, Treasurer

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THE latest thing in cover paper. Beautiful, striking effects can be obtained on these papers, as shown by our new samplebook, which will be mailed to any address upon application.

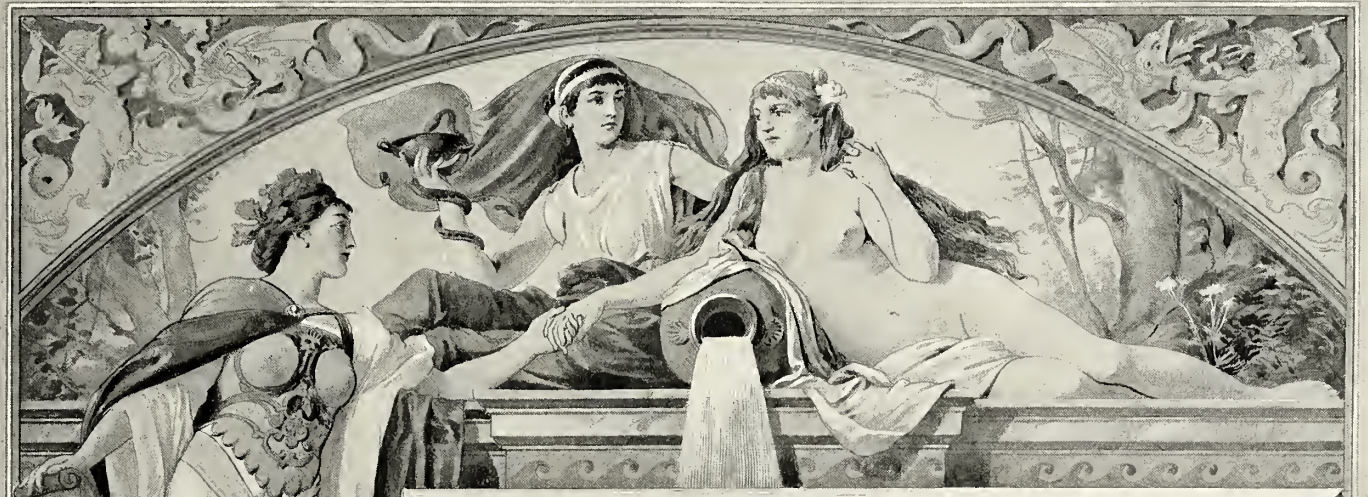
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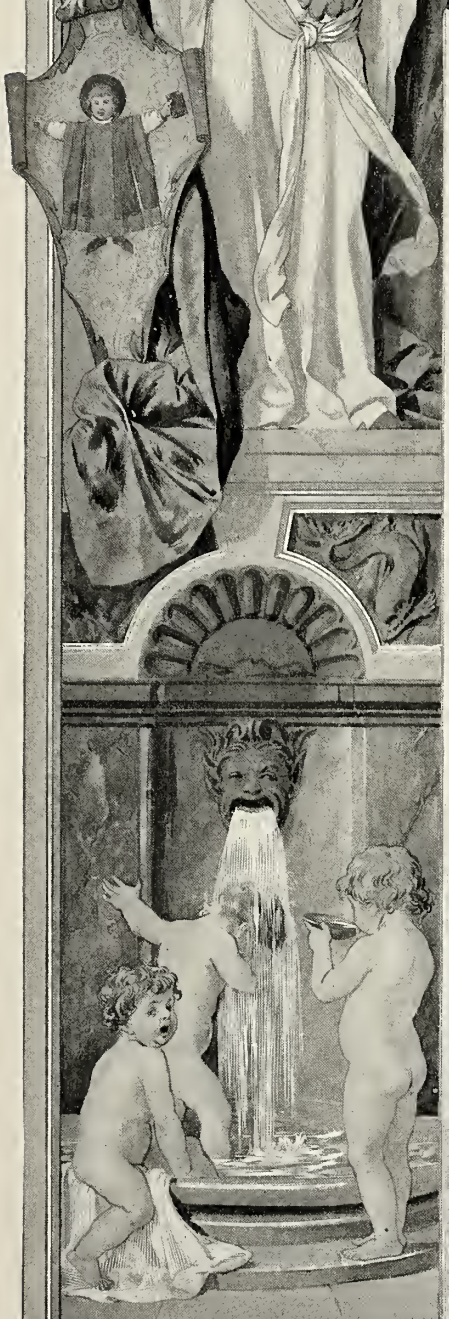
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MITTINEAGUE PAPER COMPANY
MITTINEAGUE, MASSACHUSETTS: U. S. A.

H. A. MOSES, *Treasurer*





OUR CUTS TALK

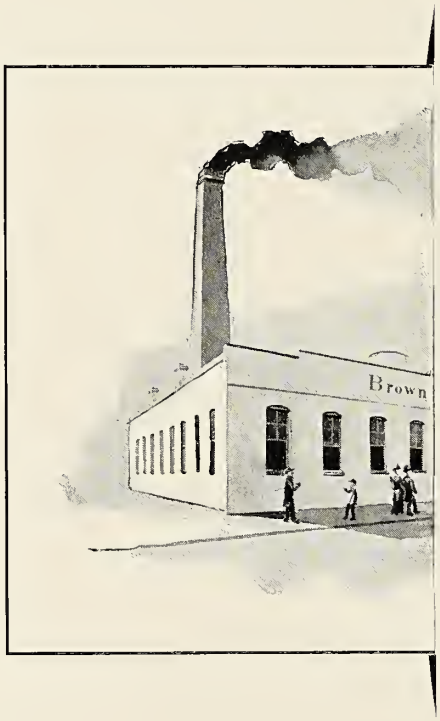
IS THE TITLE OF A

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IT IS A NOVELTY AND CONTAINS INFORMATION OF VALUE TO YOU REGARDING ENGRAVING. FOLLOW IT'S ADVICE AND SAVE A LOT OF "GRIEF." IT SHOWS THE QUALITY AND NAMES THE PRICE. WE MAIL IT ON APPLICATION.

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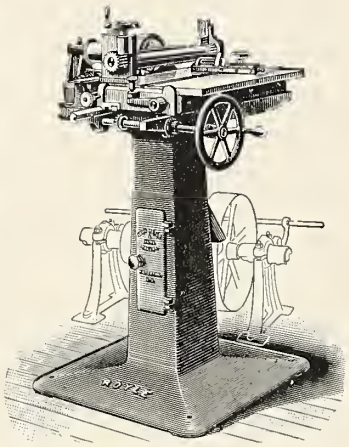
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that we mentioned in our JUNE INSERT awaits your pleasure. Send us a letter before you go away for your vacation, and the SAMPLE BOOK will be on your desk when you return

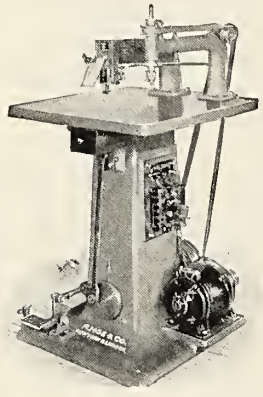
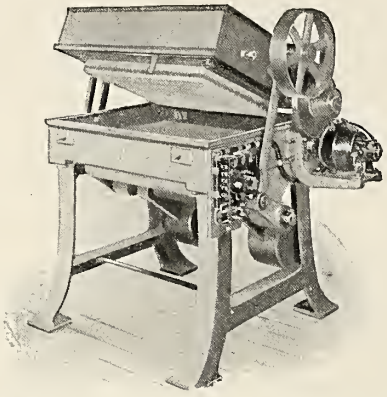
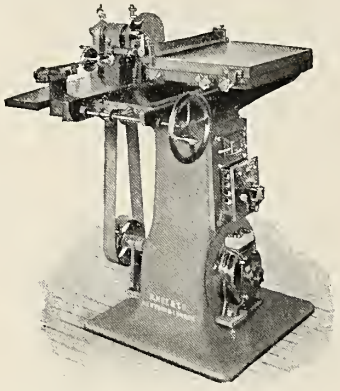
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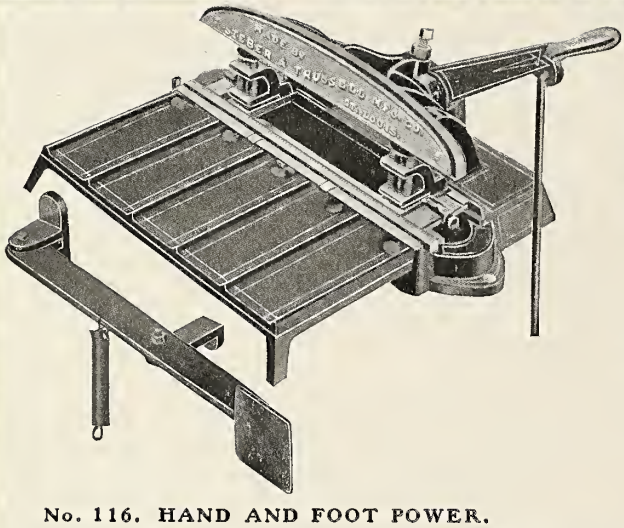
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S. & T. Punch Press

WILL DO THE WORK OF
A HIGH-PRICED MACHINE

The only Multiplex Punch Press Sold at a Low Price

No. 116. HAND AND FOOT POWER.

Will punch holes up to 15½ inches apart, on any length of sheet. Space occupied by machine on table 18 x 20 inches. Price, without table, $50; with table, $75. Round-hole punch heads, $4.

No. 112 Hand Power only. Will punch holes up to 11 inches apart on any length of sheet. Price, $25; punch heads extra. Space occupied by machine on table, 15 x 17 inches.

Punch Heads are Removable, Adjustable and Interchangeable.

The Foot Power Machine can be mounted on an ordinary wooden table. The rod connecting handle with foot-treadle is adjustable to fit tables 32 to 36 inches high.

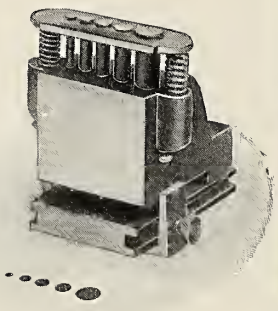
They are strongly built, being of cast iron. The base and removable feed-table are handsomely enameled, with the following parts nickel-plated: Graduated scale for spacing punches, adjustable side-stop for paper, name-plate and all small parts. Combination and special shaped punches made to order.

These Machines are carried in stock by printers' and binders' supply houses throughout the United States.

Manufactured by

Sieber & Trussell Manufacturing Co.

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No. 5-A. Price, $12

Five changes in size of hole, has adjustable back stop to punch a maximum of 1 7-16 inch, and two heads may be spaced any distance apart up to the width of the machines.



With iridescent beauty,
The Satin Imp behold.
And with his help, the Printer
Rare beauty can unfold.

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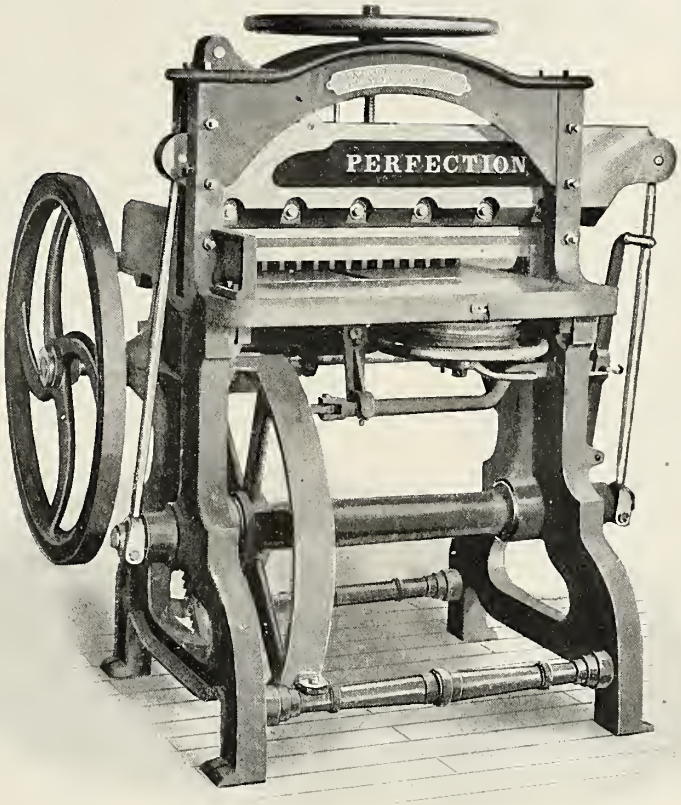
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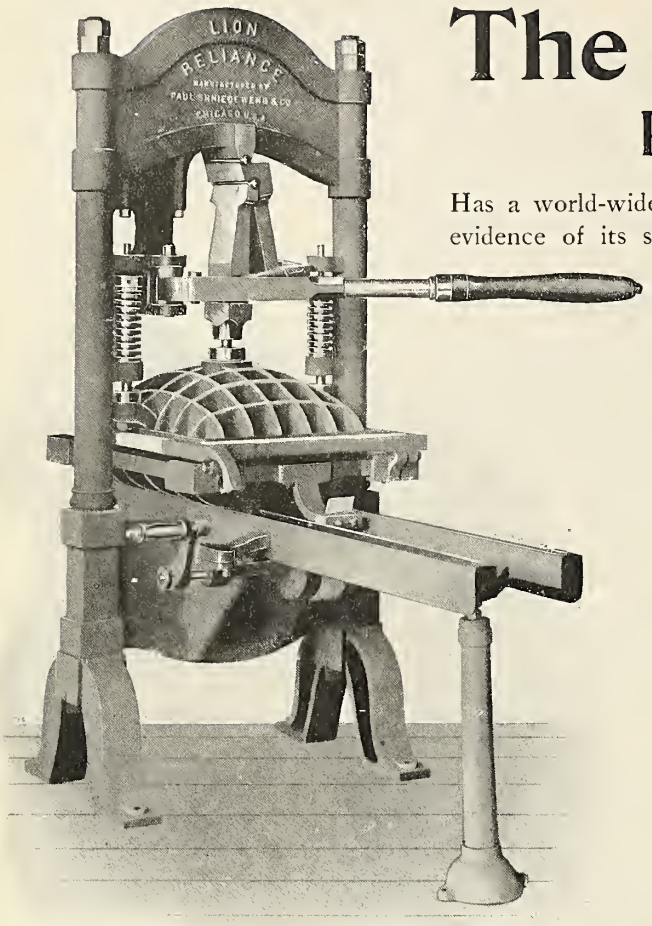


This style built in 30-inch and 32-inch sizes.

Write for particulars, prices and terms.

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The Reliance

Photo=Engravers' Proof Press

Has a world-wide reputation, it being in use in all civilized countries, which is evidence of its superiority over other so-called photo-engravers' proof presses, therefore **beware of imitations.**

179-183 Washington Street,
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Gentlemen,—We take pleasure in advising you that after having had your "Lion Reliance" Press in our photo-engraving department for some time, we are entirely satisfied with the results that we are getting from it. We get better proofs and get them in less time than from the older presses which we are using, and we are well pleased with the "Reliance" in every particular.

Very truly yours,
THE MATTHEWS-NORTHRUP WORKS,
K. V. E. A. KINDRICK, Secretary.

SIX SIZES MADE

Do not fail to write for prices when in the market for a proving press, and get the best.

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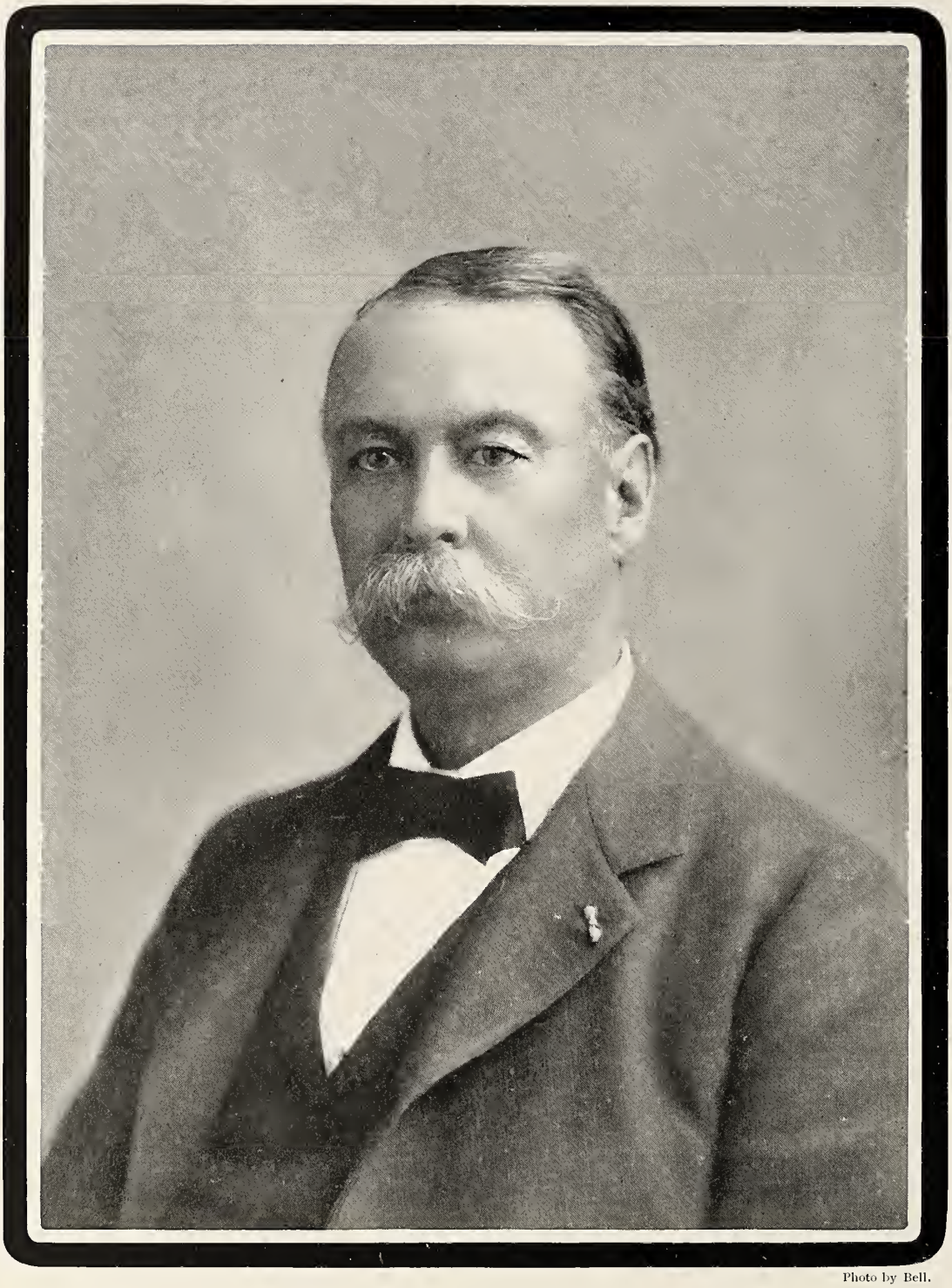


Photo by Bell.

AMOS J. CUMMINGS

PRINTER — JOURNALIST — STATESMAN

BORN MAY 15, 1842
DIED MAY 2, 1902

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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIX. No. 5. CHICAGO, AUGUST, 1902. TERMS { $2.50 per year, in advance. Foreign, $1.20 per year extra.

AMOS J. CUMMINGS—AN APPRECIATION.

BY ROBERT B. ARMSTRONG.

AMOS J. CUMMINGS, printer, reporter, editor, correspondent and Congressman, is no more. When his life ebbed out at a Baltimore hospital May 2, a curtain dropped on the varied career of a man of many parts, of generous, whole-souled nature and strong, virile intellect. This Scotchman, who climbed from a printing-office devil to one of the high places in the lower house of Congress, was an unusual and picturesque character. Volumes could be written about him, the things he accomplished, the words he uttered and the kind acts that he never allowed to be known except to those nearest him.

Amos Cummings died with the printer's rule of his youth and the union card of his early manhood in the pockets of the clothes he wore upon his deathbed. No greater tribute of loyalty to the craft he loved and fought for could possibly be chronicled. Writer, soldier, statesman though he was, he never forgot that he was a printer, and he never failed to show pride that he was one of the exponents of the art preservative.

Schooled by such men as Horace Greeley, James Gordon Bennett and Charles A. Dana, giants in the profession of journalism, Amos J. Cummings became one of the most vigorous editorial writers and newspaper executives in this country. Driven by failing health to the less exacting duties of the reporter and correspondent, his brilliant letters on current affairs found readers from ocean to ocean. Drafted into the House of Representatives because of the need of men well fitted to occupy a seat in that body, Amos Cummings represented his constituency with conspicuous success and served continuously in all the Congresses from the Fiftieth to the Fifty-seventh, inclusive. Several times political accidents of one sort or another apparently removed Mr. Cummings from the halls of Congress, but in spite of this he served in every Congress during the period mentioned.

In all the years as journalist and statesman he was conspicuously the friend of organized labor, and particularly of the printing crafts. Next in his affections were the pilots and those engaged in the naval affairs of the country. He was one of the fathers of the new navy, and had no uncertain part in the development of what proved to be so matchless a machine in the war with Spain. As he had been the friend of organized labor, as he had championed the cause of the pilots, as he had helped to build a new and better navy, so he was ever the friend, advocate and sponsor of the American soldier. Patriotic to a degree and a soldier of the Civil War himself, he often disagreed with the members of the Democratic party in his attitude toward questions affecting the army and the soldier. One of the most conspicuous acts of his career in Congress occurred in February, just a few weeks before being taken from his seat by what proved to be a fatal illness. It was during the consideration of a bill appropriating money to provide shelter for the troops in the Philippines. The roll call was on the final passage of the bill. Members of his party had opposed the bill in debate in Congress and out of it, and when it came time for him to cast his vote, he arose in his place and voted for the appropriation, declaring as he did so: "I hope

my good right arm may wither before I refuse protection for an American soldier."

The sentiment thus expressed is indicative of the character of Amos J. Cummings, boy and man. Born in Conklin, Broome county, New York, May 15, 1842, he breathed as a baby the atmosphere of the printing-office. His father and grandfather, both ministers of the Christian denomination, were interested in Christian publications. His father was the editor of the *Christian Palladium* and the *Christian Messenger.* When Amos was able to toddle around the office, he took a personal interest in the type, paper and ink, and began to stick type when he was so short that he had to stand on a box to reach the case. Daily and hourly he importuned his father to make of him a real printer, and finally, when the boy was twelve years of age, his father yielded and Amos became a full-fledged devil in his father's shop. He stayed for about three years, and at fifteen ran away from home, setting type as a journeyman printer in all the large cities throughout the country.



Photo by A. M. Smith, Crawfordsville, Ind.

GATHERING WATER-LILIES.

In 1857 Cummings joined the Walker Filibustering Expedition in Nicaragua, but his career as a filibuster was short-lived, being captured by a United States sloop of war and returned to Mobile. The youngster made his way back to New York city and became a compositor on the New York *Tribune.*

At the breaking out of the Civil War, Mr. Cummings, now a young man, volunteered as a private in the 26th New Jersey Volunteers for three years, and quickly rose to the rank of sergeant-major. These promotions were not the only evidences of his bravery, for he was officially mentioned for gallantry and received a medal from Congress. The term of his enlistment expiring, he returned to his "sit" in the old *Tribune* office and reached there in time to take part in the draft riots in July, 1863. When the mob tried to break into the old building on Nassau and Spruce streets, Mr. Cummings, with three other compositors, alone stuck to their cases, barricading the door of the composing-room and arming themselves with foot slugs, shooting-sticks and such other weapons as they could find convenient. They were spared a fight, however, for before the rioters reached the floor on which the composing-room was located, the police had interfered successfully and were able to control the situation.

The experience with the draft riots was about the last of Mr. Cummings' actual experience as a compositor and printer, for in 1865 he became a member of the editorial staff of the New York *Tribune.* Two years later he became city editor of the same publication, and later a political editorial writer. His first editorial work of this sort was in the first Grant campaign and demonstrated his analytical and vigorous style of comment. In 1868 Mr. Cummings left the *Tribune* for the *Sun* and came under the direct influence of Mr. Charles A. Dana. He became night editor and then

managing editor and stockholder. In 1872 his health broke down and he went to Florida for rest and recuperation. From that time on for several winters he wrote over the signature of "Ziska" many letters to the *Sun* from Florida, Colorado, Utah and California.

In the year of the Centennial, Mr. Cummings returned to New York and became editor of the New York *Daily Express,* then dominated by John Kelley, head of Tammany Hall. He remained with that paper until after Samuel J. Tilden was nominated by the Democratic party for President, when he again returned to Florida. The next year he resumed active work on the *Sun,* and for several years was special correspondent, attending all the important political conventions and criminal trials throughout the country.

Mr. Cummings was called to Congress in 1886, and in 1887 became the founder of the *Evening Sun,* remaining as editor of that publication until the opening of the Fiftieth Congress. He declined a renomination in order to give all his time to editorial work, but in the autumn of 1889 was elected to the seat left vacant by the death of Sunset Cox; so that his service was unbroken in the lower house during the Fiftieth, Fifty-first, Fifty-second, Fifty-third, Fifty-fourth, Fifty-fifth, Fifty-sixth and Fifty-seventh Congresses. Mr. Cummings held places on many important committees, was connected with the Committee on Congressional Library, and Chairman of the Naval Affairs Committee under Speaker Crisp. He was a delegate to a number of Democratic conventions and was active in local, State and national campaigns. All the time he was thus engaged he never forsook his journalistic pen, and throughout his Washington career he contributed to many papers all over the country, giving them letters over his signature dealing in a bright, interesting manner with the current questions of the day.

Mr. Cummings was always game, scores of anecdotes illustrative of this point being told in the corridors of the capitol and in the Washington hotels, and many of them have been published. One that probably never has appeared in print is almost pathetic. When the Democratic managers of the city of New York selected the candidate for the first mayor of the Greater City, Cummings was really the popular choice of the district leaders and among the rank and file, and only narrowly missed being selected by the managers. This disappointment was one of the greatest Cummings ever had to bear. On top of it came the request that he preside at the Democratic convention which nominated the mayoralty candidate. Filled with the bitterness of defeat and mortified over his disappointment, Cummings took his place on the platform as presiding officer as tranquilly as a May morning and received more applause and cheering than did the candidate selected for the mayoralty. Nevertheless, the experience hurt him, for he remarked to a friend during a lull in the proceedings of the convention:

"Great heavens, but this is tough; but you know I am game."

That was a true statement.

Illustrative of this point is the following story told a short time before his death by Mr. Cummings himself:

"When I was in the West, I read a notice in the paper one day as follows:

"'Wanted, an editor to do the fighting for this paper. Weapons and whiskey furnished to order free. Wounds dressed by the editor's doctor; no charge. Funeral expenses at the cost of the village.'

"This was just after the war, and I was right up against the cushion, to use the Western slang, and had no money. I was ready for anything. I went down to the place to find the editor. I found him and presented the notice. He was seated at his desk. He looked up and said:

"'What is your record as a pistol shot at short range?'

"'Bull's-eye eleven out of twelve,' I said.

"'What with a shotgun?'

"'Always bring down anything in sight.'

"'Well, how do you work with your arms,' said the editor.

"'Why, I work from chin to stomach.'

"'That is good,' said the editor. 'How in a close grapple?'

"'I never turn loose until the other fellow hollers.'

"'Enough! How about your war record?'

"'Four years in the service; medal for bravery.'

"'The editor looked up and said: 'You will pass; the job is yours.'

"'What salary will I receive?'

"'Your salary will be fixed after you show what you can do in defending the honor of the editor of this paper. If your work is satisfactory, $15 a week, in daily payments, as the cash comes over the advertising counter. I want you to be here at 6 P.M., as the office is liable to be attacked.'

"'All right, I'll be here.'

"'Make out your requisition of what you need for your defense.'

"I took up a piece of paper and made the following memorandum:

"'Six Winchesters, forty rounds of ammunition each.

"'Six Colt six-shooters; sixty rounds each.

"'Four butcher knives, fourteen inches long.

"'Twelve gallons of good whiskey.

"I placed the list before the editor and he read it.

"'My heavens, man,' said he, 'it will take a week to fill this order. The office will be burned and the editor killed before we can get ready. Can't you cut it down some?

"'No, not a thing.'

"Well, the editor took the memorandum with him and made the proclamation. It was not long before the boys began to bring in the weapons, and we soon had a standing arsenal. I was ready to receive visitors.

"At 7 o'clock there was a knock at the door. I said

'Come in,' and shortly two of them did so. One of them asked if the editor was in. I said, 'Which editor do you want?'

"He replied: 'The one who prints the paper.'

"'No, he is out,' I said, 'but can I do anything for you?'

"'I do not know anything about you,' said the spokesman. 'What I want is a retraction of what was contained in your paper. Read this,' and he pulled out a clipping from the paper.

"I read it. 'I can not do that,' I said, 'but I am the fighting editor of this paper, and I would rather fight than retract, anyhow. You see my defense. I am prepared with guns, pistols and bowie knives and whiskey. Which weapon do you choose? I will meet you in a fair fight.'

"The fellow smiled and said: 'We guess we will take the yellow liquor.'

"So we compromised. I opened one of the jugs and handed him a tin cup. We sat down and discussed the ways and means of how to settle it. They finally concluded that the easiest way to settle it was to have another drink. And then they apologized for calling in such a rough manner on the editor of that paper. The next day, when the paper came out, there was a statement from them exonerating the editor for having libeled them in any manner whatever.

"The editor was fully satisfied and advanced me the $15 and said: 'You can hold the job as long as you want it.' All it cost the editor was a gallon of mean whiskey, and I never had any fighting to do. I remained on the paper for two months. The news spread all over the country that the fighting editor of that paper was the cleverest cowboy they had ever struck. That was my last and only experience as a fighting editor for a wild and woolly paper."

Mr. Cummings was a fine printer, extremely rapid and very accurate. Probably the only time on record that he refused to follow copy was once when he was asked to set up his own obituary. This is the way he told the story one time to a select little gathering of friends at a midnight spread:

"One time, while I was slinging long primer on a short daily in a Western town, there was laid on my desk an obituary which read as follows: 'The sudden taking away of Amos J. Cummings, a printer by trade, and late of the filibuster's army of Nicaragua, has cast a deep gloom over our country village. Amos was beloved and respected by every one in the place. On the day of his funeral all the saloons and the only church in the town were closed. All kinds of business was suspended until sundown, and this printing-office will be draped in the solemn emblems of mourning for forty days. Rest to the noble printer. He died bravely, as most of his craft do, with his boots on and an empty pocketbook, so far as cash was concerned.'

"I took the copy, went down to the editor and told him I would like to be excused from such a gruesome task.

"'What is that?' said the editor.

"'Why,' said I, 'it is my own obituary.'

"The editor laughed and said: 'Well, I will find some other fellow to do this job.'

"That obituary followed me around the country for years, and when I was in Europe it was shown to me, with comments of all kinds."

Mr. Cummings always had with him, wherever he went, the printer's rule with which he used to set type early in his career. He carried it as a pocket-piece, and often used to exhibit it to his friends as a memento of some of the happy days of his life. His union card he also preserved and carried with him as religiously as he did his watch. Those two instruments were the guide posts in his Congressional career, for he ever stood sponsor for organized labor, and especially for that relating to the printing business.

Mr. Cummings was generous to a fault. He gave freely to many, and half his charitable acts will never be known. For a long time he kept bachelor's hall with Mr. Edwin F. Smith, of the Botanical Garden, near the Capitol, and frequently he stopped on his way from the Capitol to his modest quarters and spoke to some acquaintance, or often to befriend some one whom he thought deserved it. One day, Mr. Cummings and his friend, the late Col. James Stevenson, executive officer of the Geological Survey, were passing through the Smithsonian grounds in Washington. The Congressman spied an old soldier seated on a bench in the park, wearing a Sixth Army Corps badge. He stepped up to him and remarked:

"I see you have been there," pointing to the badge.

"Yes," said the veteran, "and I have scars to show for it."

"What regiment did you belong to," asked Cummings.

"Twenty-sixth New Jersey, Second Brigade, Second Division, and you see what corps — the bloody Sixth."

Cummings said: "Did you know a young fellow in that regiment by the name of Cummings, a sergeant-major?"

"Yes, I did, and he was as brave a little Scotchman as the best Spanish game cock crossed by the best fighting blood."

This was more than the genial Congressman could stand, and he said: "Old comrade, what can I do for you?"

The veteran answered: "I want to get into the Soldiers' Home. I am very poor and feeble."

Cummings looked at him, put his hands into his pockets and succeeded in bringing out $3 in currency, all that he had. This he gave to the old man and took up his case and kept his eye on it until he had him comfortably fixed in the Soldiers' Home.

Mr. Cummings was always a friend of the newspaper men. He often said he was never much of an editor and very little of an editorial writer, but he did think he was a pretty good reporter. Certain it was,

he had a kindly feeling for all news-gatherers. The last few years of his life he suffered exceedingly from bladder trouble. For hours he would be in excruciating agony. In spite of this, however, he was always willing to see newspaper men any time of day or night, and one time, during a crisis in party affairs in Washington, a party gathering was held, lasting until midnight. Cummings had promised the newspaper men to assist them



From collection of H. W. Fay, De Kalb, Ill. Photo by Courtright.

FRIENDS.

in giving a report of it. After the meeting had adjourned, Cummings was almost unable to sit up, but, in spite of the pain, he dictated to a typewriter, in splendid style and beautiful English, a complete account of the whole transaction. In the heat and furor of national conventions, Cummings was often appealed to far into the night for information, and the newspaper men were rarely disappointed if Cummings felt that he could conscientiously give out the news desired.

Mr. Cummings was genial, whole-souled, companionable, a good story-teller and a man beloved of men. In the vernacular of the politician, he was a good "mixer." He made friends among the highest and the lowest. He traveled widely over this country and abroad, and stored in a well-trained intellect, which was at all times at the command of a wonderful memory, a wealth of facts culled from reading, from men and from travel. He was a brilliant writer, analytical, keen and at all times interesting. Versatile of thought, he was one of the most original of literary men, and was regarded in high esteem by all those with whom he came in contact. His Congressional life was one of great activity. He did not always agree with his own party, and sometimes it made him enemies, but without wish or fault of his.

As printer, as journalist and as statesman, Amos J. Cummings made the most of his opportunities, and leaves a record worthy of emulation by any member of the craft.

Written for THE INLAND PRINTER.

A COURSE IN THE PRINCIPLES OF DESIGN.*

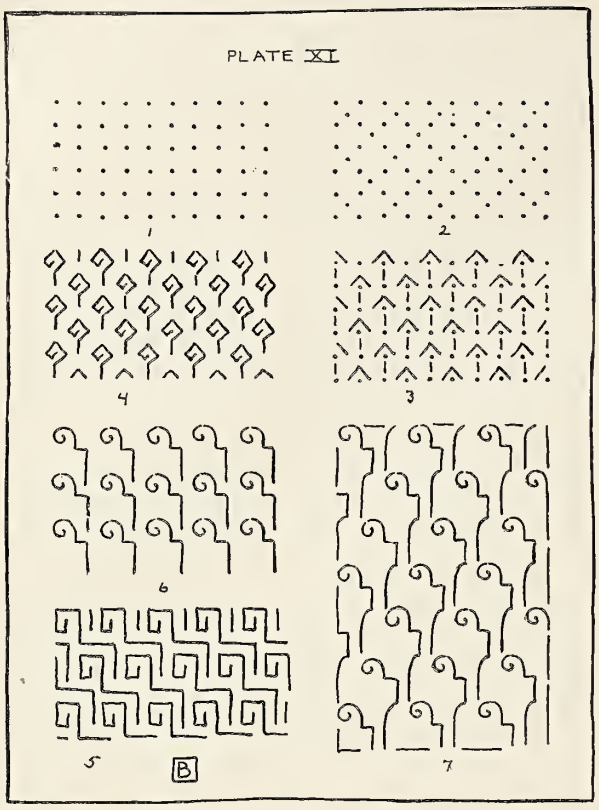
NO. III.— BY ERNEST ALLEN BATCHELDER.

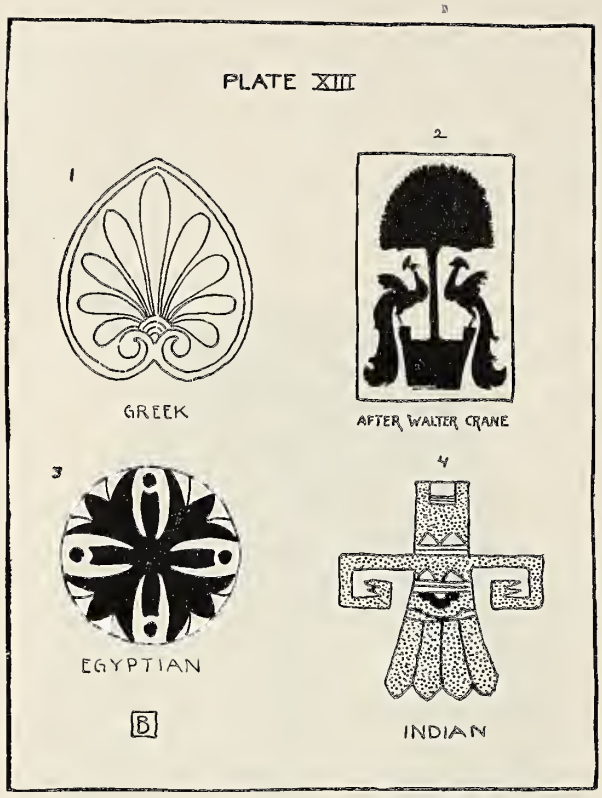
LAST month, a plea was made for simplicity. Let us repeat it, for at times disquieting dreams arise at the thought of some reader turning and twisting our unpretentious lines into all manner of strange gyrations, mistaking that for originality. Puritanic simplicity in design is preferable to a specious originality that always strains to do something unusual. Continued effort in this direction leads to superficial cleverness, something from which every designer should pray to be delivered, and from which deliverance is possible only by a constant recurrence to standards of simplicity. Beware of the clever man who can swing a curve or a scroll, or draw a figure without once stopping to blink! There is already too much work of that character, and, while we are often impressed by the facile dexterity shown, we also have an impression that there is a corresponding lack of sincere, conscientious study. Let us not mistake manual dexterity for style. Perhaps we may distinguish between them by calling the former mannerism, something to be avoided, while style is best gained by direct, straightforward simplicity. If the results of these experiments in design do not seem to be "finished," you need not feel at all worried. Even though your lines appear crude and uncertain in character, if the results bear evidence that your mind and hand worked together in making them, and not your hand alone, we shall have gained the result sought. These exercises are to make you think.

Good design is invariably sane, regular, orderly, conformable to law. Please do not depart from these paths in the exercises given, for whatever beauty there may be peculiar to designs of the kind shown this month, it must necessarily come from the clear, simple construction. In fact, you are thrown almost entirely upon construction, for just in proportion to the orderly construction of your design such will be the value and charm of the result. No amount of elaboration will avail unless you have a sound construction at the start. Your most interesting designs will be the simple ones, in which there is an obvious inter-relation of parts.

Problem 4 calls for the development of shape

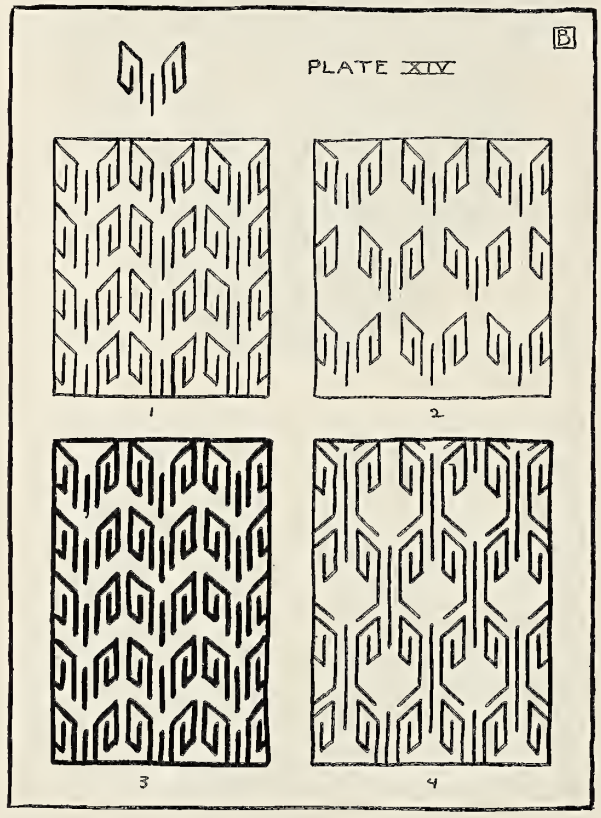
*Copyright, 1902, by Ernest Allen Batchelder.





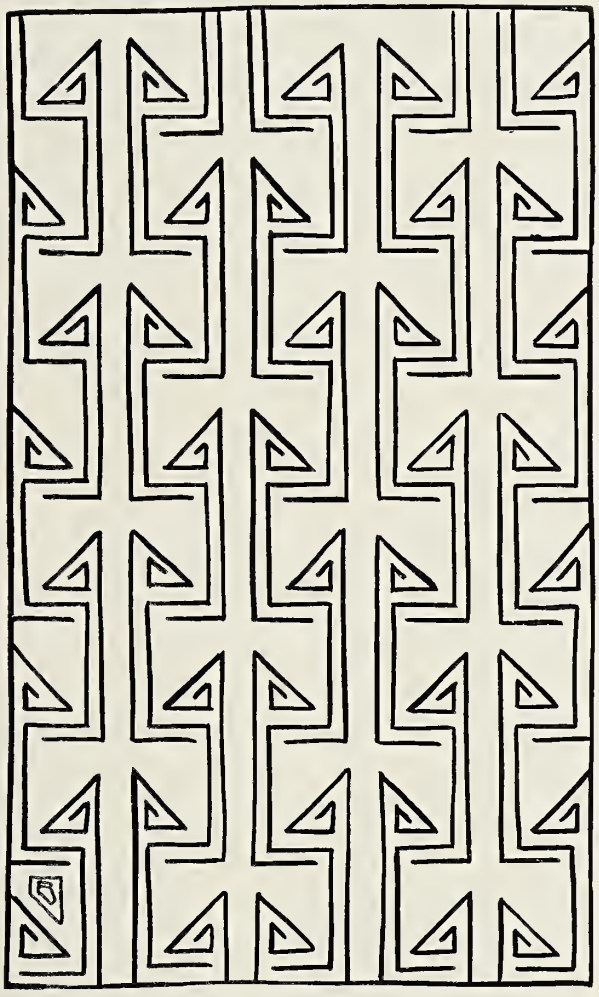
rhythm over a surface. Plate XI, Fig. 1, shows the application of the dot to a surface. When the dot is repeated at regular intervals there is no difficulty in finding a way through the design; but it is monotonous, mechanical, lacking in personality. The first slight change, as in Fig. 2, gives at once an additional interest, though the regularity is still retained. In Fig. 3 we have gone another step; we have given direction to the rhythm. If we simplify this, as in Fig. 4, the result is an improvement. There are fewer elements involved, and there is a better relation between the black and the white; they are working together in unison. Can you improve Fig. 4 by adding any line, or by taking anything away? Fig. 4 may suggest a new





idea, as in Fig. 5, which in turn may lead to Fig. 6, and still further to Fig. 7. Compare this last result with the one with which we started. There seems to be little relation between them, and yet, by the exercise of study, always with the aim to gain a regular repetition of a shape with a rhythmic inter-relation of parts, one has been developed from the other. This development might continue, as in Plate XII, each result suggesting a new idea. It is the idea that must come first in design. If you have no idea you will never be able to make a design. You may resort to parrot-like imitation and adaptation of things that others have done, but, parrot-like, again, you will very likely present an outward form robbed of all its consistency and significance.

PLATE XVI



In connection with this work let us begin the consideration of our next principle, balance, in so far as it is related to the term shape.

Shape balance, in design, may be defined as symmetry, a design, or figure, or unit, in which the shapes on one side are opposed by corresponding shapes on the other side. This opposition of shapes gives a balance; the eye naturally seeks the center. This sort of balance is common in the work of all nations and periods. You will experience no difficulty in finding examples.

Plate XIII shows two types of shape balance. Figs. 1, 2, 4 show the kind commonly known as symmetry, in which the shapes are balanced on a vertical line.

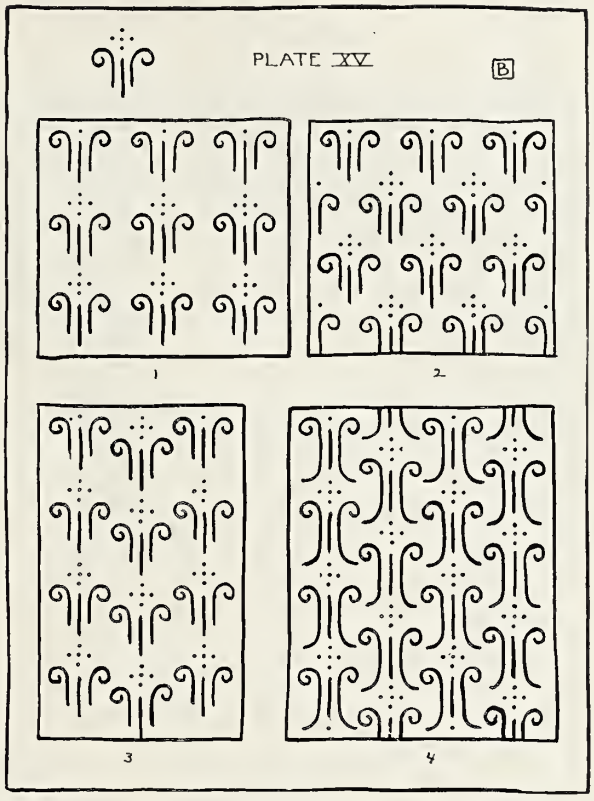
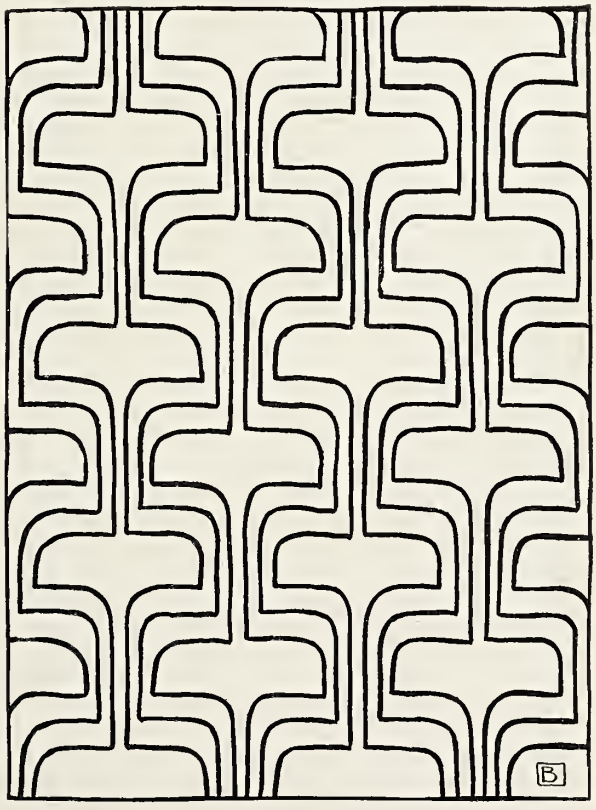


Fig. 3 is an example in which the shapes are balanced at a central point. This latter type is common in tiles, textiles, etc., but as it does not particularly concern us in our present work, we will not dwell upon it at any length.

PLATE XVII



Now, as a next step, a continuation of Problem 4, supposing you take one or two simple elements and

combine them in such a way that you will have a balance of shapes, as is shown at the top of Plates XIV, XV, and if you will refer back to Plate IV you will find four more examples. Use the squared paper, as in the previous work, and be careful that the lines are related so as to give rhythm as well as balance. Do not allow lines to cross or run together, for this will probably result in a clashing of interests and loss of rhythm.

Take the unit thus made and develop it over a surface, as in Plates XIV, XV, XVI, XVII. Experiment with the unit in order to find how it can be repeated so as to give the best relation of blacks to whites. Watch those white spaces, and do not leave them to chance. Remember that they are as important as the blacks.



Perhaps you will find it difficult to repeat your unit and get as satisfactory a result as the examples shown. In that case it may be necessary to make a slight change in the unit; a line may be added, or a line may be taken away. In making such a change, though, be sure that you have a definite idea in mind. For instance, in Plate XIV, Fig. 2, there seems to be a lack of strength; the whites are somewhat scattered and the relation of the black lines is not of the best. In Fig. 4 a slight change has been made, and yet the result is very different indeed. The movement is more rapid, the whites are distinctly defined, and the design as a whole has more substance.

We must begin now to think of the question of *tone* also.

The work is confined entirely to black ink on white paper; but even so, we are in no sense limited to these two extremes. Each design, as a whole, presents a tone that is neither black nor white, just as in printing we have every variety of tone, from the rich, dark page of the Mazarin Bible of Gutenberg to the thin, pale page of modern work. Compare a William Morris book with the tone of a current magazine. Thus, in Plate XI, no two of the designs have the same tone. Fig. 1 is the lightest; Figs. 4, 5 are the darkest.

A glance at Plate XVIII shows that the tone of the design will vary according to the increase of measures, either of black or white. An increase in black measures gives a dark tone to the whole, while an increase in white measures lightens the tone.

Plate XIV, Figs. 1 and 3, shows an experiment that it would be well to try. Take one of your designs and see if you can render it in three different tones that shall approximate light, half and dark, as shown in the scale. Compare the results and possibly you will come to some conclusions in the question of tone that will coincide with our own ideas.

(To be continued.)

Written for The Inland Printer.

THE PRINTER'S OPPORTUNITY.

BY JOHN S. THOMPSON.

PRINTERS, as a rule, are a modest class of workmen. They are seldom given to boasting, and from very lack of self-assertiveness eventually lose confidence in their own ability, and when thrown on their resources frequently make miserable failures.

Compelled by the very nature of their calling to mental activity, printers should really be foremost in any line of action requiring mental vigor. From long association with the inflexible mathematics of type composition, he above all others should be best able to grasp intricate problems of science or mechanics. Concentration of mind with him is an incessant practice. The printer can not permit his thoughts to wander while building artistic or accurate monuments of typography. But, instead of bringing his training to bear when confronted with an unfamiliar problem, he is apt to hesitate and lose confidence, and finally decide "it is not in his line."

It is this diffidence in many instances which impels the printer to remain at the case when opportunity offers for an apprenticeship on the machine. Though the operator receives higher wages than the hand compositor, the latter is inclined to look upon the six-weeks' period of learning at a lower wage scale as so much money lost, and the fear of not being a "swift" at the end of that time deters him from taking the step. Many opportunities of learning the machine have thus been thrown away by the irresolute. The fact that a



GATEWAY OF THE GARDEN OF THE GODS, COLORADO,

On Denver & Rio Grande Railroad.

Reproduction from Nature
Three-Color Process
Engraved and Printed by
The United States Colortype Co.
Denver, Colorado.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

few — a very few — operators have records of ten thousand an hour should not appall the novice. It should be remembered that the average operator is probably less than half as swift. Hundreds are holding situations who do not top the three-thousand-an-hour mark. With the demand for machine operators that exists at present, the slowest of the slow is welcomed in the machine-room. The qualities of temperance and steadiness are much more esteemed by the employer than speed without either. The slow man may develop into a "swift" if he be but steady; the intemperate "swift" is wholly unreliable.

No opportunity for learning to operate typesetting machines should be overlooked by those who expect to remain at the trade. More type is being set by machinery every year. It will not be long before the stick and rule will find their way to the relic cabinet. Employers quite naturally give preference when putting men to work on their new machines to those who have had some previous training, howsoever slight. Those who possess the requisite nerve to make the sacrifice to acquire such knowledge are the very ones who possess the one thing necessary to make them masters of the machine.

It is mere lack of self-confidence and no lack of ability which keeps many printers from learning to operate typesetting machines and prevents many operators from becoming machine tenders. The typesetting machine is not such a marvelous piece of mechanism that only a trained machinist can comprehend its working. It requires only application and study to master it, and the printer is better equipped with the necessary intelligence than almost any other class of workmen. But operators have generally taken the machinists' word for it that a prior mechanical training is necessary to becoming a thoroughly competent machine tender, and, rather than be a half-baked one, the operator subsides and determines to stick to the keyboard, and makes no further attempts to grasp and work out the new problem.

There is nothing about the typesetting machine which need mystify any one. To the uninitiated, however, it appears to be a most intricate, complicated machine, and machinists generally have fostered this belief, clearly distinguishing on which side of the staff of life the oleo is spread. The air of mystery when asked to explain the working of the machine, the precautions taken to prevent the operator from observing his movements, the overflowing vocabulary of technical terms to further befog the inquirer, all prove the shallowness of their claim that printers are incapable of becoming machine tenders.

Close attention to the workings of his machine is all that is necessary to convince the operator that the comprehension of its mechanism is not beyond his ability. Before shipment from the factory every machine is assembled, all adjustments properly made and the machine thoroughly tested. Parts subject to wear are provided with compensating adjustments, and their proper resetting when worn will obviate the necessity of frequent renewal of parts. It is a mistaken idea that the machine tender should be capable of making new parts to replace worn ones. Duplicate parts can be obtained from the supply houses of the manufacturing company, and will always be found to fit accurately. It is cheaper, too, to buy the required part than to stop to make it, even if one possessed the necessary skill.

By paying close attention to the position in which the machine stops when trouble occurs, the operator will soon be able to determine what has caused the stoppage. Bear in mind this important rule: *Never force the machine.* If it stops it is because something is wrong and to attempt to make it go ahead will only result in breakage. Seek the cause and remove it, and the machine will then perform its functions. Another thing the would-be machinist must be warned against is too liberal a use of oil. Once a week and moderately is enough for the oil-holes. If oiling of bearings is neglected the shafts become galled and bind so tightly as to require considerable effort to remove them. This difficulty is particularly liable to occur when operating a new machine.



Photo by F. E. Foster, Iowa Falls, Iowa.

HIS YANKEE TRAIT.

Anticipate troubles; do not wait for them to accumulate and overwhelm you. The moment any portion of the machines does not work properly it should be attended to. One need not be afraid to try. Hide the file and the hammer and then there is nothing to fear. If it is thought necessary to move an adjustment, return it to its previous position if the expected result does not follow. Screws and bolts should be brought to a bearing — made snug — but no attempt made to see how tight they can be turned before twisting the head off. Keep the machine clean and your wits about you when trouble occurs, and remember that if the machine does not run as well as it used to, it is certain that something about it is not in the same condition it was previously, and remember also that individuals, but not machines, may get "cranky" spells. Do not blame the machine; it is made right and will do its work if treated half-way right.



Photo by Miss Susie Fox, Wytheville, Va.

A YARD OF CONTENTMENT

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Henry O. Shepard, President. C. F. Whitmarsh, Secretary.
A. W. Rathbun, Treasurer. J. G. Simpson, Advertising Manager.

Address all Communications to The Inland Printer Company.

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R. B. Simpson, Eastern Agent.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
James G. Mosson, 6 Glinka street, St. Petersburg, Russia.

EDITORIAL NOTES.

Trade conditions have changed from the time that customers asked for a price or left the matter to the honesty and fairness of the printer or engraver. Now the customer sets the dead line and insists upon high-grade work at his own appraisal.

Foreign money orders payable in America do not carry the name or address of the remitter in very many cases. This is a source of much delay and annoyance to houses doing a foreign trade. Where foreign money orders are reissued in New York and sent to interior States, the conditions become even more complicated. Some form of advice should be sent with the orders to prevent confusion, delay and loss such as prevails under the present lack of system.

A reputation for reliability is one of the most valuable assets of a printing or engraving house. A house that allows no promises to be made that are not faithfully kept is building on the rock of prosperity. The oversmart policy of reckless promising to catch a fleeting order is simply throwing stones in the air to return and break the heads of the throwers. A disappointed customer is an ad. that brings enormous returns — in lost money and reputation.

Careful and businesslike printers experience much difficulty in keeping track of the typefounders' specimen sheets. Each founder has a different style and size of sheet. The result is that much of the material sent out is mislaid and lost. A correspondent offers the opinion that if a uniform size of sheet could be adopted, say 6 by 9 or 9 by 12, they could be bound in temporary covers by those who desired to use them. This also applies to other descriptive matter. For instance, paper-dealers sometimes keep their samples in the card-index style. If all would adopt a uniform size of sample it would enable the printer to keep his samples in order and insure their being found when wanted. On each sample the paper-dealer would, of course, print his name and address, the style and quality of paper, size, weight, price, etc. Or the 6 by 9 sheet would answer the same purpose, allowing all samples to be tied together in book form.

Business sagacity, fairness and honesty are the guiding principles of the American people, according to Mr. J. P. Morgan. Illustrating this point of view, *Harper's Weekly* says that on the deck of an ocean steamship recently a group of voyagers, including a number of prominent Americans and two English baronets, had their attention directed to the large number of passengers engaged in the study of bridge whist. The popularity of the game was under discussion when Sir Edward Colebrooke wondered whether it was quite patriotic for Americans to dislodge their famous national game. "Meaning draw poker!" ejaculated

Mr. Morgan. "That is not a game characteristic of the American people. It never was. It never will be. It is a bad game. It is based upon a lie. The man who has the greatest capacity for deceit wins. To become a strong player he studies to develop the most ignoble and most un-American faculty. The effect upon boys is to make them think deceit and bluff are 'smart' and essential to success in work as well as in play. It is an iniquitous game and ought to be abolished. Nothing could be more foreign to American ideas. The man who labeled it our typical national game ought to be shot. I never hear it referred to by that term without wanting to shoot him." This ended the argument.

LOYALTY.

A SHREWD business man, commenting on one of his foremen who was being criticized, said: "Yes, old John has his little eccentricities, but he is loyal to the house, and loyalty is a thing we value mighty highly." In that statement he voiced the sentiments of every discriminating employer. The workman or foreman whose loyalty is unquestioned, whose ambition is the success of the house, who works as if for himself, is the man who is sure of his job and whose wages are raised without the asking.

Loyalty is not measured by the clock nor by a merely technical observance of office rules.

The loyal man does his best with all his might and does it cheerfully. He is the man who strives to do a little better than usual at those times when he is not being watched. If there is any place where loyalty is more valuable than in a printing-office we do not know where it is. It is easy to waste time, easy to be careless and spoil work. It is easy to do a thousand and one things which may be blamed on others or pass unnoticed in the rush of business. But rest assured, the "boss" sees more than is thought, and it does not take him long to discover who does barely his duty for fear of discharge, and who does a little more than his duty because his heart is in his work.

The disobliging spirit manifested by many workmen, and especially noticeable in the rising generation of workers, the inane fear that they will do something for which they were not hired or are not paid, is enough to discourage an employer in the printing business, where the margin of profit is small and the weekly pay-roll often a matter of serious worry. In contrast, the loyal workman is a prize indeed and can not be too diligently searched for or too much encouraged when he is found. The conscientious workman appreciates his employer's difficulties and does not add to them the annoyance of watching a disloyal worker.

And what is disloyalty?

The press boy who slights his work is one answer. The pressman who allows a run to go after noticing an error in it simply because he has a petty grudge against the proofreader, is another answer. The compositor who kills time is another. The foreman is the one whose opportunities for loyalty or disloyalty are the greatest. First of all, he is an example for good or bad to all of the other help. His position at best is often a trying one. He must be popular with the help to be a success. But this popularity can not be gained at the expense of the employer's interests, or that foreman is a failure. It is possible to be popular and yet be a strict disciplinarian and loyal to the house. In fact, the disloyal foreman never has the respect of even the disloyal workmen. The loyal foreman will not show any personal favoritism among the help in either hiring or discharging. He will not give all the mean jobs to a good man whom he does not like so that man's time-slip will look badly, and give all the easy jobs to some favorite who may really not be as good a workman. We have seen an incompetent foreman mislead a good compositor by giving him incorrect directions and then, rather than take the blame for his own mistake, blame the compositor for it and finally discharge him because he had too much spirit to stand for it complacently. This sort of thing is small business and hurts the house, for it alienates the interest of good workmen. The foreman whose favorite brand of ink or make of press is the one that pays him the largest rake-off is happily much less in evidence than formerly, but a very flagrant instance of this kind but a few days since shows that this evil still exists to some extent. Such preferences are not only disloyal; they are absolutely dishonest, and the meanest kind of dishonesty at that.

The foreman should be his employer's right hand. If the employer leans on his judgment in mechanical matters, he is entitled to honest, loyal advice, just as the foreman expects the employer to stand behind him in enforcing his legitimate authority in the shop.

Employers will do their utmost to secure the best workmen possible, but there very often their discrimination ends. They are prone to think that they can not afford to raise one man's wages who may really deserve it because there is another man whom they feel is really getting more than he deserves. Thus too frequently the good workman and the poor workman stay on an equality so far as wages are concerned. This is most unfortunate where it does occur, as it removes the incentive to extra effort and does not tend to increase loyal service. The extra dollar or two a week to the loyal, energetic workman will be an incentive to every man in the shop to strive for equal reward, and will stimulate ambition and bring better service. It shows that loyalty is appreciated and it will attract the best class of workmen to a shop and lead them to put forth every effort to retain their positions there.

Loyalty that is not noticed loses its enthusiasm. A kindly word of praise and a little extra wages are a powerful and profitable stimulant to it.

The same man from whom we quoted at the beginning of this article, in telling of the cause of a certain man's failure in business, said: "He did not fire the poor help, nor raise the pay of the good ones, soon enough. The poor ones staid and the good ones left for a better job." There is a big bunch of truth in what he

said, and it applies with considerable force to many printing-offices.

If employes will be more loyal and employers more appreciative of that loyalty, then we may look for pleasanter relations, better wages and also for more profit through better service.

Does not the end justify the effort on the part of all?

THE MEN WHO SELL THINGS TO PRINTERS.

THERE have been several excellent articles in THE INLAND PRINTER of late on "What a printer's salesman should do, and how he should do it"; but how about the men who sell goods to printers — the paper, the type, the ink and the machinery salesmen? There is certainly a chance for improvement in some of them.

Writing on this subject, Mr. Edwin B. Dewey, of Jamestown, New York, says that in a number of years' business he has come in contact with various styles of salesmen — anything from the fresh young man who knows it all, to the sloppy old back-number who expectorates in large quantities on the office floor.

It has been said, and truly, that the salesman should be given a hearing — that he may have just the thing you need, or he may tell you something which will be of value to you. The salesman is supposed to have something good or he would not be on the road, and in going from town to town and from printer to printer, if he is at all observing, he picks up things that he may be willing to divulge. It is a fact that in the course of time one does gain considerable knowledge by letting them show their goods and have their say.

But the trouble is that some of the salesmen talk too long. They do not seem to appreciate the fact that the man to whom they would like to sell goods may have many things to do. Some of them are so unwise as to sit for an hour talking of their personal affairs, more or less, simply because a man is courteous enough to "stand for" it. And, mind, they will do this on a short acquaintance. To this salesman I would say: The general run of your customers are busy men, and their time is valuable; they are not particularly interested in your own affairs; do your business and get out. Of course, you should be agreeable, but do not talk long about yourself unless your customer is an intimate friend, and even then go slow; do not fill him so full that it will sicken him.

Another bright young man comes along, who evidently flatters himself that he is a reader of human nature. On his second or third trip he emphasizes his arguments with profanity, and possibly tells a vulgar story. Foolish man! Few men, even though they indulge in both these vices, care to hear them from comparative strangers. Be gentlemanly, young man.

Some salesmen do not seem to see anything good in the things other people sell — they "rip up the back" everything but their own goods. My dear salesman, do not do it. I do not believe any man ever built up a trade by speaking disparagingly of the goods sold by other men. Show the good points of your goods and let others alone.

Some of the men who sell things to printers are not built right for the business, anyway. Apparently they are "sore" if you do not buy. A successful salesman should be cheerful regardless of anything and everything. To illustrate: I have in mind a young man who represents a paper-house with which, up to a few months ago, I had never done business. His predecessor was not a glowing success, so far as I am concerned. The new young man was so confounded gentlemanly and agreeable, even though he did not sell, that I soon placed some of my orders with him. Profit by this lesson, my disgruntled salesman.

Another salesman I have little use for is the man who is forever telling you of the immense orders he has taken, and how he has beaten the other fellows out on carload lots. Please do not "swell up," Mr. Salesman; a prospective buyer may think you would not care for the small order he could give you.

Then there is another class of salesmen who are slouchy in their dress and otherwise. I know a salesman for a reputable house who recently appeared in my office with his coat badly soiled and wrinkled down the front, his vest ditto, and also minus the top button. There was no excuse for this; a very slight expenditure would have made the man's clothing presentable. A salesman should dress neatly, not loudly, and shave his face once in a while.

I know a printing-press salesman who is a success, and it is easy to see why. He has business in him; he looks neat when he appears; he does not come into your office and sit down and dream for an hour or so; he does not think his is the only press (if he does, he knows enough not to say so); he is not vulgar; he is sociable, but is wise and does not stay too long; his business done he goes his way. It is really a pleasure to have that salesman call; and when I get ready to purchase another press he will stand a good show of selling it.

On the whole, regardless of what I have said, the paper, type, ink and press salesmen are good men to meet, but it is not every man that is cut out for a salesman. Some of the men on the road ought either to be taken off permanently or called into the houses they represent and given a thorough overhauling before being turned loose again.

FROM A "HACK" TO A COUPÉ.

In the early days of his journalistic career, the late Frank R. Stockton was standing with a group of newspaper men, listening to the eloquence of one of their number, who, on the strength of some small authority, was giving his views on "higher journalism" in a pompous and bombastic manner.

At the close of a sonorous period he paused for breath, when Stockton, speaking for the first time, ventured mildly to disagree with the opinion expressed.

"Who are you to dispute me?" blazed the great man. "Why, you are only a literary hack!"

"Not even that," responded Stockton meekly. "I'm only a coupé."—*New York Times.*

Written for The Inland Printer.

HOW TO GET TRAINING AS AN AD.-WRITER.

BY HENRY FERRIS.

THE way to learn how to write ads. is to write ads. It is like feeding press or setting type or doing anything else that requires skill and practice — the way to learn how to do it is to do it.

"But whose ads. shall I write?" the beginner will ask. "I can't write ads. for people who haven't engaged me, and don't even know anything about me."

Oh, yes, you can; and *for training* I do not believe there is a better way. You can select the businesses that you know best and the houses that you prefer, and work for them. You can work in your own time and way; you can fix on the space and types that you think best and generally can make conditions to suit yourself.

"But nobody will *pay* me for that!" says the disgusted beginner.

Of course not; but we are not talking just now about how to get *money,* but how to get *training;* and for training, I say again, I do not believe there is any other plan so good as simply to sit down and write ads. for the people you would most like to work for, and *send them the ads. you write.* We shall come to the money question a little later.

Take a leaf out of the book of the beginner in literature. The young author feels that he has it in him to write for the magazines. Nobody else believes it, of course; the world never believes in new and untried men. But the young author *must* write, and write he does. He does not wait to get training — he just begins to write. He chooses his own subject and sends it to the magazine of his choice; and, if he really is the genius that he thinks he is, then, after many failures, his work is accepted and soon you will see his name among the "attractions" advertised by the magazine publishers.

Now, I say, let the young ad.-writer adopt the young author's method. Advertisers always want new and good ads., just as editors want new and good stories, but if you ask them they will not admit it. The fact is, they do not think a new ad.-writer can write good ads., like those of the heads of the profession.

Very well; pick out your advertiser — never mind about getting his consent — and practice on him. Get up half a dozen ads., the best you can possibly make, and send them to him, just as the young author does, with a polite note, hoping that he can use them, and enclosing a stamped envelope for reply. Ask him also, in case they do not suit him, if he will not tell you their defects, and how they could be made to suit him better. In short, get an *answer* from him if possible. Let him see that you are interested in his business, and get him interested in *you,* if you can.

Then, too, write ads. for the people close to you — for your father, your employer, your grocer or coal man. If your clothing man will let you write him a dozen ads. for nothing, do it. Remember what you are after *now* is training, experience, facility. If he does not like them, find out *why,* if you can, and do not lose your temper when he tells you. Get him to show you some ads. in his line that he does like, and try to make yours suit him as well. Although you agreed to do them for nothing, still, if you take pains to please him and finally succeed, he will probably give you a suit of clothes at half price, and that is pretty good pay when you are working purely for practice anyhow.

One great trouble with young ad.-writers is that they expect to earn money too *soon.* If you had studied law, you would have to *pay* just for the privilege of sitting in a lawyer's office and reading for at least three years. If you had studied medicine, the time would be even longer, and the expense greater. In either case you would be under heavy expense for years, your studies would not bring you much into contact with possible clients or patients, and you would not have the practical experience which enables one to undertake cases with confidence, even if you could get the cases.

In ad.-writing, on the other hand, if instead of merely studying, you begin at once by writing real ads. for real business men; if you stick at it for even one year, persistently sending your work to a few selected advertisers, and making every effort to improve, it is almost certain that — if you really have ability as an ad.-writer — you will by that time have made connection with two or three people who will accept some of your work, and very possibly pay you something for it. Besides, you will have the actual practical experience that gives one confidence and makes him feel certain that he can do what he has undertaken.

In a word, by simply going to work and writing real ads. for a year, a young man who has a talent for ad.-writing can without any expense get his professional training, his practical experience, and can make some acquaintance with actual customers. In short, he will be fairly started in a profession at least as profitable as law or medicine before the student of law or medicine has got one-third through his study of books and principles.

No doubt I shall be asked what I think of ad.-writing schools, correspondence classes, etc. An ideal school would, in my opinion, be the ideal way to learn ad.-writing, but schools can not be ideal. The great difficulty in learning is to get practice in writing real ads. for real businesses, under anything like actual conditions. A school that could give its students regular work for actual customers, with the inducement of having their best work *used,* and eventually paid for, would probably be the very best means of learning the art. If there is any school that does this, I do not know of it.

One great advantage that a good school should afford is competitive classwork in writing real ads., with class discussion, criticism and improvement of the

ads. produced. This would, I think, be immensely beneficial, and ought very rapidly to develop able ad.-writers; but this is obviously impossible in a "long-distance" or correspondence school; and as for written criticism by instructors, it would hardly be half as valuable as the criticism of an advertiser, who will use the ad. if it suits him and send it back if it does not.

The great advantage that a good *printer* has in learning ad.-writing is that he already has a most important part of his equipment. The art of *setting* ads. well is a most important part of the ad.-writer's training. It is the power of effective expression in type. To be sure, before one can express ideas well he must have ideas to express, but a first-rate ad.-setter, with some originality, is already far on the way toward being a good ad.-writer.

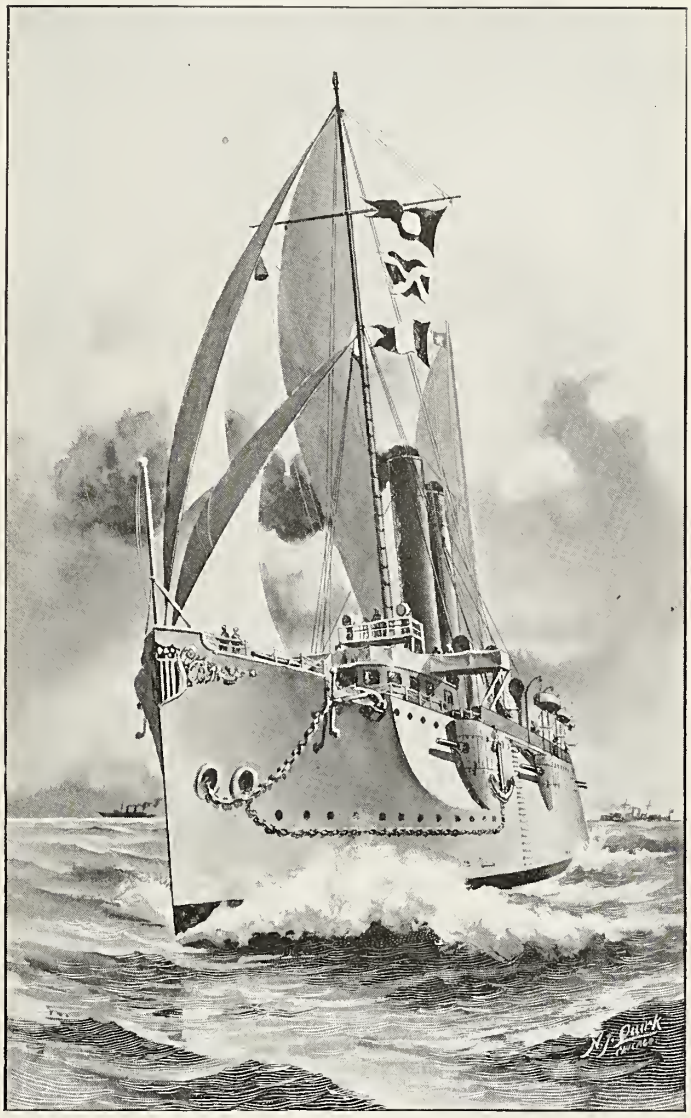
After all, if you are looking for a place to learn ad.-writing, most probably it is the place you are already in. Suppose the beginner at ad.-writing is now at work in some printing-office or publishing house or newspaper office or book store or other establishment connected with printing. What advertising is the house doing? What sort do you think it ought to do? Get up a series of advertisements or circulars such as you think would bring business, and submit them to your employer. Do it in your own time, not his, or you will invite the perfectly proper question, "Is this what I employed you for?" Remember, I repeat, that what you want now is a chance to try your hand at real work, in order to get training, and do not try to get *paid* for your first attempts. The pay will come in good time, if you succeed in writing ads. that suit him.

If your first ads. do not suit at all, try again. Find out if possible what your employer likes and try to give him that. A young ad.-writer is apt to think the man he is writing for does not know what is good for him, and can not tell a good ad. when he sees it. Very likely this is true, but it is a trouble that you will have all through your career as an ad.-writer, no matter how high you get. The first thing you have to do always is to suit the man for whom you are writing; and thinking him an old chump or a mossback or a back-number does not help the matter in the least. In other words, unless you have a business of your own, you must always write ads. for somebody else, and that means that you must make your ads. suit some other man's ideas, if you are ever to get paid for them.

Make up your mind, then, at the start to try to make your ads. suit the man who runs the business. If he will consider them seriously and tell you what he does not like about them, that is a great point gained. If he will show you some ads. that he *does* like, that is still better. Then, if you will honestly try to bend your own notions to his, it is almost certain that you will in time succeed in getting up something that he is willing to use, and that is your first triumph; or, in other words, your ad.-writing troubles have then fairly begun.

Why? Because the first ad. is very likely to be a failure. It is a mixture of your employer's ideas and yours, neither of which, probably, were very good, and the mixture is worse than either one. Each will think that the failure is the other's fault, and the danger is that the whole advertising scheme will come to a stop then and there.

That is the great trouble with most advertising, *it stops*. Almost any advertising, however poor, will



UNITED STATES CRUISER "DENVER."

This vessel, recently launched, is one of a class of six ships, including Des Moines, Tacoma, Cleveland, Galveston, and Chattanooga. It is the first war-ship to be equipped with Marconi's wireless telegraph apparatus. Drawn by N. J. Quirk, Chicago, Illinois.

bring some result if kept up. Do not let your employer stop, if you can help it. Go to work at once on another advertisement or circular. This time, never mind your own ideas; make it your sole object to suit him. Keep your temper, accept his criticisms, do anything he wants, so that you get him to print the second advertisement. This he will like better than the first, because it is largely made up of his own ideas, and he will begin to feel that he really is advertising. It will then be still easier to get out the third advertisement. Customers

will make some comments; some results will begin to show; you will both gradually get into the advertising habit and thus a start will be made.

In short, my answer to the young ad.-writer who asks how to get training is: Get training by writing ads.

If he asks when and where he can begin, I answer: Begin now and right where you are.

If he asks whom he shall write for, I answer: Write for anybody who will *use* your ads.

But if he asks: How can I learn to write ads. and also get paid for them? I answer: I do not know; it is hard to get paid for learning. If any one will let you practice on him free, jump at the chance. If anybody will *use* your ads., you are on the right track, and will probably have no trouble in making money when you have got your training.

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XXV.— DETAILS OF NEWSPAPER WORK.

AMONG the numerous things of little moment in themselves, comparatively, that cause a great deal of trouble in composing-rooms, and particularly in some newspaper offices, probably nothing is much more bothersome than the division of words into syllables, as in giving part of a word at the end of a line and the rest at the beginning of the next line. Mr. Theodore L. De Vinne, who says in the preface of his book, "Correct Composition," that he has had an "experience of more than fifty years as middleman between the author on the one side and the printer on the other," begins his preface with the remark, "Unfortunately for an American printer, there is no authority beyond appeal for the spelling, division, and compounding of words."

Mr. De Vinne may be cited as one of many writers who have noted the fact of disagreement in chosen practice among authors and printers. His chapter on "Division of Words" is not strictly decisive in favor of any particular system, but it is helpful in showing typical parts of various systems, in an arrangement that places them advantageously for choosing. He says that three systems have been in use for many years, and selects as the one that to him "seems to have the most supporters in the United States" that which he calls "division on emphasized syllables," but which accounts for only a very small proportion of the doubtful instances.

Probably every one who ever bestowed any thought on this question has recognized the disagreement, which is one that well deserves adjustment, if only in the interest of all workers in printing-offices. "The compositor," says Mr. De Vinne, "usually takes for his guide in division the dictionary selected by the office as its authority, but he sometimes finds that this authority is rejected by the proofreader and the author, who say that a word is not always correctly divided when it is hyphened according to the dictionary, for the hyphens are inserted there only as helps to a proper pronunciation." We may add to this the fact that proofreaders often differ even in their personal practice, and much more one from another, so that the difficulty is increased for compositors by uncertainty as to whether their work will pass unchanged, no matter how they do it.

Our study can not select one system here, and say that it is right and others are wrong. What we have under consideration is the necessity for the proofreader to know how to be systematic in applying the principles adopted for his guidance, whether they are his personal choice or prescribed by some one else. Uniformity is especially important on a daily newspaper — that is, uniformity in the marking of changes when they have to be marked, which is imperative mainly in cases of confusion in the setting of the type, or of really absurd division. Isolated departures from the system intended should, on newspapers, be allowed to remain, when they are systematic from any point of view, because the time needed for changing the type would better be saved for other work.

In order to present the matter in the light most favorable to consistent decision under any choice of system, we may well inquire what are the characteristics of the different methods, and what are the commonest deviations or faults in applying each. In so doing, we shall come as near to a direct choice as is advisable, in presenting first the system that is now decidedly most in vogue.

By far the largest number of instances of doubt are found in the words in which a single consonant is preceded and followed by a vowel, the preceding vowel having what is called a short sound, as a in bat, e in get, i in bit, o in hot, and u in hut. The following list shows the prevailing method in such words, with a hyphen at the point of question only: Compar-ison, compat-ible, benef-icent, gen-eral, reit-erate, mil-itary, philos-ophy, econ-omy, bun-ion, run-agate. It will be seen that these divisions all come on the emphasized syllable. When this occurs with two consonants the division is between the two, as in bat-tle, bot-tle, except when the two belong together in a word to which a syllable is suffixed, as in dwell-ing, mill-er; and with three consonants, generally between the first two, as in con-stant, En-glish (though this last word is commonly, but erroneously, divided Eng-lish). The American dictionaries are consistent guides in all of these cases, except some to which we shall devote a separate paragraph.

The words first instanced above are the ones that show the crucial difference between what have been called the English and the American systems, or dividing on the vowel and dividing on the consonant. In the vowel system the divisions are compa-rison, compatible, bene-ficent, ge-neral, rei-terate, mi-litary, philosophy, eco-nomy, bu-nion (but run-agate, the same as in the other system). This seems to be the more scien-

tific way phonetically, but the other is the more artistic and utilitarian, because it gives unmistakable evidence at sight that the vowel in the syllable before the hyphen has the short sound, and is thus an aid to the reader.

Of course the few words given are merely examples, and are meant to indicate that all words like them should be treated similarly; but an error is quite commonly made in considering like them some words which are different. Suffixes like tion, sion, sure, cean, ceous, and tious should always be kept entire, and so a syllable before any of them will end with a short vowel, without a consonant to aid in indicating its quality. Thus we have addi-tion, divi-sion, plea-sure, sili-ceous, flagi-tious. Excellent reason in favor of this is the fact that parts like addit-ion, divis-ion, pleas-ure, silic-eous, and flagit-ious misrepresent the sound, while the others do not; that is, the sh and zh sounds are inherent in the combinations ti, si, etc., so the division should precede them, and not separate them.

Short vowels before a soft c or g also properly end their syllables, because these letters with the soft sound are never terminal letters, but are often initial letters. For the same reason, j and qu should always go over to the new line. This gives us ne-cessary, reli-gion, pre-judice, li-quor, etc. Here the dictionaries are all misleading; and if the proofreader is under some person who directs that the dictionary must be followed, he will have to make their divisions, although he knows they are not reasonable.

Vowels with the long sound, as a in fate, e in be, i in pine or fire, o in go, and u in tune or mute or ruth, preceding a single consonant, always end a syllable, except in words with a regular English suffix, in which usage has established the division just before the suffix. Thus we have ca-pable, fe-ver, envi-ron, locomo-tive, matu-tinal, tribu-nal, but mak-ing, writ-ing, smok-er, etc. Both of these classes of words present anomalous treatment in much of our print, such as to justify calling it absurd, ridiculous, or even abominable, even though instances could easily be cited that result from the dictation of those who should be best qualified to decide. Divisions like cap-able, num-erous, and fav-orable are often printed, although they are not justified by any principle or by any real consensus of opinion. Almost universal practice is exemplified in the preservation of the suffixes ed, ing, er, without a consonant, and is justifiable by the fact that any one can see at a glance that the part preceding represents a whole word with a final vowel, although that vowel is dropped in forming the derivative word. What is most important here is uniformity, and mainly as a matter of technical economy. The Standard Dictionary is uniform in the way that is directly opposed to the one that the present writer would never deviate from, even to meet his own advocacy of the rule of not making soft c or g terminal (danc-ing, etc., being fully justified, in his opinion, by the common apprehension of the understood terminal e). In that work all such words are divided ma-king, wri-ting, smo-ker, etc.; therefore in these it is a consistent guide. The International Dictionary is not consistent in these words, giving some in one way and some in the other, as baptiz-ing and exerci-sing; therefore it can not reasonably be accepted as a guide, mainly because no person can conform his practice to it without consulting it in every instance — something for which the necessary time can never be afforded.

A class of words not treated consistently in either of the two dictionaries named (the only two, by the way, that make any pretense of showing syllables as they should be divided in print) are those ending in tive, although in the Standard the deviation is systematic, but not easy of application. In the Standard are conjunc-tive, disjunct-ive, produc-tive, protect-ive. In



"JUNE" AS A "DUDE."

the International are affec-tive, afflic-tive, affront-ive, adjunc-tive, adjust-ive, atten-tive, attract-ive, defect-ive, effect-ive, precep-tive, project-ive, and just such seesawing — first one, then the other — all through, so that no one can tell by analogy which way any certain word is divided in the book.

We have merely exemplified a few categories, by way of enforcing the fact that no dictionary is a reasonable guide as to division of words. The proofreader must use his common sense, and, adopting one way or the other, stick to the one adopted, notwithstanding its conflict with the dictionary. If those in authority instruct him to follow a certain dictionary, it will always pay him to attempt to secure a definite understanding by calling attention to these inconsistencies. Then, if the original instruction is maintained, he may conscientiously waste time enough in consulting the dictionary to protect himself against a charge of deviation from the practice demanded.

One other so-called system remains, to be noted here principally to protest against it, in the words of Mr. De Vinne, who says: "Another system requires the

division of consolidated words at the junction of their constituents — anim-advert, cata-strophe, typo-graphy, etc. This system is logical, or at least etymological, but it is not practicable in the printing-house, for compositors should not be expected to be expert in divining the derivation of words compounded from Greek or Latin." We have classed this as a "so-called system" because it does not seem logical, and because its application differs greatly at the hands of different persons.

The essential point for proofreaders is that they should in some way be really systematic, as far at least as higher authorities will permit.

(To be continued.)

Written for THE INLAND PRINTER.

DIVIDEND-PAYING JOB PRESSES.

BY F. W. THOMAS.

THE job press, properly operated, is without doubt one of the most profitable parts of a printer's plant. In proportion to its cost, it is the biggest money-earner in a printing-office. Its cost is relatively small, repairs insignificant and cost of operation for labor, power, etc., is low. And it is a long-lived machine, reducing the allowance for wear and tear and depreciation to the minimum.

All job presses, however, are not paying the dividends that they should and would earn if they were properly operated.

The reasons for this lack of dividend-earning operation are partly mechanical and partly business ones.

Considering first the mechanical reasons: It will be acknowledged by any well-informed printer that the job press, simple as it is, is seldom operated at its highest efficiency. It would seem that its very simplicity and long-suffering endurance lead to careless handling and lack of proper attention.

Presses are poorly set up, out of level and on shaky floors, so that the working parts are constantly given an undue strain, the bed and platen are thrown out of alignment and small parts are constantly working loose. This initial carelessness results in shorter life of the press and frequently in unnecessary breakages, with consequent lost time, often in the busiest seasons.

Lack of regular overhauling, looking for loose nuts, etc., is also responsible for many annoying breakages and their delays.

Some printers do not get the dividends out of their presses that they should get, because they are speeded too slow; others because they are speeded too fast. I believe more err on the side of too high a speed. A well-informed pressbuilder once told me that if he were a printer he would never buy a press with a throw-off on it. "Why," he said, "ninety-nine out of every hundred feeders in this country have got the throw-off habit so badly that it has become like a cancer, eating the life out of printers' profits." And if you stand behind a row of jobbers with your eye on the throw-off levers, you will soon be convinced that he was not far from right. Too high speed increases the throw-off habit. Eighteen hundred impressions an hour with five hundred throw-offs produce less finished product than fifteen hundred an hour with a hundred throw-offs. If you think five hundred throw-offs in eighteen hundred impressions sounds preposterous, go out in the shop and watch your average feeder. A few moments' actual counting will astonish you. A high speed wears the press more, on most jobbers wears the type faster and leads to more spoiled work through the necessarily poorer watching that the work gets. This matter of speed is one that no arbitrary rules can be given for, as presses vary in size and the quality of the work has much to do with it. Practicable speed varies from twelve hundred an hour for fine work on the very largest jobbers, up to twenty-five hundred and even three thousand an hour for small jobs on the smallest presses. Generally speaking, the most dividend-paying speed is that at which the feeder can do accurate work and watch the job properly, *with a minimum number of throw-offs.*

The matter of throwing-off becomes a habit with indifferent feeders which should be sharply watched and promptly shut down on.

Too many pressmen make their jobs ready with a superabundance of impression, instead of brains. Except on large forms, this hurts the type more than the press. Dividends made in the pressroom at the expense of your best type are not good dividends. They are simply coming out of your other pocket.

While approving taking time enough for proper make-ready, I have no sympathy for the slow methods of poor workmen. If your pressman can not make jobs ready properly and expeditiously, try to teach him how, and if he can not learn, get another pressman. The presses that stand still do not make any dividends.

There are a lot of little expenses of operation that eat up dividends more often than necessary. Wasted ink and tympan paper; wrenches, ink knives, etc., lost because there is no place for them and, worst of all, valuable time spent hunting for them. Time is lost on long runs daubing ink on the disk. Better have fountains. They save the feeders' time greatly on long runs. Rollers are ruined before their time by lack of intelligent care. Errors are made in quantities printed through lack of having automatic counters attached to presses. All of these small items need close watching. Every penny so saved means added dividends.

Lack of careful planning to have forms ready to follow each other promptly leads to many an idle press hour, even when the shop is full of work. When there are separate foremen in composing and press rooms, they should consult each other in planning their work. Every energy should be expended in the composing-room to keep the presses full. I have known a petty composing-room foreman to alternate five jobs in copying-ink with five black-ink jobs, purposely to annoy the pressroom foreman. Such action is good ground for instant dismissal. It is atrocious.

The watchword in every pressroom should be *continuous operation.* A visitor once said to me, "Does

not the noise of those presses annoy you?" "No, indeed," said I, "that is sweet music to me. The only thing that annoys me, as I sit here at my desk, is to miss one note of that song." When there is a note missing in your pressroom song, there will also be a note missing in the amount of your dividends.

Continuous operation is the keynote of the song that ends in a chorus of good dividends.

Important, however, as all of these mechanical reasons are, their aggregate effect on the pressroom dividend is small indeed compared to the loss from business errors.

Any printer who will keep an accurate record of the number of impressions turned out on his job presses in a month and strike a daily average per press, will be simply amazed to see how small it is. The remembrance of that ten thousand lot of envelopes that his crack feeder finished in half a day blinds his eye to the job of two hundred blanks in copying-ink which, with wash-ups and unlooked-for changes and trouble with the ink, consumed four hours of a press's time. Alas! he does not keep records, knows not the low average, and when he bids against Smith, bases his calculations on that exceptional ten thousand envelope performance. I have known apparently intelligent printers to offer to take long runs of platen presswork at 20 cents per thousand. I believe the average cost of small platen presswork, produced under favorable conditions, to be fully, if not more than twice, that sum.

Here, then, is the greatest reason why presses do not earn proper dividends. Their product is sold on a basis of their theoretical instead of their actual average production. The actual exact cost of any specific job of printing has probably never been known, but the average cost can be determined with considerable exactness, and the printer who builds his estimates on that rock will be above water when his less sagacious competitor is submerged in financial ruin.

Short runs of presswork are almost invariably figured too low. The tendency is strong to omit any specific charge for the make-ready, and let runs of one, two and three thousand go at a flat rate.

When you couple up short runs taken at a flat rate and long runs taken at filler prices, the combination is not dividend-paying. Remember that make-ready costs money. You must get pay for it or you will have no profit. There is no more sense in throwing in the make-ready than there would be in throwing in the stock. Remember that long runs deplete the ink cans, wear your type seriously, and that you have a big general expense account and no small amount of non-productive labor, toward paying for which every job *must* contribute. You can not take long runs at ridiculous figures and live. Long runs of presswork are the greatest source of possible profit in a printing-office. If you throw away that opportunity, you will find it very difficult to make an average dividend for the whole shop out of your composing-room.

One of the prime causes for the cutting of prices on presswork is that there are too many presses. It is practically almost impossible for there to be overproduction in the printing business, as so little work is done until after it is ordered; but there is an over-capacity for production, which has the same effect on prices.

New presses are bought when a little more crowding or a little better planning would handle the business with the present outfit. Those superfluous presses are incubators of fillers and 20-cent cut rates, and a constant menace to the maintaining of decent prices.

Dividend-paying presses are the ones that are crowded, the ones that are wearing out.

Do not buy a press that you can not begin to wear out at once *without cutting prices to get the work.*

The press that you would like to have, the one you have persuaded yourself or allowed some salesman to persuade you that you need is seldom a money-maker. It is the press that you absolutely have to have that pays dividends.

Nor am I advocating keeping a lot of old rattletraps or failing to get up-to-date, productive machines that can be operated at low average cost. By all means throw out your presses if they are antiquated, and have modern, high-speed presses with modern conveniences, but do not have a single one more than you actually need.

The superfluous press is a drone that earns nothing, adds to your expense account and is constantly running fillers which you or some one else should be and would be making a profit on if this over-capacity for production did not exist.

Better have money in the bank to discount bills with than in presses that are standing still or running fillers and demoralizing the trade.

Throw out the antiquated, superfluous drones.

Keep only as many good presses as you can keep going without begging for work, and they will earn dividends.

TWO INKY WAYS.

There was a man who advertised
But once — a single time.
In spot obscure placed he his ad.
And paid for it a dime.

And just because it didn't bring
Him customers by the score,
"All advertising is a fake,"
He said, or rather, swore.

He seemed to think one hammer tap
Would drive a nail clear in;
That from a bit of tiny thread
A weaver tents could spin.

If he this reasoning bright applied
To eating, doubtless he
Would claim one little bite would feed
Ten men a century.

Some day, though, he will learn that to
Make advertising pay,
He'll have to add ads. to his ad.,
And advertise each day.

—*E. G. Townsend, in National Advertiser.*



Photo by R. Craik McLean, Chicago.

LISTENING TO THE FAIRIES

(After painting of C. von Baudenhausen)

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

WHERE CAN INSTRUCTION IN PRINTING BE OBTAINED?

To the Editor: NEW ORLEANS, LA., June 21, 1902.

My boy, aged 15, desires to learn the printing trade. He has had a good common-school education, and is a bright and trustworthy boy. Will you be kind enough to give me your opinion on the best means of placing him where he can learn the printing trade thoroughly so that he may be a fully competent printer when he comes of age? Are the opportunities in the printing trade good for a young man to become successful? I desire that my son shall in time become proprietor of an office, and not remain a journeyman printer. L. B. T.

COMPOSING-ROOM METHODS.

To the Editor: TORONTO, CANADA, June 29, 1902.

Working in the composing-room of an average city printing-office is more a test of ingenuity than of workmanship. The proprietor hustles the manager, the manager hustles the foreman, the foreman hustles the hands — and the hands wreak their vengeance on the material. When a fairly neat and careful workman comes into the place he can do nothing but imitate the others. Perhaps once or twice he cleans out a quad-box, but finds that the foreman objects to having such things done in working hours and the representatives of the union around him object to his doing it at noon hour, so thereafter he leaves the quad-boxes reverently and fearfully alone, as generations of comps. have evidently done before him. The hammering of the stonemen getting a form ready, rendered necessary no doubt by sprung and twisted furniture, reminds one too forcibly to be pleasant of a real blacksmith-shop. The printed warning on a case of wood furniture, "Let no water come in contact with this furniture, etc.," would be laughed at if ever a new case of furniture made its appearance there. The lead and slug cases are nightmares; the rule cases only a name, for there are no rules there except a little small change; all tabular matter has to be set up without rules, and at the last moment, when it simply must go to the pressroom, the rules often have to be pulled out of good matter. And thus it goes on — absolutely nothing to interest a good compositor. There can be none of the pride in neat work there that is so necessary to the perfect workman; he works only for his wages — it is in reality the "grind of labor." If there is a large office on the continent where good material is respected, and the foreman believes in distributing, the writer would be very glad to learn that they want a job hand or stoneman, for this is a "true story," and not at all drawn from imagination. J. E. T.

THE MAKING OF THE "AD." MAN.

To the Editor: NEW YORK, N. Y., July 1, 1902.

There is a great demand for instruction in ad. setting, and a desire is manifest among printers to improve their ads. I venture to offer a few suggestions which, if followed out, will, I believe, lead to the best results. The first requisite necessary is the careful study of the relative sizes of type to be applied in the construction of the ad. To master this is not difficult. With a little thinking one is soon able to pick out the "catch the eye" lines in a very few minutes. Some men make very great mistakes in giving the least important words undue prominence and leaving the really important words in the smallest lettering, thereby destroying the entire ad. and causing the employer loss of time and money.

In any case do not use more than three different faces of type in any one ad. unless it is absolutely necessary. Too many faces spoil the appearance and general get up of an ad., while it makes one think that the printer wanted to show the different styles of type in his office. Do not follow the specimen book plan, but choose three nice faces of type that will go well together according to the wording of the ad.

Above all things, do not crowd your ad. Plenty of white space will make it look neater and more attractive.

Where an ad. contains a large amount of descriptive matter, a very good plan to follow is to get your job lines up first, which leaves you the space to correctly estimate the size of body letter required.

With rules, borders and panels, which are the rage nowadays, very neat and effective designs are executed which show the ads. off admirably. WILLIAM F. DOYLE.

THE INITIATION OF THE "DEVIL."

To the Editor: SUMMIT, N. J., May 26, 1902.

An important event occurred in our office the other day. The proprietor engaged a new devil, and he is all that the word implies. The boys promptly initiated his Satanic majesty into



THE DEVIL NOW; BUT WILL BE — WHAT?

the mysteries of the order. He saw type lice, visited the other office in quest of a type sieve, a left-handed shooting-stick, etc., and the climax was reached when he posed for the accompanying photograph. N. S. G., *Summit Herald office.*

HOW TO CONDENSE.

A beginner in newspaper work in a Southern town who occasionally "sent stuff" to one of the New York dailies, picked up last summer what seemed to him a "big story." Hurrying to the telegraph office, he "queried" the telegraph editor: "Column story on so and so. Shall I send?"

The reply was brief and prompt, but to the enthusiast unsatisfactory. "Send six hundred words," was all it said.

"Can't be told in less than twelve hundred," he wired back. Before long the reply came:

"Story of creation of world told in six hundred. Try it." —*New York Evening Post.*

Printers' Accounting And Printers' Profits

BY ARTHUR K. TAYLOR.

Under this heading it is proposed to record from time to time methods and instances helpful toward establishing the printing trade on a more generally profitable system. Contributions are solicited to this end.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

EMPLOYING PRINTERS' PRICE-LIST.— By David Ramaley. New edition based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing. $1.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

LIST OF PRICES AND ESTIMATE GUIDE.— By H. G. Bishop. Showing what prices to charge for every kind of book and job work, from a small card to a large volume. This is a book which has long been needed and has frequently been asked for. $1.

ORDER BOOK AND RECORD OF COST.— By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half bound, $3.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

PRINTER'S READY RECKONER.— By H. G. Bishop. Shows at a glance the cost of stock used on jobwork, the quantity of stock required for jobs of from 50 to 100,000 copies, the quantity of paper needed for 1,000 copies of a book in any form, from 8vo to 32mo, and other valuable tables. Fourth edition, enlarged. 50 cents.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.— By Paul Nathan, of the Lotus Press. A very useful and valuable book, containing the impressions of the leading minds in the trade as to the requisites to the profitable management of the printery, upon which are based business rules by which a printing-office must be managed to make money. $3, postpaid.

NICHOLS' PERFECT ORDER AND RECORD BOOK.— For printers running offices of moderate size. It serves both as order book and journal, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders. $3.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should* be made on it, what profit *is* made. Flat opening, 10½ by 14½ inches, substantially bound with leather back and corners. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser. Four hundred pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50.

COST OF PRINTING.— By F. W. Baltes. A system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Table of Contents: Forms of Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger.—Tables: Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses.— Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples and Prices. 74 pages, 6¾ by 10 inches; cloth, $1.50.

A GLOWING EXAMPLE.

———————, *City:* LOUISVILLE, KY., May 13, 1902.

GENTLEMEN,— Business being dull, we write to inquire if there is any printing or stationery you are in need of. We are compelled to keep a certain part of our force employed, and to do this we will take in work at very close prices. We can save you money NOW.

We write this letter in pen and ink to impress upon you that we mean exactly what we say, and trust that if you do not need anything now that you will order for the busy season.

Thanking you for past favors, and hoping to hear from you soon, we remain, Yours truly,

———————, *Manager.*

Lo, it has been found at last! We have always believed that it would come to light sooner or later, and here it is. The above communication locates the place in the United States where they are making money in the printing business. We have not lived in vain. We really begin to feel that the millennium is almost in sight — it surely can not now be farther off than just around the corner. Kentucky has the unique distinction of having a printing-office that makes enough money the rest of the year to warrant its doing work during the summer months at "very close prices." Ye gods and little fishes! Think of it! A place where during the most of the year they do work at prices that are not "very close," and simply to prevent this condition of things from being too utterly ideal to be believed — in fact, to give it a touch of the earthly — they condescend for a short time each year to do work at "very close prices."

Some months ago we read a number of very excellent dissertations on the "Fallacy of Fillers," and for an instant, in reading over the letter we are considering, it occurred to us that here was an excellent excuse for a preachment from the same text, but such surely can not be the case. We can believe that a man will sometimes unduly scale a price on work that is brought to him for a figure, in order to give his men something to do, knowing that he will make nothing from it; but when a man deliberately goes to his customers, on whose work he is dependent for a living, and suggests that they order at that time work that they would otherwise bring to him later, in order that they will see how much lower his prices will be, we can not help feeling that he must have some excellent business reason for so doing — that he in some marvelous way has discovered how to utilize the waste products of printing, how to convert his dried-up ink skins into gold, and paper trimmings into interest coupons.

We knew that it had been reported that Andrew Carnegie contemplates identifying himself with the newspaper business, but here is conclusive proof that J. Pierpont Morgan has turned his attention to the art preservative. Surely it could be none other than his own great genius that could conceive of, for a limited time, letting the public into a good thing. It does not start to become close until long after it has left behind every vestige of possible profit, and the price begins to hover around the figure that represents the cost of ink. But when we are brought into contemplation of a condition that hungers and thirsts after opportunities for doing work at close prices, and that causes the writing of warm personal appeals to the public, just daring the populace to come forward and sample some of them, it is then that we see unmistakable evidences of the fine hand of the world's greatest financier, and hope whispers that we may yet be embraced by him into a glorious community of interests. *Nunc dimittis.*

MR. DANDO IN ANSWER TO OUR CRITICISM.

Arthur K. Taylor, Esq.: PHILADELPHIA, June 16, 1902.

SIR,—Your discussion, in June number INLAND PRINTER of the question "What is it worth to handle stock?" is noted with interest. Solution can never be reached without discussion. It is a pity there is not more. Your discussion runs thus:

> Mr. Dando reasons it this way: Suppose a man has a job taking sixteen reams of 100-pound paper that costs 3 cents per pound, or $48. Ten per cent on this would be $4.80. Suppose, on the other hand, the stock costs 10 cents per pound, or $160. Ten per cent on this would be $16.
>
> Leaving out of consideration the insignificant difference represented in the investment, can any one give good reason why such a widely different charge should be made for handling the same amount of paper?
>
> But the system that Mr. Dando offers has a defect that surely seems to be as far from an equitable arrangement.
>
> He suggests that the charge for handling stock be incorporated in the rate for presswork.
>
> Suppose, for instance, that a man has a job using but a small amount of stock, but which would consume an extraordinary amount of time on press because of the number of colors involved. It is readily conceivable that the charge for handling in such case might be several times what, under ordinary circumstances, would be chargeable to the stock.

Now, Mr. Taylor, just for illustration, look over your files and pick out some job where *the customer furnished the paper,* and see if you included *anything* for handling that paper — if not, it was because you forgot to consider a percentage for handling, whereas, if it had been incorporated in your rate for

presswork you could not have forgotten it without omitting the item of presswork itself.

Take a job in colors. If the cost of handling stock represents a ratio of 11 cents to every hour presswork, naturally an ordinary job of one hour presswork would be charged with 11 cents, and a job of 100 hours presswork with $11 for handling the stock. Why not?

If we know that our *rent* costs 66 cents per day and that we *ought* to do six hours' presswork per day, we know that rent *ought* to cost 11 cents per presswork hour.

Likewise, if we know that it costs 66 cents per day to handle stock, we know it represents 11 cents per presswork hour.

Your point is well taken, but it appears to me that it is not a question of quantity or of price, but entirely a question of time each lot of stock occupies press facilities. Press facilities represent the bases of earning all kinds of expense, and the moment we depart from that fact we get into hot water.

This involves the whole question of "Fundamental Principles of Ascertaining Cost of Manufacturing," and to me demonstrates the vital importance of having not only a standard-hour cost but also a standard-solution of every principle involved in the problem of cost of manufacturing.

"Without a standard, one opinion is as good as another — but with a standard you can decide who is wrong."

Respectfully, J. Cliff Dando.

ORGANIZATION EFFECTED AT WICHITA, KANSAS.

"In union there is strength" was never more eloquently illustrated than through the organization of the printing trades of Wichita, Kansas, which was recently accomplished through the efforts of Mr. G. M. Booth, who came to Wichita to manage the Moore Printing Company. The conditions prevailing here for years past had been one of strife and antagonism, with no friendly feeling between the employing printers, and prices were so demoralized that it was hard to realize even enough profit to pay for the annual depreciation to which every office is subject, and a profit with which to make improvements and keep abreast the times was unknown, and Wichita, becoming as it is the Chicago of the West, was compelled to send away for all printing where quality figured. Many efforts were made by several of the master printers looking to an understanding, but there was a lack of confidence. Mr. Booth, who had previously organized Winfield, Kansas, and Cowley county, came to Wichita fresh from the field where victory had crowned his efforts, and with the glowing results which had been obtained in Winfield called a meeting of the employing printers of Wichita, which was attended by nearly all the fraternity, showing that they realized some united action was necessary. This meeting bore much fruit, and committees were appointed to draft a constitution and by-laws and to form a basis upon which printing could be figured that would give a living profit. The next meeting was better attended and all the offices were represented. The constitution and schedule were adopted and a permanent organization effected, with the following officers: Mr. G. M. Booth, president; Mr. W. O. Sternberg, first vice-president; Mr. C. O. Funk, second vice-president; Mr. S. G. Skinner, secretary; Mr. A. G. McCormick, treasurer.

The association was organized December 20, and took effect January 1, 1902, and up to the present time has proved to be all that its promoters had hoped for, and this article is written in the hope that the many warring factions in other communities may know of our success and do likewise. There is room for all, if "United we stand, divided we fall."

Stephen G. Skinner, Secretary.

ANOTHER KANSAS ORGANIZATION.

We are also glad to note that an organization similar to that effected at Wichita has been brought about at Wellington, Kansas. If the matter is correctly reported, the immediate effect of the organization will be to lower the average prices on jobwork, as the printers there consider that it would be better to make a small profit on their entire output than to make a large profit on some and a loss on the balance. It would surely look as though some folks have in the past been pretty well "soaked" as to price if the entire average can be lowered as indicated and the printers still make a fair profit.

NEWS FROM SCOTLAND.

We are glad to print the following communication from Scotland:

Aberdeen Typographia, 5 Victoria Building,
Aberdeen, Scotland, May 12, 1902.

The Editor, Inland Printer:

Dear Sir,— Enclosed herewith I send you a copy of our annual report, which may be of some interest to you. A few years ago I sent you an account of our association, which you printed in your journal, and it has occurred to me that our report may show how we manage to bind the craft together in this old-fashioned northern city.

We can not claim to have done great things, but during the eleven years of our existence we have collected one of the finest libraries for printers in the United Kingdom. On our list The Inland Printer figures since 1891, when we commenced our library, and on the advice of Mr. Hilton, then editor of the *British Printer,* subscribed to your journal, which, by the way, is always in great demand on our library nights.



CLAY MODEL.

By Miss Grace Sulzer, Albuquerque, New Mexico, a student at the Art Institute, Chicago. Miss Sulzer was the only one in the sculpture class at the Institute whose bust was deemed worthy of preservation, the others being destroyed in the clay.

If there are any other technical journals you could recommend we would be glad of your advice, as we are considering the question of enlarging our library and reprinting our catalogue, which would now embrace nearly two hundred volumes.

Thanking you in anticipation, and with best wishes for the continued success of The Inland Printer, I am, Yours faithfully,

J. L. Duncan, *Hon. Sec'y.*

"The outstanding feature of the session was the lecture given by Mr. Walter Haddon, of the Caxton Type Foundry. The title of the lecture was 'Time and Labor-saving Advantages of Type Cast on Point Body, Standard Line and Unit Set.' In the course of his address Mr. Haddon emphasized the necessity of interchangeable materials in the printing trade, and advocated the adoption of types and other materials cast on the point system, standard line and unit set, which bore a definite relation to each other. He pointed out the discrepancies between the types of different founders, and strongly urged the adoption of the American point system, as being best adapted to the needs of the times. Mr. Larder (Mr. Haddon's London manager) was also present, and supplemented the lecture with examples of type (enlarged by photography) showing the same fonts on standard-line basis, as compared with

similar fonts on the same body supplied by other founders. Before the lecture commenced, boxes of type — showing the advantages of interchangeable types — and copies of a lecture delivered in London by Mr. Haddon, were distributed, and contributed in no small degree to make the lecture interesting."

The foregoing extract from the annual report referred to in the letter indicates a trade feature that is probably more common in the United Kingdom than in America. While in this country meetings for the discussion of trade conditions are frequently noted, it is the exception to hear of one devoted to the dissemination of technical knowledge; and we doubt that under the present conditions such occasions would be given the attention here by the craft that they receive abroad. We could doubtless with much advantage make more general use of what we might term the lecture system for technical instruction.

"WHAT A PRINTER'S SALESMAN SHOULD DO AND HOW HE SHOULD DO IT."*

BY JULIUS C. MAYER.

HE should sell *goods*. How? With *brains*. A manager of a big department store once said to me, "A salesman is born, not made." Possibly he was right. It is true that the work of a salesman can not be taken up any old time as a makeshift by everybody. It is a continual study of men and methods. It is not a ready-made, purchasable product; therefore, the work of selling goods is entrusted with a salesman who knows more or less of the business. There are several grades of these, same as of shopkeepers and mechanics. The old adage, "The buyer needs a thousand eyes, the seller but one," holds good even in the printing business. *Keep your eye on your man.* It is more fortunate to *see* how he says what he has to say than to hear him say it. *Study your man.* If he is a stranger, you are obliged to do it to get acquainted with him. Then study him to have and to hold his friendship. *Get the strength of his argument first,* then "go at him" in the way you think best. You will soon discover your own strength. *Talk just enough.* The day for the jawsmith is past. *Brains* are best now. Buyers have no time to waste in ideal talk these days of work. It is the man who has no business in him that talks most, whether buyer or seller. If a busy man gives you a little of his time, *talk business,* then quit. If he wants to favor you with an order, your business way of talking will get it — not your tales of woe. Do not talk too much is a good rule to adopt. *Do not try to influence your man* to buy what he does not want. You must not presume to know what is best for him. You can not always know why he does as he does, and he does not always care to tell you. *Do not tell all you know about printing* in the hope of landing a job. The buyer does not always know the details of printing any more than you know those of his business. Such talk only brings about the very argument you must avoid; it puts the possible chance to land the job further than ever from you. *Do not give him any ideas* to work upon unless they incline his thoughts to your advantage. Many a sale has been lost by saying too much about things the buyer does not usually know. What does he know about make-ready, lock-up, etc. These are the same to him.

Printing is sold, just as cigars and soap are sold — by good judgment. It needs only a price to sell some lines of goods, but to sell printing it needs *tact.* I think the buyer of printing makes the price as often as the salesman does, and he gets it at his price unless the salesman knows his business. This is the time for your good judgment. See that he gets a job at *your* price, although it may be the same as his *price. A salesman always sells his goods.* Anybody can take orders, but to sell goods, especially printing, it requires first of all, *tact.* I do not care whether you know much or little about the printing business, if you are a salesman you can sell printing, and you can sell this line (because printing is advertising) just as the soap man sells his *superior* article to the storekeeper whether he needs it or not. Study your man. Study your business. You can never know too much of either. *Never ask a man* to buy your goods. Show him some advantage he may get from buying your house's production over the ordinary print-shop stuff. If you can show this man the good results for his investment, he will buy your goods as sure as you are a foot high. There are men waiting for bright printers or printers' salesmen to show them new ideas in printing. The money is waiting for the investment that makes merchandise turn over and over. Show this to any business man; he will buy printers' ink if there is any style or originality to your goods, just as the cigar-dealer buys from the drummer who has the *goods.* My experience doubtless is like that of many other printers' salesmen; we find a buyer and often sell him more or better goods than he expected to buy or that he thought was necessary. It is our *business* to do this. If a buyer or dealer wants to use some cheap, out-of-date method of advertising and wants you to do the printing, tell him he will lose the money it costs, that nobody cares to look at what they saw yesterday. It is too old. He is looking for a man to tell him what to do or what to get up to help sell his ware. Here is the chance for you to get a good price for a good idea, and instead of taking his order for $18 worth of stuff, you sell him $80 worth of good ideas with the printing attached. He will be glad you came in and he will thank you for your suggestions. Maybe it is because I am with a good, up-to-date house that I make these suggestions fearlessly, but the truth of it is they are facts. You must have some ideas to sell and your house must be in shape to turn them out and back you in every deal you make. It is not often we meet a buyer who knows as much about our business as he does about his own, therefore we must *sell* him our goods. He generally *buys* his line because he knows the price of it usually; whether he knows our business as well as we do is for us to determine as the deal progresses. Unless he knows the printing business, he can not afford to argue about things unknown to him.

We see the "solicitor" enter an office building with a bundle of desk blotters under his arm. He goes to the top floor and works down. He goes into the first office on the eighteenth floor. He asks the door-boy for the man who buys the printing. The boy informs him that Mr. Brown is not in. He instructs the boy to put "the blotter" on Mr. Brown's desk. Goes in next office. "Any printing to-day?" "No, not to-day." "Well, just put this fresh blotter on your desk." This is what he does on twelve floors down. Finally he has caught on. A new tenant in No. 347, an insurance man, wants a little removal card printed in a hurry, about two hundred and fifty only. He asks, "How much?" The solicitor sizes up the copy. "I will get up a nice job on fine bristol, baronial, 3 by 4, with envelopes for $3.50." "Don't need envelopes; got plenty. How much for cards only?" "Can get up 250 nice cards for $1.75." "Too much," says the man. "I can get nice cards for 75 cents." Now the solicitor needs orders. He takes the job. It is won. He delivered one hundred blotters, cost $2, goes to his print-shop, lays order on manager's desk; it reads: "Insurance, No. 347 Williamson building, 250 cards, 3 by 4, wedding bristol, 75 cents. Deliver to-morrow noon. Show proof." That is the work of a "solicitor." He has done this for years. Everybody knows him to be a solicitor for a printing-house, and he gets along all right. The salesman can not afford to do this kind of work. It unfits him for business when it comes his way. It requires more than a visit to an office with blotters to get a job. You must *see* your man, and you must know beforehand *when* you can see him. It is then "you must know what to do and how to do it" on the spot. If he is a buyer, he wants to talk with a salesman who can handle his business without trouble to him, and if you sell

*Contributed in response to prizes offered by Isaac H. Blanchard, of New York, in February issue. This contribution was received too late for entry among the competitive papers.



THE DIVER

him you have an order for a few days' work in hand. When you have found a buyer, you first must know what he wants. Quality, style or price? If it is *price*, then see that you put yourself in position to give it to him. There is no rule to know just what your buyer is thinking. He is working for a *price*. This must be determined from his expression and instruction, not from his words alone. Words do not always convey the exact requirements; they are simply a means from which we get his idea. It is our business to get as much for his work as we can. This buyer often has an idea of what a job is worth. He does not know how much it costs, but he says he does, and this is what *we* must know. If he detects the slightest hesitancy in your talk, you are then up against it good and hard, and when *he* is master of the situation he needs but the *one eye* and you the thousand. Show him that you know your business; that he can not afford to buy cheap stuff; that your house has a reputation for his class of work second to none in the city; that he will be assured of the finest job he ever got in his life. He wants a fine job — at his price; why not give it to him. If it is quality he wants, be sure you have the right idea of his fancies. Our ideas are not always asked for. It is our business to get *his* ideas and build on them. This can be done and is done daily by the successful salesman. The customer does not know our idea at all. What he wants is *quality* — his ideas carried out — and for this man we ought to have a price to put his tasteful ideas into elegant display on fine stock. Do not be afraid to get the price too high; his work demands good taste; our compositors and foremen have it, and they come high. He does not want a cheap job, but he does not want to pay a long price. Our price is always low!

If he wants a fine job and wants you to get it out for him at the right price, *do it*. We are put on our honor (that is all we have). We must suit him in quality, style and price. Our ideas are asked for. We must have some to give. They must be right or they must be put in a way that will show his ideas to be very desirable, for we can not afford to ignore his notions altogether. We sometimes convey ideas that admit of improvement, and it is astonishing how quickly a man without ideas in the beginning has a dozen to offer as the case develops. These must be respected, but ours must be adopted nevertheless. They are right. He asked for them and we must show him that we have good ones to give. We leave him with the thought that he is getting what he wants. I often wonder if our house knows how hard we have to work to get a job.

Then we hear of a possible buyer, or we see a man who would buy a good thing that is new or attractive. We see him. He does not want anything just now. They never want anything. They can not afford it, or have no time to talk about it. But we do not go away. *We stay*. We advance a few ideas of a good thing. We see he is becoming interested. We leave him, good for another visit sooner or later. He has now something to think about. We see him two or three weeks after. In the meantime we have studied his case; we make him a proposition to get out a very handsome prospectus or booklet, employing advanced ideas on every page, with a fine cover-design (a chromotype). We agree to submit original sketches suitable to his business, without cost to him unless they suit him; in that case they will cost him $50 per thousand for a 50,000 issue. He thinks it over and tells us to go ahead. Then is when we also must know "what to do and how to do it"; the man has been handled with but one thought — to get him up a fine job. In due time the designs are submitted. He looks them over; they suit him, and in twenty minutes the agony is over. He accepts everything as proposed and writes out an order thus: "The A. C. Rogers Company, Cleveland, Ohio: Gentlemen,—The designs shown to me are satisfactory. Please get out for me as soon as possible 50,000 prospectuses as per designs and dummy submitted, at $50 per thousand." And the "solicitor" is still working his blotters.

The salesman in the meantime is looking up other business. He goes from factory to factory office to see the buyer or purchasing agent. He has an audience with him; he is told that in thirty days there will be a competitive job open. We think about this case; we do a little missionary work; do not have to buy wine or Bibles for him — just talk business. Show the man when you see him on the street that you are *working*. He has respect for a hard worker, and incidentally we mention a few facts about our house or of his fine position or his hobbies — not of our failures or troubles to get business. *That does not win*. Blood tells. Work! Not methodically, because that tends to fossilize and dwarf our energies for the handling of a decent job. You finally get his specifications. Now work again for profit, but give him what he wants and look out for that other fellow who is after the same job. He has got it sure — in his mind — just because the buyer once saw this salesman's pigeons. He has talked about this to everybody, even the buyer has heard it mentioned. You come along with your price. You know only one thing, you want the job. You feel of the buyer the best you can. You submit your price; he lays it on his desk and tells you to call a few days later. Now you wonder who is to get that job. You go over the specifications again, and, if it comes to the worst, you might cut it here and there. A hundred things come to your mind. You conclude to see him again. You find some pretext to see him, but not in his busy hour. Now you must know "what to do and how to do it." You are told the job has not yet been let. He tells you nothing more. You dare not ask too many questions, but you have made an opening. It is time to talk. Now be careful not to presume too much. Unless you know the job will be yours, the best thing to do is to make the best of the situation. Never mind the size of the pill he gives to you; take it and look pleasant. Maybe he is having a little fun with you. You can not afford to betray an anxiety about this; if you do, you might as well get out. Make him respect your manly effort to get the job. If you do not get it under these circumstances you will still be in touch with him, and you will be asked to try again, and who knows but he preferred your personality to the other fellow's price. Maybe you get the job.

There is one thing that is the most essential of all requirements; it is indispensable to the work and success of a salesman; without it he is not a success, even though he possesses all the originality possible for a man to have, or whether or not he has much or little tact, or if he is the finest talker on earth — without the *truth* in him he is a failure. It is the truth that all buyers expect or look for, and it is the truth that wins everything worth having in this life. It does not always make the most money, but the money it does make lasts longest, goes farthest and is clean. It does not always land the job we are after, but it is better to lose the job while in the truth, than to get it by misrepresentation. Your house will not give you much credit for a job you sell if you have sacrificed any part of their good reputation. They do not want you to lose business, but they do not want you to practice deceit at all. They will respect you for your honest endeavors to get business for them, and they will never reprove you for the loss of a job while your honor was at stake.

THE PRINTER'S LIFE.

"When," says a western Kansas paper, "a country editor sets all the type, makes up the forms, runs the press and serves as his own mailing clerk, he hasn't much time for society" — reminding us of 'Gene Field's monologue on the printer. "A printer," said Field, "has a mighty hard time of it. He has to set type all night and play pedro for the beer all day. If it wasn't for the nightwork, I'd like to be a printer."

Written for THE INLAND PRINTER.

SOME CONVENTIONS OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

BY A. F. BLOOMER.

THE first session of the International Typographical Union was held in Memphis in 1867, the organization theretofore having been the National Typographical Union. At that session Washington was chosen as the meeting place for the convention of 1868. Columbia Union had been admitted to the International Typographical Union in 1867, having previously been an independent organization, known as Columbia Typographical Society, and was brought into existence in 1814. At the session of 1868 John H. Oberly was president of the International Typographical Union, and William W. Maloney was president of Columbia Union. The local committee on entertainment, of which William R. McLean was chairman and George A. R. McNeir was secretary, had charge of the comfort and amusement of the guests, and a program was made up and carried out that gave universal satisfaction. There were excursions on the Potomac, drives about the city, and luncheons every day. The President of the United States, Andrew Johnson, accorded the delegates a reception and made a short speech, in which he said: "I am glad to meet so many workingmen. I am a workingman — a tailor, and a good one, too. I always did good work and I never disappointed my customers." Then followed some remarks of a political character, showing the bitterness of feeling engendered during his conflict with Congress and with General Grant. The then mayor of the city also made a speech to the delegates, complimentary in character and eulogistic of labor. Albany was selected as the meeting place for 1869. The home delegates to the convention of 1868 were Thomas F. Maher, George A. R. McNeir and A. T. Cavis.

At Detroit, in 1878, Washington was selected for the convention city of 1879. The president of the International Typographical Union was John Armstrong, of Toronto. William H. Towers was the president of the local union during the convention year. The entertainment provided for the delegates comprised excursions to Mount Vernon, the home and tomb of Washington, and to Arlington, the ancient seat of the Lees, and the most celebrated military cemetery in the world; drives through the Soldiers' Home grounds and about the city, a luncheon at the old Schuetzen Park, and visits to Government buildings and institutions. At that convention there was a very close contest between George Chance, of Philadelphia, and Samuel Haldeman, of Washington, for the International Typographical Union presidency, and Haldeman was elected by a majority of one vote. The local delegates were Mills B. Godwin (who resigned because of illness, Haldeman being elected to fill the vacancy), James M. Maloney and Edward B. Robinson. At this convention Chicago was chosen as the convention city of 1880.

Again is Washington a candidate for the position of host of the International Typographical Union, and promises that if chosen, a program of entertainment shall be provided for the delegates of 1903 that can not be surpassed anywhere, if equaled. As a convention city, she is peculiarly blessed in the great number and variety of attractions that are at and within her gates. The governmental departments, offices and institutions are open to the public, and are objects of peculiar interest to visitors, comprising the national Capitol, the White House, the Congressional Library, the Treasury Department, the State, War and Navy Department buildings, Postoffice Department, Interior Department, Agricultural Department, Bureau of Engraving and Printing, Patent Office, Pension Office, Government Printing-office, Fish Commission, Supreme Court, Dead-letter Office, Weather Bureau, Census Bureau, Labor Bureau, Washington Monument, National Museum, Smithsonian Institution, Naval Gun Factory, United States Artillery Barracks, Marine Barracks, Medical Museum, Botanic Gardens and Naval Observatory, which, with short trolley rides to Mount Vernon, Alexandria, Arlington Mansion and National Cemetery, the Soldiers' Home, Chevy Chase, Cabin John's Bridge, Glen Echo, Zoölogical Park, Rock Creek Park, St. Elizabeth National Asylum for the Insane, the Catholic University, Fort Myer, Falls Church, Hyattsville and neighboring towns, Takoma Park, Chesapeake Junction, and a longer steam ride to Chesapeake Beach, etc.; and river excursions to Mount Vernon, Marshall Hall, River View, Alexandria, etc., together with the Corcoran Art Gallery, the Hall of the Ancients, Carnegie Free Public Library, supplemented by the splendidly paved and shaded streets and avenues, with the numerous little parks and squares, and the two dozen statues of national celebrities and heroes, make Washington an incomparable city for conventions.

The Typographical Temple, a handsome three-story and basement building, erected and paid for by Columbia Union, is probably the only building in America owned by a labor organization. It not only provides a permanent hall and offices for the union, but is the source of a very respectable revenue, being the headquarters of the American Federation of Labor, which occupies the entire first floor, where President Samuel Gompers, Secretary Frank Morrison, and a large force of employes are busy as bees.

The convention committee of Columbia Union, whose duty it is to advertise by correspondence and through the craft press the desire of the union that the convention of 1903 shall be held in Washington, and to make preliminary arrangements, is composed of F. N. Whitehead (chairman), T. Frank Morgan, H. B. Goodrell, C. C. Thompson, E. W. Patton, E. E. Wear, T. M. Ring, W. V. Smith, John R. Berg, E. E. Calhoon, W. N. Goldstein, T. A. Bynum, A. F. Bloomer, D. W. Fleming and J. T. Herbert, the last four the delegates to Cincinnati. Messrs. Whitehead, Goodrell, Thompson, Calhoon, Patton, Wear and Ring are ex-delegates. The committee has done good work and many delegates are pledged to "Washington in 1903."

THE NEWSPAPER WOMAN.

A woman there was, and she wrote for the press
(As you or I might do).
She told how to cut and fit a dress,
And how to stew many a savory mess,
But she never had done it herself, I guess,
(Which none of her readers knew).

Oh, the hour we spent and the flour we spent,
And the sugar we wasted like sand,
At the heft of a woman who never had cooked
(And now we know that she never could cook),
And did not understand.

A woman there was, and she wrote right fair,
(As you or I might do),
How out of a barrel to make a chair,
To be covered with chintz and stuffed with hair —
'Twould adorn any parlor and give it an air!
(And we thought the tale was true).

Oh, the days we worked and the ways we worked
To hammer and saw and hack,
In making a chair in which no one could sit
Without a crick in his back.
A woman there was, and she had her fun
(Better than you and I).

She wrote out recipes, and she never tried one.
She wrote about children — of course she had none —
She told us to do what she never had done
(And never intended to try).

And it isn't to toil and it isn't to spoil
That brims the cup of disgrace —
It's to follow a woman who didn't know beans
(A woman who never had cooked any beans)
But wrote and was paid to fill space.

— *The Congregationalist.*

Notes and Queries on Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address machine composition department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

STUBBS'S MANUAL.—A practical treatise on how best to finger the Linotype keyboard; profusely illustrated; author holds medal and speed record. $1, postpaid.

THE LINOTYPE MANUAL.— Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

THE *Chicago Tribune* now has a plant of forty-two Linotypes, which require the services of five machinists.

THE current volume of the *British Printer* is being set in type cast by the Wicks Rotary Typecaster. This is the type with which users of the Dow composing machine will be supplied.

CHATTANOOGA (Tenn.) operators have received an advance of 30 cents on morning papers and 25 cents per day on evening papers, making the scale $3.50 and $3.25 respectively for eight hours' work.

THE Junior Linotype machine is now on exhibition at the Chicago office of the Mergenthaler Linotype Company, having been received from the factory the last week in June, and is attracting much attention.

A NEW series of matrix-order blanks has been devised and issued by George E. Lincoln, manager of the Chicago agency of the Mergenthaler Linotype Company. By reproducing the face and giving each and every character made by the company a number, all possibility of mistakes in ordering would seem to be eliminated.

SCHUCKERT & Co., a German firm of electrical instrument manufacturers, have placed on exhibition in New York city a Mèray-Rozar Electrotypograph. An ordinary typewriter electrically connected is used to perforate the ribbon, producing at the same time a typewritten copy of what has been perforated, so that "proofs" may be read before the matter is cast in the typecaster.

SINCE the announcement that a school of instruction for printers in the operation and mechanism of the Linotype would be opened in Chicago in the near future, letters of inquiry have been pouring into the Chicago agency of the Mergenthaler Linotype Company from printers who wish to avail themselves of this opportunity. It is safe to say that every advantage will be given and the utmost endeavor made to thoroughly instruct those who enter this school, the high reputation of the promoters being sufficient guarantee of this.

IN an endeavor to supply the demand for operators on the Linotype, Cincinnati Typographical Union will install two machines for the instruction of its members. Only members of Cincinnati union will be allowed to practice on the machines, and priority will be given to the members of oldest standing. It is expected about 125 members will thus be given a chance to learn to operate the machine.

CHARLES W. SEAWARD, for many years traveling inspector for the Mergenthaler Linotype Company, has resigned his position and, with J. W. Sutherland, formerly Chicago agent for the same company, has incorporated the Seaward-Sutherland Supply Company, with a capital stock of $5,000, and will open a supply house in Chicago to manufacture and deal in Linotype supplies. A branch will also be started in Boston, which will be in charge of Mr. Seaward. A contract has been entered into with the Ott. Mergenthaler Company, of Baltimore, Maryland, to manufacture many of the supplies which the Seaward-Sutherland Company will handle.

KNIVES NOT PROPERLY ADJUSTED.—"Mississippi" encloses a sample slug in his letter and writes: "Please note enclosed slug, the smooth side of which is not well trimmed, causing a column of same to be 'off its feet.' Can you state the cause and remedy for this? Kindly let me know, also, if you consider the face of this type clear, and what you think of this quality of metal." *Answer.*—The left-hand trimming knife is not set far enough to the right to trim the smooth side of the slug. It should trim off the overhanging projection but not cut into the body. The slug also shows that the right-hand knife is trimming it too closely. The face of the slug is clear, but the metal would be benefited by the addition of tin.

"THE MACHINIST AND THE OPERATOR."—While "imitation is the sincerest flattery," and the writer feels complimented to find the popular series of articles on the mechanism of the Linotype, entitled "The Machinist and the Operator," which has been running in THE INLAND PRINTER for the past twenty-one months, being imitated and copied in several publications devoted to the printing trades, to find the complete series bodily "lifted" and reprinted is, it must be confessed, just a little more inclusive than he had expected, especially as he has had no voice in the matter. London *Linotype Notes* evidently knows a good thing when it sees it, for the current number contains this paragraph: "We are giving this month No. 1 of a series of articles, which will be extracted from our contemporary, THE INLAND PRINTER. They will describe the proper mode of working and caring for the Linotype machine." Article No. 1, on "Oiling and Wiping," duly follows, and it is hoped that our English brothers will profit by the remaining twenty of the series so unceremoniously "extracted." For the benefit of those of our readers who have not been able to secure the complete series, and those who may wish to preserve these articles in handy form for reference, it is intended to publish them in book form in the near future, with such amendments as will cover the latest improvements added to the machine.

AMERICAN AND ENGLISH STANDARDS COMPARED.— English operators are in a quandary to explain why it is that American operators produce so much more type per hour on the Linotype than they, and failing in the excuses of "slower machines," "inferior machines," "more exacting requirements," and a host of other flimsy pleas, come forward periodically with the statement that the system of measurement employed in America is something different than it was supposed to be, and that the American "em" is not equivalent to two English "ens." The latest to break out on this subject is Mr. E. Girod, a good Linotype mechanic but a poor hand at figures, who writes as follows to London *Linotype Notes:* "Permit me to point out that the difference in the reckoning of the American em with the Eng-

lish en is very much in favor of the American em for records. An American em equals nearly 2½ ens English, consequently the record of Stubbs's 24,042 ens per hour would be 18,030, English measurement. As it is, it is a record to be proud of, and it has never been equaled in this country in a long test, such as the one in which Stubbs took part." Mr. Girod should have learned while in this country that the American standard is the em quad — the square of the body — and is exactly double the English standard of measurement, the en quad. Expressed in English terms, Stubbs's record would read 133,434 ens in five hours and thirty-three minutes, an average of 24,042 ens per hour. And Mr. Stubbs is not the only pebble on the American beach.

THE CAUSE OF SUNKEN LETTERS IN SLUGS.— In the June number an offer of a prize of $5 was made by A. M. Grist, of Yorkville, South Carolina, for a remedy for sunken letters appearing in slugs. The responses received to this offer have been prompt and voluminous. The subject has been gone into by our correspondents in a manner which would indicate that a deep interest is taken in all that pertains to the Linotype, and the publication of these various views can not but be helpful to all readers, and especially those who experience difficulty in getting good, printable slugs from their machines. All the suggestions received have been referred to Mr. Grist, and for the benefit of our readers are published here in full.



Photo by George A. Furneaux, Chicago.

THE NARROWS, IN THE DELLS OF THE WISCONSIN.

(Near Kilbourn City, on the C. M. & St. P. R'y.)

CUT THE VENTS LONGER.

BATTLE CREEK, MICH., June 13, 1902.

Editor Machine Composition Department:

I am a regular reader of THE INLAND PRINTER and noticed A. M. Grist's offer, and as I believe I have had a little experience in the defective slug question I wish to offer my opinion in competition with others, and at the same time try to get "something for nothing."

As a solution of his trouble I would quote your article, headed "Defective Slugs," which precedes his letter, but would also add that I have found it an advantage to cut the vents longer, that is, up above the holes, so as to be cut almost to the top of the mouthpiece. But he says his vents are cut perfectly; nevertheless, if letters sink in the slug, I believe the vents are *not* properly cut. The mouthpiece and back of the mold should lock up perfectly, and after he has cut the vents he should file away that which projects around the vents, caused by the vents being made deeper and longer. Two new machines were placed in this city recently, and within a month the slugs commenced to sink in places. One office used the best metal that could be obtained and the other used bases, plates, old lead bath tubs, pipes and any old thing that looked or smelt like lead. But both machines bothered the same way, until the vents were cut deeper and probably longer, when the trouble was obviated. So, you see, poor metal will cause bad or imperfect letters, but not sunken letters.

If the mouthpiece, mold, pot, metal, etc., are all right, as he says, and some letters do not show up, it may be the fault of the matrix. I believe the Linotype Company, when they sell a set of matrices, instructs the purchaser to take a proof of them to see if they will all show up and print perfectly. Inclosed you will find a lower-case *c* which is one of about ten which are defective. I presume, when the matrix was made, the *c* was not stamped deep enough into the brass, which, of course, makes that part of the slug or letter lower when a slug is cast therefrom. Sometimes these matrices will show up all right when printed with a soft tympan, but they will not when impressions are taken with a hard tympan.

If a letter or part of a letter or a hyphen, period, etc., when on the end of a line fails to show up, it may be because the jaws are set too wide and let them hang over the edge of the slug too far and are broken off. But I have had cases where, even when everything was all right, still such characters as the hyphen seemed to be broken off, but it was caused when the slug was being driven out by the ejector blade. There seemed to be some metal or dirt, or the track upon which the slug runs out was a little bit rough, and as the slug was ejected it would cut off

these characters. All that is necessary is to clean out between the knives, and if the track is slightly rough on the end, file it smooth.

Also, if the knives are set too closely, they will have a tendency to cut off the ends of letters, such as the tail of the *y* or *g*, and the tops of caps and the lower-case *i*. If the knives are set properly such trouble will be avoided. Of course this last paragraph does not really mean that the letters are sunken, but I wish to speak of it, as it may cover his case.

It may be that the metal is not of the best quality and adheres to the mouthpiece and fills up the vents, which although cut properly, get so filled up with the metal that as the slug is being cast the air in the mold cell is not allowed to escape, and the result is sunken letters and inferior slugs.

In conclusion I wish to state that if he is using good metal and does not let it get too hot, keeps the metal free from dirt, etc., has the vents cut properly, that is, enough of them which are deep and long enough, and not too deep at the bottom (which would cause mountains of metal to be on the floor after a day's work), has his mold and mouthpiece lined up perfectly, does not let the character of the matrix get filled up with dirt or graphite, has no imperfect or defective matrices, does not have the ejector blade set so that the slugs are forced too far out, causing them to come in contact with the pan, thereby nicking and scratching the face of the slug, has a plunger that forces the metal into the mold, and not so loose that the metal shoots up out of the well on all sides of the plunger, has the pot packed with asbestos all right, and knives, jaws and other adjustments made properly and kept clean, I am positive he will get a perfect slug. H. A. Modricker.

OFFERS SYMPATHY.

Denver, Colo., June 10, 1902.

Editor Machine Composition Department:

Both myself and wife have read and admired The Inland Printer for so many years that we would not think of doing without it. Since the advent of machines and my entrance into the ranks of that class of many troubles — the operator-machinist — I have looked forward to the coming of your journal with even greater pleasure than ever before, sympathizing with the sorrows of my brothers, gleaning information to be put to good use, following "George's" path along with the "Operator," and laughing at some of the questions asked in your Machine Department. However, the question for the solution of which Mr. Grist, of South Carolina, offers solid coin, is not a laughing matter — and I am not after that V; but I can not help wondering if he has the "caving-in" trouble with all classes of slugs, or whether it is confined to nineteen ems or over, and with matrices larger than 6-point. I had the same trouble the gentleman speaks of while working in a California town, and as there was plainly more antimony in the metal than was good for it, I entered a gentle kick, got better metal and got rid of a large amount of trouble. I have never had a particle of this worriment on the plant I have charge of in this city — working on straight thirteen ems newspaper stuff, 6-point matrices, 7-point mold. The metal we use is that put out by a Denver firm, and I believe that its excellence has heaps to do with the results obtained. The machines are seven years old, none of the cams on the main shaft having been replaced in that time, so it can not be said that we have a superior lock-up or anything of that nature. In fact, both pot-lifting cams are badly worn, while the mouthpieces of the old, non-detachable variety have been hammered, filed, honed, slammed, banged and generally cuffed about in an effort by sundry gentlemen to get into "the works," when, as events have demonstrated, all "the works" need is to be let alone and given a chance to "rest up." The only bearing this has on Mr. Grist's case is that on thirteen ems, with a good machine, decent metal and heat, he should have no trouble. With inferior metal, coal-oil burners, 8 or 11 point mats. and a wide measure, I believe the gentleman is entitled to the prayers of the righteous, coupled with the sincere hope that the $5 which he purposes squandering will bring him at least one good remedy. H. J. Cundan.

PUT IN NEW CRUCIBLE.

Guthrie, Okla., June 14, 1902.

Editor Machine Composition Department:

The following remedy is suggested for the troubles of Mr. Grist. If he will follow the suggestions which I will make and his machine still produces imperfect slugs or sunken letters, he may, upon furnishing me with sufficient proof that he has followed my suggestions, draw on me for $25, which will cover the expense of carrying out the recommendations which I will make.

I will first point out the probable causes of the imperfect slugs. The first and most likely cause is a leaky plunger. The plunger may be too small or the pot-well may be worn out of true so as to make it impossible to get good results even with a new plunger. The neck of the pot may be partly obstructed; the supply hole near bottom of well may be partly closed.

The following will remedy any and all imperfections which may exist in the casting mechanism of the machine and can not fail to bring about the desired results: Order from the Mergenthaler Linotype Company one pot crucible, fitted with 30-em mouthpiece and one of their new style solid cast-iron plungers; sufficient asbestos to repack pot; one set anti-friction rollers and one center pin for pot lever; also one mold knife. Send to factory your mold and ask them to surface-grind the back of mold and put in good condition generally. If they advise you that your mold is beyond repair, get a new one. Take out the old pot crucible and replace with the new one. Run the machine forward to a point just before pot lever descends, unlock mold slide, and set pot so that the lower edge of mouthpiece holes will line up with lower edge of mold. Now paint back of mold with red lead which has been mixed with machine oil and force mold against mouthpiece. Set pot by the screws in legs until the mold has a perfect bearing against mouthpiece. Set up screws in pot legs so that pot can not move. While the machine is in this position, examine the pot lever and see that it does not bear against the sides of the cams adjacent to it. When you have done this, take out the pot lever and put in the new roller bearing and the center pin. Adjust the forward nut on pot lever so as to give a good tension on pot-lever spring. Set the rear nut so that there will be 1-16 inch clearance between pot lever and flange of nut when machine is in casting position. Put on the new mold knife and revolve the disk by hand and see if it is out of true. If so, it should be set so as to have its hardest bearing against knife at point where mold passes over knife. If the disk fails to do this, the position of disk should be changed on its shaft until it does bear hardest at this point. Now set knife to mold by painting back of mold with red lead and adjusting knife until it scrapes the red lead clean from back of mold. The pot burner must be in good condition, make a blue blaze and be properly regulated.

The above suggestions will put the casting mechanism in prime condition and good slugs must be the inevitable result. F. C. D.

SHARPEN KNIVES AND RENEW PLUNGER.

Chicago, Ill., June 14, 1902.

Editor Machine Composition Department:

Replying to Mr. Grist's inquiry regarding sunken letters, I will say that if Mr. Grist will put in new plunger rings or new plunger (if old style), and sharpen his trimming knives, he will overcome trouble with letters sinking in slugs. Frank Jacobsen.

PUT IN NEW PLUNGER.

Albuquerque, N. M., June 17, 1902.

Editor Machine Composition Department:

In response to A. M. Grist's appeal for a cure for breaking down of slugs, I give my experiences, hoping they may prove of value. One of my machines (of 1896) when I took charge a year ago, had been breaking down badly for almost two years. My predecessors had tried various remedies, mostly (judging from the number of mouthpieces lying around) in the way of vent experiments. I tried all the means I had ever heard of with poor success. My first move that counted was to dress out the groove in the mold which engages the lower ears of the matrices, just a very little, with emery paper. I discovered that as a usual thing it would be a cap or tall lower-case letter to break down. The result of this move threw the face of the slug just a trifle lower down, so that the knife did not tend to cave in the face. This helped matters some, but I would not advise any one to try it until they try my second and, in my case, successful remedy — a new plunger. My old plunger did not leak very badly, but a bubble could be seen at each stroke. I secured a new-model plunger from the factory, but it would not go into the well. I figured that the plunger was all right, so did not touch it, but dipped the well empty and cleaned the inside of the well thoroughly with file and emery paper. The plunger fitted snugly and my troubles with breakdowns were over. One thing only I found necessary; that was to reduce the pressure of the plunger spring to almost the lowest turn of the screw, to avoid possibility of back-squirts when metal became low or when changing from wide to narrow measure. John Steward.

KEEP THE POT FULL.

Carson City, Nev., June 4, 1902.

Editor Machine Composition Department:

I have been much interested in the discussion regarding sunken letters and bad slugs. Now, I do not pose as a machinist. The first machine I ever saw we set up in this office without instruction, but it ran all right, and our second one went in recently. We are out of the way, evidently, for the first visit we have had from an inspector in six years occurred a few weeks ago. While there can be no doubt that a course of instruction is a very desirable thing to have, my experience has proven that it is not absolutely necessary, and that the Linotype is not so complicated that it can not be fairly mastered without; and then, again, what you learn when thrown on your own resources is probably well hammered in.

I had several seasons of sunken letters, and tried about everything from cleaning the pot-well to polishing up the front door-knob, and one was about as efficacious as the other. The company's inspectors carry with them a special drill which they use in enlarging the holes from the back of the mouthpiece, making them V-shaped somewhat, but without enlarging the front of them. I never could see that altering the air vents — deepening the lines — ever accomplished anything save the necessity for the purchase of a new mouthpiece. I corrected the evil of sunken letters by simply keeping the metal in the pot higher — in fact, as high as it can be run without flowing out of the mouthpiece when the pot is forward. This may not be according to best practices, but it is perfectly successful in curing the sunken-letter trouble, when combined with low temperatures. This causes alterations in the strength of the

pump spring to be necessary and also slight change in gas regulator, but both are easily accomplished. Try it.

Regarding the ragged letters coming from the first three holes of the right-hand side of the mouthpiece, facing the pot, I can only partly agree with you in giving dross the blame for it. I am firmly of the opinion that this is due to a mechanical defect in the construction of the pot, which could be largely remedied in the factory. I figure that the stoppage of these holes is largely due to a lack of heat at that point, and this lack of heat, I think, is caused by the fact that that end of the mouthpiece is so near the outside partitions of the pot. These latter partitions serve to conduct the heat away, while toward the center of the mouthpiece the cause is removed. Therefore, if I am right, the evil could be remedied by constructing the pot so that there would be a wider air passage between the right walls of the pot and the first holes, thus preventing all possibility of the contact chilling the metal. It has been my experience, and possibly that of others, that were it not for these two or three holes at the right, the metal could be run much cooler. A simple experiment will demonstrate this, as, in the case of cool metal, that end of the slug is the one that always shows it first.

H. A. Lemmon.

USE SOFT METAL.

Macon, Ga., June 4, 1902.

Editor Machine Composition Department:

Mr. A. M. Grist, of Yorkville, South Carolina, has metal troubles, indeed, but he is not ahead of me. I may not "cop de prize," but who knows?

I have read with great interest all articles in your Machine Composition columns for the past several years, and I might say my first troubles with the metal-pot began when I tried to put into practice some of the well-intended advice on this particular subject. "Vent the mouthpiece and get slugs solid as bricks"; "Face the mouthpiece and have no chips." O ye gods! I vented and then faced until there was no mouthpiece, and the pot could not reach the mold at all. Then I drove out the mouthpiece (old style) to put in a new one, and in doing so broke off about two-thirds of the lips of the pot crucible. I put in a new mouthpiece, fastening it to crucible with screws, and somehow (I do not know) I vented and faced the new mouthpiece until I got what I wanted and thought I was master of the situation — until something went wrong with another pot. It got to spilling metal back of mold disk, and I thought this mouthpiece needed doctoring, which I proceeded to do. After many sleepless nights and sweaty days I discovered that the roller bearings in the pot-lever rollers had been broken, and needed new ones. That settled my troubles on that machine.

I bought some cheap metal, and another machine got mouthpiece holes stopped up so metal could not flow. I bored them out until I made the crucible a veritable repository for broken drills. I finally got some lead and stirred in this pot, about five pounds a night, and got the holes unstopped and working nicely, when my drills began to come back, casting in the bottom of slugs, gapping my back trimming knife. I sawed out the mouthpiece to get these broken drills out, and I have had "holy" slugs ever since, no matter how many vents I make nor what shape. Do not talk to me about venting the mouthpiece. Like our South Carolina friend, I have an assortment of well-vented ones, fresh from the factory and otherwise, and they all produce the same nasty, mean holes under the first word on the slug five times out of six. I got better results by tightening pot spring. Then I made another experiment. I took a mold from a solid-line machine and swapped with "holy"-line machine. Presto! Slugs now came out with only one or two small airholes, but they are always midway the slug, and I am not troubled with lines breaking in. I can not see how, but I am satisfied the mold has something to do with bad slugs in some instances. I had two machines — one furnishing good slugs and one bad. I swapped pots, changing all adjustments, and the good-slug machine kept right on casting good slugs and the bad improved only slightly, showing that the trouble was not in the pot or mouthpiece. This makes my second experiment tending to demonstrate that the mold is an important factor in the solid-slug proposition.

My advice to operator-machinists is to do everything before tampering with the mouthpiece. I have come to regard it as I do dynamite — a good thing to let alone. I do not believe the trouble is in the mouthpiece one time in a hundred. Look elsewhere — pot spring, roller bearings, pot-leg screws, etc. All these are adjustable and can be restored to original position; but once you stick a chisel or file to the mouthpiece, there is "h—— to pay." I know whereof I speak.

Mr. Editor, I think if I had invented and perfected the Linotype with the exception of the mouthpiece, I should have given it up right there.

Lead is the best thing with which to unstop mouthpiece. It beats drills and will do the work in a very few minutes. About 2½ pounds to a pot of metal.

W. T. Anderson.

LOWER THE POT.

Detroit, Mich., June 5, 1902.

Editor Machine Composition Department:

I notice that Mr. A. M. Grist offers $5 for a "remedy that will cure sunken lines." Here is the remedy: Lower the pot by adjusting screws in the legs so that the holes, instead of appearing full and round on the bottom of slug, show up as semi-circles — even a trifle lower than this is more effective. It gives the metal a chance to spread slower, thereby allowing air to escape. It is only five or ten minutes' work, and I guarantee it will "cure the disease," producing a clear-cut, solid line, and no mountain of metal on the floor after a day's run.

I had trouble with sunken lines — as many as thirty in a night's run — but since adjusting pot as described (about a year ago) I have not lost any sleep on that account.

Edward B. Welsh.

SET THE POT SQUARELY.

Washington, D. C., June 5, 1902.

Editor Machine Composition Department:

I notice in your issue of June an inquiry from a machinist at Yorkville, South Carolina, regarding his slugs. I judge he means that his slugs are not solid at the top, or face of type. I had that same trouble when I took charge of the machines in this office. They had a machine that they could not set anything but brevier on and get any good results from. The nonpareil would show bad letters, so that as high as thirty lines have had to be reset two or three times, but I removed the trouble in a short while.

Now, as to the remedy. I tried everything that Mr. Grist has mentioned and failed, so I came to the conclusion that everything in that line was O. K. I then commenced to hunt for the trouble in earnest and found it. Here it is:

I pulled my mold disk out and turned it so my mold would fit up against the mouthpiece of the pot. Then I put red lead on the mold and released my mold disk so that it would come forward or go back at a push or pull. I then pushed it up to the pot mouthpiece and found it was not fitting. You can see by the red lead when it is off. So my remedy was to set my pot, and I am thankful to say that I have had no more "holy" slugs, and I am positive if Mr. Grist will try this he will find that he will have no more trouble.

W. S. Williams.

ENLARGE HOLES IN MOUTHPIECE.

Indianapolis, Ind., June 11, 1902.

Editor Machine Composition Department:

Replying to the communication of A. M. Grist, of Yorkville, South Carolina, of May 9, 1902, published in the June number of The Inland Printer, and hoping to get the $5 offered by Mr. Grist, I desire to say that if Mr. Grist will use the enclosed drill (No. 45) on his machine's mouthpiece, and will fix his air vents so that they will not be so deep as to allow unnecessary escape of metal, and then true the mouthpiece, his troubles will cease.

George L. Walls.

CLEAN BACK OF MOLD.

Ocala, Fla., June 19, 1902.

Editor Machine Composition Department:

I notice A. M. Grist's offer in the current issue of The Inland Printer, and while my suggestions may come to nothing, there will be no harm in offering them. I left the factory in April, 1900, and have been located in Ocala since that time, going the round of troubles that all machinist-operators have to endure, where they can't cure.

I have been bothered very little with caved-in or defective letters, but that little was quite entertaining while it lasted. I found the remedy lay, in my case, in getting a slug with a solid body. If your matrices are all right and the slug is not gored with air, but solid and lovely, I see no reason for trouble with the faces of the letters. The first thing is the lock-up. I believe a great deal of mysterious trouble is caused by defective lock-ups in casting. The gist of my advice, which I greatly fear is worth nothing like $5, is to remove your mold from the disk and scrape the back of it thoroughly, removing every particle of metal that may have adhered thereto. Then run your metal as cold as possible. An application of graphited oil to the inside of the mold with a rag, rubbing it dry immediately, will start you off with flying colors and a slug that is good for sore eyes to look at. The air vents should also be cleaned of metal, with a pin, swabbed with graphited oil and rubbed dry with the asbestos wiper.

I have no faith in enlarged air vents. I have gotten along very well without touching mine and would advise him to use a mouthpiece as it comes from the factory in testing my suggestions, should he think them worth a test, or has not tramped over the same ground before.

Leon Hanlon.

A LEAKY MOUTHPIECE.

Marion, Ohio, June 8, 1902.

Editor Machine Composition Department:

I notice in the current number of The Inland Printer that A. M. Grist has struck the machinist's snag — the ragged-end slug. There are others. I am not particularly after his $5, but I had enough trouble with the same thing to give me the hard-cider jim-jams, but I won out finally. My machines have been used over five years. He might try the remedy and, if it succeeds, tell the other boys, through The Inland Printer about it. It is this: After seeing that the holes in the mouthpiece came truly in the center of the mold at the time the cast was made, and having taken the mouthpiece out and trued it up, being sure that the two end air vents showed in the mold the same distance, I found on starting a machine that it was still there. These are the rules usually followed by all machinists. Then I sat down and looked at the blamed thing a while, and I had it. I found that, although I had been very careful in replacing the mouthpiece and had wedged it tightly,

that one end, the right-hand end, got a little air from under the mouthpiece, just a little, but enough to do the dirty work. I took the mouthpiece out and placed a copper space between the end of the mouthpiece and the pot, to the side of the mouth. Presto, joy! Now the machines click along merrily day after day with nary a cold end and no stuck slugs, and with half the gas and less shavings and "slobbers." The slug, when it gets cold, gets cold clear across, only in case the gas is too low. I have had no trouble since. It will pay him to try this, but I do not believe in always cutting the vents deeper. That will not cure everything. This has removed my trouble, may it remove his. I am no machinist, but have had no trouble outside of this.

THOMAS F. MAHER.

Any further communications on this subject will likewise be referred to our correspondent, who has promised to try any remedy offered which he has not previously given a test, and the prize will be awarded to the one who offers a suggestion which will overcome his trouble. It is sunken letters which are giving him trouble, and not defective face on the slug, as some of the above writers seem to have thought.

PATENTS.

Linotype Machine.— Several matrix magazines ranged one above the other, a separate distributor for each magazine. J. B. Bell, Wilmington, Delaware. No. 701,989. A modified form of the same idea is patented as No. 701,990.

Linotype Machine.—A distributor having the combination bar arranged spirally on a shaft, so that the matrices suspended from the bar are carried forward by the rotation of the distributor screw. Matrices bearing a plurality of characters are shown, and are delivered to the channels broadside instead of as in the ordinary machine. P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York. No. 702,781. Patents Nos. 702,782 and 702,783, by the same inventor, show improvements in the feed screws of the distributor of the ordinary Linotype.

Burner.—An improved form of burner for the Linotype. H. C. Zenke, New York city. No. 701,123.

Linotype Galley.—A four-sided galley having one side removable, with a lock for the foot of the galley. M. E. Milholland, Brooklyn, New York. No. 701,368.

Composing Mechanism for Type Machines.—An improved form of the Lanston Monotype wherein the paper roll is fed directly from the keyboard to the caster, and means for controlling the caster feed. Tolbert Lanston, Washington, D. C., assignor to Lanston Monotype Machine Company, Washington, D. C. No. 702,568.

Machine for Setting Type.— Improvements in an individual-type setting machine whereby the type-ejecting rod which ejects the lowest type in the type-case is automatically locked when the type is exhausted. Frank McClintock, Mount Vernon, New York, assignor to E. C. Hoyt and Felix Rosen, New York city. No. 702,458. Patent No. 702,457, by the same inventor, shows an improved key-lever mechanism.

Machine for Justifying Type.—An improvement in the McClintock type justifier which prevents the space wedges from moving backward before the proper time. F. Holdsworth, New York city, assignor to E. C. Hoyt and Felix Rosen, same place. No. 701,811. Patent No. 702,457, by Frank McClintock, shows further minor improvements in this machine.

Type Distributing Machine.—A machine for distributing type consisting of a carriage to hold the type, and a keyboard, which when operated detaches one type at a time and moves a channel beneath the type to conduct it to its proper receptacle. Johannes Hinklein, Frankfort-on-the-Main, Germany, assignor to Felix Levy, same place. No. 702,555.

Type Distributing Machine.—A type separating device to separate the type one at a time and a device for dividing the type into groups and directing them into a series of channels. P. E. Hodgkin and G. E. Kenney, London, England. No. 701,881.

Linotype or Similar Composing Machine.—A tabulating attachment consisting of a mold divided into two lengths and a projection on the dividing partition to engage a recess in a special matrix so as to hold the two divisions of the line and permit independent justification of each section. John Gray, Newcastle-upon-Tyne, England. No. 703,248.

Type Distributing Apparatus.—A device for forwarding the line of type in the distributor for the Alden composing machine. James Breakey, Brooklyn, New York. No. 702,621.

Typesetting Machine.—An adaptation of an air blast to assist in the delivery of type from the channels of a type composing machine. Elah Terrell and F. A. Ray, Columbus, Ohio. No. 703,017.

Squirt-preventer for Typecasting Machines.—A pump stop for the Goodson Graphotype to prevent a cast being made in case the matrix and the mold fail to make a perfect joint because of the intervention of any foreign material between the face of the matrix and mold. G. A. Goodson, New York city. No. 702,941.

Proofroom Notes and Queries

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

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CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

PUZZLING PUNCTUATION.— Here is a sentence, noted at the moment of writing, that shows a common error in the use of commas: "They could see progress from month to month and, in some instances, the improvement was something for which to be thankful." Can any one tell us a reason for such use of these two commas? Can any one tell why every one does not punctuate such a sentence with simply one comma, after "month"? Please do so.

GRAMMATICAL NUMBER.—W. M. B., Kansas City, Missouri, writes: "In the sentence, 'They may be expected to continue their search, however small the prospect of success may be,' is it not all right to use the word 'prospects'? If not, why?" *Answer.*— Singular and plural of this word are almost the same in some connections, and sometimes either one is usable, according to personal choice. When qualified by such an adjective as "small," the singular form is preferable, and probably the one that would be used by all good writers.

A MISUNDERSTANDING.—W. T. B., Fort Smith, Arkansas, has misread something of ours, as shown in his letter: "Some

time ago I saw a statement in THE INLAND that some printing firms sent their proof by mail to be read. I am a practical proofreader, working now in a printing-office, and would be thankful if you would be so kind as to give me the names and addresses of a few firms that do this." *Answer.*—We do not know any such names and addresses, so, however much it is to be regretted, we can not give them. It is not likely that any printing firms have their regular proofreading work done anywhere but in their own offices, although certainly some special work is often sent out.

ROMAN NUMERALS.—E. H. A., Toronto, Canada, sends a question we have answered more than once: "Is it proper to put a period after Roman numerals, and if so, why? I have an authority which states: 'A period is always put after Roman numerals except in headings and when used in numbering pages.' I enclose a proof of a page in which the author canceled them. Webster, I believe, does not sanction their use, but I have always understood that it was a rule to put them in, and have always done so, although I never saw any reason for it." *Answer.*—The line on the proof inclosed is "Richard III, II, i." It should have a period in each place after the numerals, because they stand for ordinal numbers, and so are abbreviations. It reads, "Richard the Third, second act, first scene." Numerals used as cardinal numbers (expressing nothing but a plain number) should not have the period. Many people insist upon having these things wrong.

CHOICE OF FORM.—G. F. N., Baltimore, Maryland, asks: "Would you print 'frog legs,' 'frogs legs,' or 'frogs' legs'? Should the apostrophe be used in 'three months' interest'?" *Answer.*—Either "frog-legs" or "frogs' legs" is correct; the other two forms are wrong. A compound word, with the first element in the singular, and a possessive phrase, with the plural, express practically the same sense. Our choice in such a case is the possessive phrase. The forms condemned make the first word in each stand as an adjective, and this is not right, because it has no attributive quality whatever, but merely names something, and so is a noun. Putting the two together with a hyphen makes a new noun, naming something that neither of the elementary words alone does name in full. In the other case the apostrophe should be used, because the sense is one of possession, or rather of a genitive relation which is expressed in English by use of the possessive form.

INTERRUPTED COMPOUNDS.—F. D. W., Carson City, Michigan, sends this question: "A writer sends copy with the sentence, 'Both bride and groom have grown to man- and womanhood here,' and claims that to hyphenize 'man' is correct. We can find no authority either for or against it. Should not the word 'manhood' be written instead of using the hyphen? In the sentence, 'Music- and lecture-loving people,' our copy-writer insists that we place the hyphen after 'music.' Is it right thus to use the hyphen?" *Answer.*—On principle, these uses of the hyphen are right, though they can not be said to be according to English usage, as almost everybody avoids them. In the first case it is very much better to write "manhood" in full, although the other method is in no way erroneous. In the second case both hyphens are demanded by principle, but comparatively few English writers or printers recognize that fact. The sense is music-loving and lecture-loving, and loving is just as closely attached to music as to lecture. The only alternative is to use both hyphens or neither. Such interrupted-compound forms are found in the Standard and the Century Dictionaries, and in a few other good books, and in the present writer's opinion it is a pity they are not much more frequent.

POETRY AND POINTING.—We have received from Victoria, Australia, a letter expressing a desire to see two versions of a poem printed together. The writer says: "Poetry gives the greatest scope for correct (and incorrect) punctuation." We give the version that is said to be correct, though we are not informed as to who says so. If the meaning is that it is Mr. Kipling's own punctuation, he does not seem to have a very clear idea of how to punctuate, or else we have not. Here is the poem, with the introductory assertion:

"The poem written by Mr. Rudyard Kipling upon the death of Cecil Rhodes is a grand piece of work. It has been wrongly punctuated in some papers. It is a great pity that it should be so marred. We give the correct punctuation, as follows:

"When that great Kings return to clay,
Or Emperors in their pride,
Grief of a day shall fill a day,
Because its creature died.
But we! We reckon not with those
(Whom the mere fates ordain)
This Power that wrought on us, and goes
Back to the Power again!

"Dreamer, devout! By vision led
Beyond our guess or reach;
The travail of his spirit bred
Cities in place of speech.
So huge the all-mastering thought that drove;
So brief the term allowed;
Nations — not words — he linked, to prove
His faith before the crowd.

"It is his will that he look forth
Across the lands he won:
The granite of the ancient north,
Great spaces washed with sun.
There shall he patient make his seat
(As when the death he dared),
And there await a people's feet
In the paths that he prepared.

"There, till the vision he foresaw
Splendid and whole arise,
And unimagined empires draw
To council 'neath his skies,
The immense and brooding spirit still
Shall quicken and control.
Living! he was the land. And, dead,
His soul shall be her soul!"



Photo by The Johnson Co., Salt Lake.

A TRIOLET.

The sweetest of all triolets
This triolet of babies sweet.
As modest as the violets,
The sweetest of all triolets.
They've won my heart, the wee coquettes,
Their victory is quite complete.
The sweetest of all triolets,
This triolet of babies sweet.

J. S. Z.

EVERYTHING GETS AROUND TO THE EDITOR.

"How do we hear?" asks a scientist. That is easily told. Somebody tells a friend and tells him not to tell, and the friend of the teller tells a friend of ours and he tells us, and so we hear.—*Florence (S. C.) Pen and Press.*

The Printing Trades

BY EDWARD BECK.

Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

THE EIGHT-HOUR DAY.

The action of the recent international convention of the Brotherhood of Bookbinders in declaring for an eight-hour workday may be regarded as the opening gun in the new battle for shorter hours in the printing trade. It is altogether likely that the International Typographical Union convention at Cincinnati will adopt similar resolutions and appoint a special committee to inaugurate the movement and then the fight will be on in earnest.

While the employing printers have perhaps been slower to recognize the fact than employers in many other industries, it is nevertheless true that the general sentiment in the industrial world is favorable to the adoption of eight hours as the standard for a day's toil. It is a natural division of the twenty-four hours, leaving an equal proportion for sleep and for recreation or leisure. It is only surprising from the standpoint of the physical welfare and mental equilibrium of the workers that it has not long since come into general observance.

The main thing to consider in bringing about the change in the printing trade is the avoidance of unnecessary hardship to the employers by a forced or precipitate demand by the unions. It took something like a decade of constant effort to secure the universal adoption of the nine-hour day. The working printers can hardly hope to achieve the eight-hour day in a much shorter time. The rights of the employers should be duly considered and their contractural relations with their customers should not be harshly upset. Fair-minded employers are ready to agree that the hour question will never be satisfactorily settled until the eight-hour day becomes an established fact, but they do not want to be hurried into yielding. The unions in the past have shown themselves to be capable of considerate and conservative methods in bringing about reforms and doubtless the same wise counsels will again obtain. Then the achievement of the ideal workday will leave no harsh feelings in the minds of the employers nor cause a loss of means and prestige to the unions, as would most likely be the case if more forcible means were resorted to.

DELEGATES TO THE INTERNATIONAL TYPOGRAPHICAL UNION JUBILEE CONVENTION.

Following is the official list of delegates to the Cincinnati convention of the International Typographical Union:

1, Indianapolis, Ind.—F. H. Eilhard, F. J. De Warf.
2, Philadelphia, Pa.—H. A. Stewart, J. F. Connelly, C. J. Clark.
3, Cincinnati, Ohio.—W. A. Finlay, C. F. Leibrich, H. D. Armstrong.
4, Albany, N. Y.—Joseph Lederer, F. J. Healey.
5, Columbus, Ohio.—J. F. O'Donnell, A. J. Asher.
6, New York.—Jerry Haley, Joseph O. Young, Charles J. Marquart, Joseph Nobel.
7, Pittsburg, Pa.—J. G. Crammond, C. O. Lafferty.
8, St. Louis, Mo.—C. P. Connolly, Thomas Costello, M. W. Campbell.
9, Buffalo, N. Y.—W. A. Coyell, David Shankland.
10, Louisville, Ky.—C. A. Burton, M. O. West.
11, Memphis, Tenn.—W. S. Wells.
12, Baltimore, Md.—William H. Stubbs, S. D. Bateman.
13, Boston, Mass.—Norman E. McPhail, J. T. Hanrahan, John Wickens, T. J. Murphy.
14, Harrisburg, Pa.—F. C. Hoffman.
15, Rochester, N. Y.—M. A. Whitmore, John Bolton.
16, Chicago, Ill.—W. J. Spires, J. B. Maddigan, Ben Singer, H. G. Fleming.
17, New Orleans, La.—E. J. Byrne, H. G. Carlson.
18, Detroit, Mich.—E. B. Gibbons, G. W. Dickson.
19, Elmira, N. Y.—P. A. Dowling.
20, Nashville, Tenn.—A. E. Hill, H. J. Loser.
21, San Francisco, Cal.—J. P. Olwell, L. Michelson.
24, Jackson, Tenn.—Le Roy Lansing.
27, Mobile Ala.—W. A. Dillon.
28, Galveston, Texas.—F. M. Walker.
29, Peoria, Ill.—W. J. Frickel.
30, St. Paul, Minn.—J. C. Devereux, Jr., E. G. Dean.
32, Norfolk, Va.—C. G. Kizer.
33, Providence, R. I.—William Donovan.
39, Grand Rapids, Mich.—W. B. Wilson.
40, St. Joseph, Mo.—F. O. Martin.
42, Minneapolis, Minn.—A. Henderson, W. K. Cody.
43, Charleston, S. C.—G. A. Steck.
48, Atlanta, Ga.—Press Huddleston, D. W. Green.
49, Denver, Colo.—H. E. Garman, T. G. McCluskey.
50, Saginaw, Mich.—G. N. Goodrich.
51, Lawrence, Mass.—R. S. Maloney.
52, Troy, N. Y.—H. Coffeen.
53, Cleveland, Ohio.—Charles T. Scott, W. V. Cowgill.
54, Raleigh, N. C.—J. W. Halford.
55, Syracuse, N. Y.—H. A. Reynolds, P. J. Coogan.
57, Dayton, Ohio—Charles Mittendorf, J. T. Maley.
58, Portland, Ore.—W. C. Duniway.
59, Quincy, Ill.—J. W. Schulte.
62, Utica, N. Y.—P. E. Kelly.
53, Toledo, Ohio.—J. B. Anderson.
64, Lafayette, Ind.—W. Hahn.
70, Lancaster, Pa.—H. B. Frailey.
71, Trenton, N. J.—J. S. Phillips.
72, Lansing, Mich.—P. F. Gray.
76, Terre Haute, Ind.—W. H. Terrill.
77, Erie, Pa.—Theodore Eichhorn.
78, Fort Wayne, Ind.—G. R. Hench.
79, Wheeling, W. Va.—L. J. McCarthy.
80, Kansas City, Mo.—O. P. Weakley, R. A. Bodie.
81, Bay City, Mich.—W. P. Kelly.
82, Colorado Springs, Colo.—J. B. Stidger.
87, Houston, Texas.—Walter Nail.
89, Chattanooga, Tenn.—T. A. Rogers.
90, Richmond, Va.—E. W. Blakey.
91, Toronto, Ont.—William Powell.
92, Little Rock, Ark.—F. H. Dodge.
93, Macon, Ga.—W. T. Anderson.
197, Janesville, Wis.—E. H. Winney.
199, Zanesville, Ohio.—H. M. Linsenbigler.
95, Helena, Mont.—Oscar Stimmel.
99, Jackson, Mich.—I. B. Rich.
100, Norwich, Conn.—J. H. Hankins.
101, Washington, D. C.—T. A. Bynum, A. F. Bloomer, D. W. Fleming, J. T. Herbert.
102, Ottawa, Ont.—C. S. O. Boudreault.
103, Newark, N. J.—G. W. Schweitzer, James M. Heafey.
104, Birmingham, Ala.—Robert Schoppert.
111, Knoxville, Tenn.—T. M. Salmon.
112, Scranton, Pa.—William Corless, Joseph Oliver.
115, Salt Lake City, Utah.—John S. Daveler.
117, Springfield, Ohio.—A. L. Beaupain, J. L. Babb.
118, Des Moines, Iowa.—F. E. Lanstrum, J. A. Spencer.
119, Jefferson City, Mo.—Edgar Hestand.
120, Lynn, Mass.—C. H. Reed.
121, Topeka, Kan.—A. E. Thorsen.
127, Hartford, Conn.—P. Gray.
129, Hamilton, Ont.—David Hastings.
134, Paducah, Ky.—J. S. Brooks.
136, Duluth, Minn.—Charles Carlson.
138, Austin, Texas.—D. M. Wells.
141, Williamsport, Pa.—E. F. Wolf.
145, Montreal, P. Q.—J. S. Rodier.
146, Charlestown, W. Va.—A. D. Butts.
148, Wichita, Kan.—George F. Whitlock.
153, Meridian, Miss.—J. T. Lovingood.
155, Shreveport, La.—T. M. Kenney.
156, Bowling Green, Ohio.—G. C. Ordway.
158, Springfield, Mo.—S. J. Tiffany.
160, Columbia, Mo.—A. N. Evans.
162, Jacksonville Fla.—C. B. Duffey.
167, Schenectady, N. Y.—J. J. Quigley.
168, Muskegon, Mich.—J. E. Brown.
169, New Albany, Ind.—E. F. Catley.
172, San Antonio, Tex.—W. L. Hoefgen.
173, Dallas, Tex.—J. A. Florer.
174, Los Angeles, Cal.—A. A. Hay.
175, Pueblo, Colo.—Hugh McKee.
176, Montreal, P. Q.—J. Drury.
177, Springfield, Ill.—J. P. Walsh.
180, Sioux City, Iowa.—S. J. McCullough.
182, Akron, Ohio.—W. B. Taneyhill.
185, Bradford, Pa.—W. H. Ross.
187, Wilkes Barre, Pa.—A. K. Philips.
188, Waco, Tex.—J. R. Spencer.
189, Lexington, Ky.—F. C. Leaming.
190, Omaha, Neb.—A. D. Small, W. M. Ellsworth.

191, Winnipeg, Man.— R. Thoms.
192, Cedar Rapids, Iowa.— Sidney Smith.
196, Logansport, Ind.—E. T. Hamilton.
200, Youngstown, Ohio.— C. E. Kennedy.
202, Seattle, Wash.— G. W. Ficks.
203, Bluff City (Council Bluffs, Iowa).—T. R. Drake.
208, Cambridge, Ohio. — F. E. Stottlemire.
209, Lincoln, Neb.— D. K. Kirkland.
213, Rockford, Ill.—E. E. Dunlap.
215, Decatur, Ill.— E. Linxweiler.
216, Springfield, Mass.—Thomas F. Kane.
218, Sioux Falls, S. D.—T. L. Harrison.
219, Canton, Ohio.—J. B. Anderson.
222, Montgomery, Ala.— T. Pulliam.
225, Alexandria, Va.—H. S. Goodrich.
227, Cripple Creek, Colo.— H. R. Waring.
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238, Steubenville, Ohio.— A. M. Burns.
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250, Beaver Falls, Pa.—F. W. Tallon.
251, Muscatine, Iowa.—J. Grant.
260, Findlay, Ohio.—C. H. Miller.
263, Asheville, N. C.— C. R. Breidenstein.
267, Frankfort, Ky.— G. R. Stone.
270, New Castle, Pa.—P. S. Evans.
271, Boise City, Idaho.— F. C. Simmons.
279, Alexandria, Ind. — T. N. French.
283, Oklahoma City, Okla.—J. D. Rogers.
288, Galesburg, Ill.— O. W. Walkup.
298, Massillon, Ohio.— C. B. Arthur.
299, Tampa, Fla.—T. R. Moore.
300, Port Huron, Mich.—J. V. O'Sullivan, Jr.
302, Quebec, P. Q.— Felix Marois.
303, Cleburne, Tex.—F. N. Graves.
304, Newburgh, N. Y. — Charles Decker.
307, New Brunswick, N. J.—C. H. Smith.
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350, Joplin, Mo.—W. A. Myers.
351, Sharon, Pa.—J. M. Lininger.
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369, Taylorville, Ill.—W. T. Martin.
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488, Princeton, Ind. — Will R. Lamb.
492, Bellaire, Ohio.— A. P. Deafenbaugh.
493, Henderson, Ky.— C. D. Seibert.

GERMAN-AMERICAN.

2, Cincinnati, Ohio. — E. A. Weier.
3, St. Louis, Mo.— E. Gehrung.
4, Buffalo, N. Y.—Joseph Wild.
12, Louisville, Ky.— C. V. Gerth.
14, Indianapolis, Ind.—H. Miller.
16, Pittsburg, Pa.—Julius Hasenzahl.

PHOTOENGRAVERS.

3, Boston, Mass.—John S. Gill.
15, Toledo, Ohio.—Frank Reiger.
16, Pittsburg, Pa.—Peter Hotz.
17, Washington, D. C.—W. P. Hall.
23, New York, N. Y.— C. S. Walls, Donald Fraser.

MAILERS.

1, Boston, Mass.— R. T. Allen.
2, Chicago, Ill.—J. J. Kinsley, Charles Hedrick.
3, St. Louis, Mo.— G. A. Wishmeyer.
5, Toronto, Ont.— M. J. McCarthy.
6, New York, N. Y.— D. J. McCullough.
7, Kansas City, Mo.— H. W. Grosse.

TYPEFOUNDERS.

3, Chicago, Ill.—C. H. Fornhof.
4, Cincinnati, Ohio.— N. May.

NEWSPAPER WRITERS.

2, Columbus, Ohio.—E. M. Kerr.
9, Milwaukee, Wis.—V. L. Berger.

THE BOOKBINDERS ARE BECOMING PROGRESSIVE.

In addition to setting the pace for the other unions on the question of an eight-hour workday, the International Brotherhood of Bookbinders, at its recent convention, showed itself to be imbued with a progressive spirit quite out of keeping with its past record. Steps were taken to provide funds for the payment of death and superannuated benefits, for the institution of a home for disabled members, and for the equalization of the wage scales in various parts of the country. This latter is certainly a very important move and one that should engage the attention not only of the bookbinders, but of the printers and pressmen as well. At present, as is well known, hardly any two cities are agreed as to what shall constitute a week's wage, though both may be practically identical in point of population and geographical location. Work naturally gravitates to where the cost of production is cheapest, and employers in cities where the scale of wages is highest must suffer for the inequalities. It is up to the unions to do a little intelligent missionary work in the direction of an equalized wage scale, and the bookbinders are to be commended for the step they have taken.

HARD TO GET OUT WHEN YOU ARE ONCE IN.

A correspondent, writing from Stratford, Connecticut, relates a grievance he has with the typographical union of that city. He was a member of the union in good standing when he became convinced that membership was no longer a benefit to him. He paid his dues up to date and tendered his written resignation. His resignation was ignored and some months later he was notified that he was in arrears for certain back dues, and upon his failure to pay the same was suspended and blacklisted. He tried to discover why his resignation had been ignored, and only succeeded in learning that the union did not recognize resignations from members who continued to work at the trade. He wants to know what his rights are in the case and whether he must continue to pay dues indefinitely or remain forever on the union's blacklist. So far as the writer knows, no typographical or other trade union makes provision for the resignation of members who continue in active pursuit of the trade in the locality where their union exists. It is presumed that a good union man will want to continue his affiliation with the organization, whether he derives any direct benefit or otherwise, and that his only motive in withdrawing would be to associate himself with non-unionists, or in other words, become an enemy of the union. Provision is made for members moving out of the jurisdiction of the union and those going into business for themselves or adopting other callings to obtain "withdrawal" cards. The unions make their own laws and the members must abide by them or suffer the penalty. Only a few days ago the Supreme Court of New York State decided this point. The case was that in which C. M. Winant sought to compel the Manhattan Ship Joiners' Association to reinstate him. Winant came out when the union ordered a strike in the shipyard of J. N. Robbins, in Brooklyn, but returned to work a week later. For this he was expelled by the union. When the Robbins yard was again unionized, Winant lost his job. He brought suit to compel the union to reinstate him, claiming that he could not obtain employment until it did so. The court decided against him.

If our correspondent feels that he still would like to get another opinion on his case, he will find, upon consulting the International Typographical Union Constitution, that he has the right of appeal to President Lynch, but that he must comply with the ruling of his own union pending action on his appeal.

THE CENSUS ON WAGES.

Contrary to what might be expected the United States census for 1900, as compared with that for 1890, shows a decline in the average amount of wages earned by the American "laborer" for the period indicated. In 1900, according to this accepted authority, the average annual earnings were

$438, while for the decade covered by the 1890 census the amount was $445. The 1880 census gives the sum as $347, that of 1870, $377; 1860, $289; 1850, $247. The apparent decline in the last decade is explained by the fact that certain classes of salaried employes previously included as among the wage-earners were excluded in the last census. Not only, moreover, have money wages risen; real wages, represented by the purchasing power, have also increased, owing to the decline in the prices of commodities. Of course, these census figures are not to be taken as absolutely accurate. But the general fact here shown, that the average rate of wages is higher now than it was fifty years ago, can not reasonably be disputed. The only point open to question is the precise extent of the increase that has taken place. The optimist is quite warranted in asserting that the status of the American laborer is improving. The claims of the working class, in consequence of a rising standard of living, are advancing even faster than their wages.

THE NEED OF TECHNICAL SCHOOLS FOR YOUNG PRINTERS.

A writer in the July 1 issue of *The Typographical Journal* takes up the question of the need of technical schools for the instruction of young printers. After commenting upon the number of obstacles now in the way of the ambitious apprentice, who finds himself shut off from opportunity of acquiring a general knowledge of the trade by reason of the tendency in all offices to "specialize," he says:

"The helpfulness of the technical night school to the studious young printer would be almost immeasurable. Taking it for granted that he would like to be an all-round man, there would be the opportunity for him. The specialist is all very well in his way, but is it not the case that this very specialism has done much toward effacing general skill and readiness to cope with anything that requires to be done? Men surely do not want to become mere machines, spending their days at one thing until they become little more than automatons, the dullness and monotonousness deadening their faculties and energies.

"The helpfulness of the specialist is vividly, painfully, demonstrated daily to the young printer — and to the older men — and should give aid to his energies, in order that he should endeavor to escape the same fate. It is evident, however, when one thinks this matter over, that the young men are in large measure to blame, for it seems that they are too impatient to spend the necessary number of years to learn the trade thoroughly — they want to earn large wages sooner than devote a few more years at every branch, and, becoming specialists, they remain such, to their own detriment. A few years afterward they are men working because they have to, not because they are in love with their employment. A wise boy will learn all branches, if at all possible, but the trouble is that the difficulties in his way in the modern printing-offices are well nigh insuperable. As remarked above, he must pick up the business himself, for it is no one's duty to teach him. It is true that in the country towns he has a better chance, but it is claimed that such opportunities are becoming rarer. The night technical school would present the advantages that a boy should have, provided that his relations with his employer are as impersonal as portrayed above. Personal experience for the past twenty years shows that they are intensely impersonal — more's the pity.

"Technical schools, as adjuncts to the young printers' absorption methods, would, it is felt, do much that is now left undone and that is only learned in after years. The student would acquire much valuable knowledge, and with practice would become a man worth having — a man of the highest grade. In such places he would gain the practical experience that is called for. Each generation looks to the rising one for a new force of trained workmen, and it is very evident that means should be adopted that will secure them. The absorption process can not go on forever. If we are to hold our own as printers we must have workmen in whom the skill due to experience is always on the increase — certainly never diminishing. We must have men who know every in and out of the practical side of the business, not mere theorists or specialists.

"Many opine that a return to the apprenticeship system is the remedy, is the means by which the all-round man can alone be secured. The readoption of that system has been advocated in and out of print for lo! these many years, but we are as far away as ever from the proposed reintroduction. We shall come to that some day, however, or to the technical school, established and sustained by state or municipality, or by the efforts of the men. From the American employing printers it is doubtful whether there would be support for such institutions, as since the abrogation of the apprenticeship system they have let the boy become a printer in the best way he knew how, and have depended for fully equipped workers upon the whole of this northern half of the continent and the influx from Europe. At present there is little danger of the supremacy of the American working printer, as a workman, as a specialist, but the time is coming when the burden of specialism as a craftsman will become unbearable, when our embryotic printer will demand direct instruction, in the shop or in the technical school, as the element that is the foundation of success. That foundation is at present largely lacking. There is apparently nothing to take its place, and that is why is here presented this plea for technical instruction."

CHICAGO UNION SELECTS ROUTE TO CINCINNATI.

The following circular has been issued by Chicago Typographical Union, No. 16:

CHICAGO TYPOGRAPHICAL UNION, No. 16,
GARDEN CITY BLOCK,
56 FIFTH AVENUE, ROOM 312.

CHICAGO, July 10, 1902.

DEAR SIR AND BROTHER,—The Chicago delegates to the International Typographical Union convention have selected the Monon Route and C. H. & D. R'y for their trip to Cincinnati.

We will stop off at Indianapolis. The union there celebrates its fiftieth anniversary on August 9, and has arranged to entertain all delegates and friends who will find it possible to be there on that day.

Our train will leave Chicago at 12 noon Saturday, August 9, arriving in Indianapolis 4:52 P.M.

The Monon Route will furnish us special cars and allow us stop-over privileges at Indianapolis. The rate from Chicago will be one fare and a third, on the certificate plan ($10.70 for the round trip).

We will be pleased to have you join our party, and if possible for you to do so, please let me know at your earliest convenience, so that room may be reserved for you on our cars.

The Monon Route has four trains a day to Indianapolis and Cincinnati, leaving Chicago at 2:45 A.M., 8:30 A.M., 12 noon and 9 P.M., so if you can not make our train you will have no difficulty in making connections.

Remember the date and train, 12 noon Saturday, August 9, via Monon Route, from Dearborn station, Chicago.

For your information would say that the Indianapolis delegation has selected the same route for its trip to Cincinnati. This will enable us to go from Indianapolis to Cincinnati in a body.

Awaiting your reply, I am, Fraternally yours, W. J. SPIRES.

UNION NOTES.

ST. LOUIS TYPOGRAPHICAL UNION has 907 members in good standing.

THE Union Printers' Home at Colorado Springs contains ninety-two inmates.

THE Williamsport (Pa.) *Daily Sun* has been unionized and now floats the union label.

THE job scale in Duluth (Minn.) has been increased from $15.50 to $16.50 per week.

THE city council of Salem, Ohio, has ordered the union label on all municipal printing.

OTTAWA, Ontario, is a candidate for the International Typographical Union convention in 1905.

THE Democratic State convention in Tennessee included a "union label" plank in its platform.

ST. PAUL (Minn.) book and job printers are enjoying an increase of $1.50 a week in their wage scale.

STOCKTON (CAL.) TYPOGRAPHICAL UNION has inaugurated the shorter workday without decreasing the scale.

THE scale of the Middletown (N. Y.) Typographical Union, a young organization, provides for a minimum of $10 a week for nine and one-

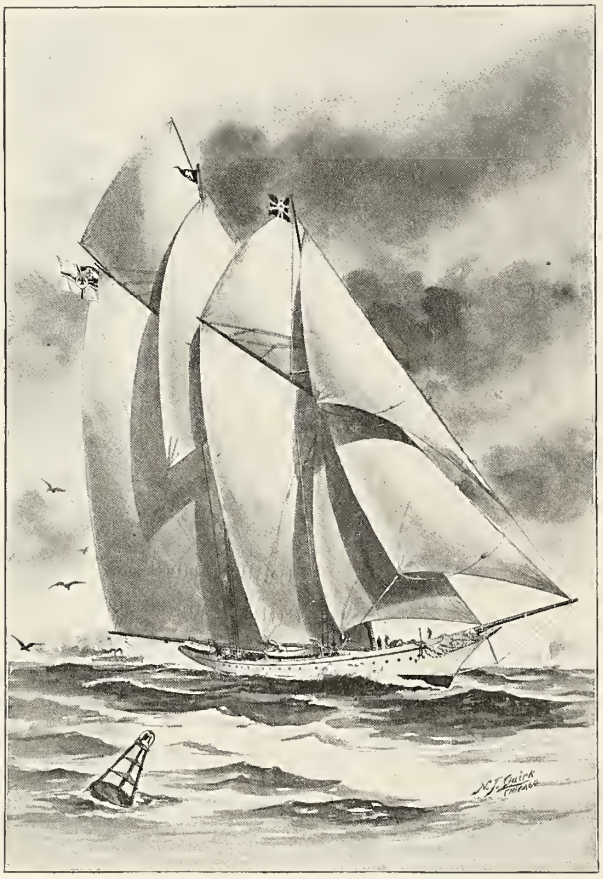
half hours a day for six months, with a decrease of one-half hour per day at the end of six months.

The *Post* and the *Star*, influential papers in Washington, D. C., now carry the union label in their columns.

Rochester (N. Y.) Typographical Union recently voted $100 to the woodworkers of that city who are on strike.

The printers, pressmen and bookbinders of Houston, Texas, have organized an Allied Printing Trades Council.

The job-printers of Detroit, Michigan, made a demand for an increase in their scale from $15 to $18 per week. The employers offered a compromise scale of $16.50. This was rejected by the union, which voted to



EMPEROR WILLIAM'S YACHT, METEOR.

Built in America. The Meteor reached a speed of sixteen knots in the recent race at Keil for the Prince Henry cup.

(From drawing by N. J. Quirk, Chicago.)

insist upon $18. The employers refuse to grant $18 and further conferences will be had.

Denver (Colo.) printers want a seven-hour day in the newspaper offices in that city, together with an increase in pay.

Boston Typographical Union has a committee at work to increase the organization of book and job printers in that city.

Syracuse Typographical Union has increased its scale for job-printers to $15 per week, the change to take effect September 1.

The Troy (N. Y.) Newspaper Writers' Union maintains a clubroom for members, with reading-room, billiard-rooms and other attractions.

The union printers in Kingston, Ontario, have recently increased their wages in addition to securing the adoption of the nine-hour workday.

Burlington (Iowa) newspaper printers have secured an increase of 50 cents per week, with a promise of a further increase of 50 cents in October.

Clarksville (Tenn.) Typographical Union has secured an increase of $1.50 a week in its scale of wages and a decrease in the hours of from ten to nine per day.

Canton (Ohio) Typographical Union is already in the field with an invitation to the International Typographical Union to hold its 1905 convention in that city.

Negotiations are in progress between the officers of the International Typographical Union and a committee of the United Typothetæ for the adoption of a plan of arbitration in trade disputes similar to the agreement existing between the American Newspaper Publishers' Association and the union.

The Typographical Union of Washington, D. C., owns its $60,000 building clear of debt, and is the only printing trades union in this country owning its building.

Massachusetts has a law making it a misdemeanor for a person who is not a member of a trade union to wear the official button or insignia used to designate such membership.

It is proposed to hold a non-partisan political convention of printers attending the International Typographical Union convention in Cincinnati. The convention is without official sanction.

Havana (Cuba) printers still affiliate with the Spanish Printers' Union, but it is altogether probable that a branch of the International Typographical Union will soon be established there.

The Chicago Federation of Labor has once more refused to invite Typographical Union No. 16 to reaffiliate, despite the request of President Gompers, of the American Federation of Labor, that it do so.

The new scale recently put into effect in St. Joseph, Missouri, provides for a morning newspaper scale of $24 per week, and an evening scale of $21. This is an increase of $3 per week on the former scale.

Cincinnati Typographical Union has arranged for the establishment of a Linotype school of instruction. Two machines will be installed and all members desiring to learn to operate will be given an opportunity.

Corporation Counsel Rives, of New York city, in response to a request, has rendered an opinion that the Board of Aldermen has no legal power to require the union label to be placed on official printing.

School Superintendent Boone, of Cincinnati, has asked the Board of Education of that city for an appropriation for the purchase of a printing outfit to be used in connection with the manual training school.

It is a worse offense to wear non-union clothing than it is to use non-union tobacco in Oklahoma City, Oklahoma. For the former the typographical union imposes a fine of $5 and for the latter $1 upon conviction.

The New England Allied Printing Trades Council, which met in Manchester, New Hampshire, in June, adopted a resolution favorable to the organization of a union to embrace all operatives in the printing and allied trades.

Butte (Mont.) Typographical Union has adopted a new scale of prices which provides a 50-cent increase for journeymen and a $1-increase for ad. men and foremen. The proprietors have thirty days in which to accept or reject the new scale.

The new scale of wages adopted by Saratoga (N. Y.) Typographical Union and agreed to by the proprietors, provides for an increase of $1 per week for time hands working days and $2 per week for those working nights. The day piece scale has been increased from 25 to 30 cents a thousand and the night piece scale from 30 to 33⅓ cents.

The employes of Marshall & Bruce Co., printers and blank-book makers, Nashville, Tennessee, joined with members of the firm in celebrating the golden anniversary of the establishment of the firm at the home of Mr. J. H. Bruce, the head of the concern. Over one hundred and fifty guests were present, and Mr. Bruce was the recipient of a loving-cup from his employes. The presentation was made by Andrew F. Mathews, who has been in the firm's employ for thirty years.

The celebration of its golden anniversary by New Orleans Typographical Union, No. 17, was an extremely successful affair, taking the form of an elaborate banquet. The menu card was a handsomely printed souvenir, containing, in addition to the menu, the preamble of the constitution adopted in 1852, a list of the officers and members at that date and those of the present time. It was printed in gold and accompanied by a miniature gold-plated composing-stick bearing the legend, "Golden Anniversary N. O. T. U., No. 17, May, 1902."

TYPOTHETÆ NOTES.

A radical change in the United Typothetæ of America affairs is proposed in Article II of the revised constitution to be submitted by the Executive Committee to the Pittsburg convention. The article is as follows:

Section 1. It shall have power to legislate for its membership and determine all questions arising between them or it and the trades unions or other employes, in regard to shop practice, hours of labor, apprentices and every other question except wages, which being governed by local conditions shall be regulated by the local organizations. It shall have power to levy assessments for a defense fund and make laws for its disbursement in the protection of its members, and shall be empowered to enforce its laws by fines imposed upon its members and by the withdrawal of their charters upon failure to comply with its laws as they may be from time to time enacted.

Sec. 2. No assessment shall be levied or general law enacted except at a regular annual convention, or at a special convention regularly called for the purpose, and by a vote of three-fourths of the delegates

present and voting, the same having been reported favorably by the Executive Committee.

It is safe to predict that considerable discussion will be had before final action is taken on this article.

HENRY V. BOYER has been elected secretary of the New York Typothetæ, to succeed Charles H. Cochrane, who resigned after five years' service.

THE new officers of the Dayton (Ohio) Typothetæ are: Rev. W. R. Funk, president; H. B. Walker, vice-president; G. R. Giele, secretary; W. C. Kitte, treasurer; executive committee, G. F. Andres, George A. Pflaum, J. W. Johnson, W. W. Sunderland, A. Freudenberger.

ATTORNEY H. V. BOYER, for the Typothetæ of New York, has drawn up a proposed indenture contract which, if it meets with the approval of the members, will be used in indenturing apprentices in the printing trade in that city hereafter. Its principal effect will be to prevent boys leaving their employers to go to other offices for the sake of increased wages, before they have mastered the trade.

THE Employing Printers and Publishers' Association elected the following officers at the annual meeting: President, John Taylor; vice-president, Robert Williamson; secretary, Edward N. Hines; treasurer, John Bornman; delegates to United Typothetæ of America convention, John Taylor, Robert Williamson, John Bornman, Edward N. Hines; alternates, John F. Eby, Silas Manassau, Thomas J. Barry, George Hammond.



Photo by The Johnson Co., Salt Lake.

"HER DOWNCAST EYES."

Wee, dimpled dear, whose pose defies
The poet, raise your downcast eyes
And let us see their tender light,
Demurely hidden from our sight.
Is their hue borrowed from the skies?

Or is the shade that in them lies
Tinct with the Orient's deeper dyes?
Alas, you're only "Black and White,"
Wee, dimpled dear!

Could I some magic spell devise
To win the glance your pose denies,
You lovely, witching, little sprite,
Then would I be inspired to write
A rondeau worthy of a prize,
Wee, dimpled dear!

J. S. Z.

ALAS AND ALACK!

Book Agent — "I'd like to call your attention to this book. It's entitled 'Three Hundred Places to Sell Manuscripts.'"

Poeticus — "I'm no hog; one place is enough for me."— *Chicago American.*

Notes on Job Composition

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

BOOK OF DESIGNS FROM TYPE.— By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

DRUMMER PRINTERY, Lecompte, Louisiana.— Blotter quite good.

FREDERICK TURNER, New York city.—Your composition is excellent.

JAMES T. HOWARD, Savannah, Georgia.—Your card is a very good one.

SAM M. RULE, Waterloo, Iowa.—Ads. well and forcefully displayed.

GALITZ & PABST, Chicago, Illinois.— Card dignified and attractive.

S. T. GRAY, Raleigh, North Carolina.— Cover-design very creditable.

J. VAN OVERSTREETEN, Bruxelles, France.— Catalogue artistic and very attractive.

NEW ERA PRINTING COMPANY, Detroit, Michigan.— Specimens neat and attractive.

D. B. LANDIS, Lancaster, Pennsylvania.— Blotter well displayed and quite pertinent.

EDMUND G. GRESS, Easton, Pennsylvania.—Work artistic and excellent as to design.

C. M. BRADFORD, Winsted, Connecticut.— Program and card both excellent in every way.

VICTOR *Record,* Victor, Colorado.—The letter-head you mention is a mighty poor one.

JAMES SCHOONOVER, Aurora, Nebraska.— Cover-page and program both worthy of praise.

News-Champion, Gunnison, Colorado.— Blotters quite attractive. Other specimens good.

H. C. RAMSDELL, Utica, New York.—Your specimens are very attractive and well displayed.

J. S. WARREN, Danbury, Connecticut.—You have every reason to feel gratified at the artistic excellence of the speci-

mens submitted by you for criticism. We find nothing to criticize, but much to commend.

Elam & Dooley, Charlotte, North Carolina.— Specimens neat, creditable and well displayed.

J. W. Timberlake, Johannesburg, South Africa.—Your Christmas greeting is quite unique.

Pelton Art Printing Company, Grand Junction, Colorado.—We reproduce your suggestion for blotter illustration. Certainly the idea is a good one. The photo is of "Iril," the



"TWO HEADS OUT FOR BUSINESS."

inspector-general of the Pelton Art Printing Company, and by his looks we judge him as a bright, capable inspector. The caption of the blotter is to be "Two Heads Out for Business."

C. T. Linstrum, Evanston, Illinois.— Specimens very neat, artistic and excellently well designed.

Alfred J. W. Galbraith, London, Ontario.— Composition strictly up to date and very attractive.

Fred Girton, Golden, Colorado.—Advertisement very attractively designed and well displayed.

Charles M. Berkheimer, Scranton, Pennsylvania.— Composition on program neat and well displayed.

D. M. Gordon, Nashville, Tennessee.— Cover-designs neat and artistic. Stationery specimens first-class.

Louis E. Chandler, Palmer, Massachusetts.—We reproduce one of your letter-head designs, specimen No. 1. It

Grosvenor Woolen Co.
Palmer, Mass.
All Wool Shoddies and Extracts.
Picking, Carding and Carbonizing done for the Trade.
Telephones: Mill, 21-6; Residence, 37.

No. 1.

shows a very pleasing effect with a moderate expenditure of time.

Waterloo Printing Company, Waterloo, Iowa.— Blotters fairly good, but we believe you can do better.

James E. Atha, Paulding, Ohio.—Your work is very creditable, indeed. There is very little to criticize.

Harry A. Anger, Denver, Colorado.—Your work is certainly very artistic in every respect. Your cover-designs are especially good and your stationery work would certainly please lovers of good work.

H. S. French, Port Arthur, Ontario.— Letter-head quite good as to design. Space between rules is faulty.

Marshall & Pankey, Houston, Texas.—All of your reset headings show decided improvement over the reprint copies. We reproduce one of your reset bill-heads, specimen No. 3,

HOUSTON, TEXAS, ____ 190_
M_____
To H. HOUSE, Dr.
WHOLESALE AND RETAIL DEALER IN
Rough and Dressed Lumber,
Cypress, White Pine and Poplar, Shingles, Sash, Doors, Blinds, Builders Hardware Etc.
Planing Mill and Factory in Fifth Ward NEW PHONE 83.
Office and Yards 612, 614 Travis Street. BOTH PHONES 54.

No. 2.

together with the reprint copy for same, specimen No. 2. We have frequently talked to our readers about breaking up the reading matter, and contrasted the results to be obtained in this manner with the old, long-line-short-line plan. These

Houston, Texas, ____ 190
M_____
TO H. HOUSE, DR.
WHOLESALE AND RETAIL DEALER IN
CYPRESS, WHITE PINE AND POPLAR. Rough and Dressed Lumber SHINGLES, SASH, DOORS, BLINDS, BUILDERS' HARDWARE
PLANING MILL AND FACTORY IN FIFTH WARD NEW PHONE 83
OFFICE AND YARDS 612-14 TRAVIS ST. BOTH PHONES 54

No. 3.

two specimens are another exemplification of that principle. The No. 3 specimen can not be classed as a time-eater.

H. Van Trump, Rochester, Indiana.— Specimens artistic in every respect. The work is all that could be desired.

Con. J. Mueller, Philadelphia, Pennsylvania.—Advertisement well designed, attractive and forcefully displayed.

A. K. Ness, St. Ignace, Michigan.—Your work is conspicuous for its neatness, good plans and correct display.

Francis Hoag, Sayville, New York.—Your mining prospectus is an excellent piece of work all the way through.

Dunham Press, Bridgeport, Connecticut.—Your letter-head is unique and attractive, and but very little time was consumed in the composition. We reproduce one of your bill-

BRIDGEPORT, CONN., ____ 190
M
TO MELOY & BECKWITH, DR.
ARCHITECTS.
23 P. O. ARCADE. 'PHONE CONNECTION.

No. 4.

heads, specimen No. 4. This bill-head is certainly commendable for its dignified simplicity, correct whiting out and proper display. We believe that it would please any one of refined taste. There is one thing certain and that is that there is no room for adverse criticism on work of this kind. All your specimens are deserving of praise.

C. E. Jordan, Burlington, North Carolina.— Composition excellent. We see no evidences of wasted time in the designs.

Courier Printing Company, Sedro-Woolley, Washington. Specimens praiseworthy as to design, well displayed and whited out.

L. A. Foster, Lineville, Iowa.— Sale-bills good and out of the ordinary. Your idea about the Phillips note-head is correct.

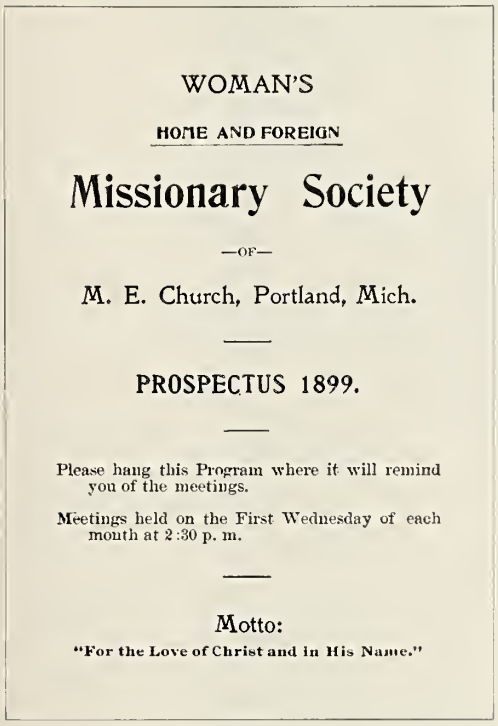
D. W. Cooper, Tacoma, Washington.—The ball program, composition by your apprentice, Ben Ball, shows that you have excellent material in the boy for turning out a most

excellent printer. The composition and designing of this work would do credit to a much older and more experienced printer.

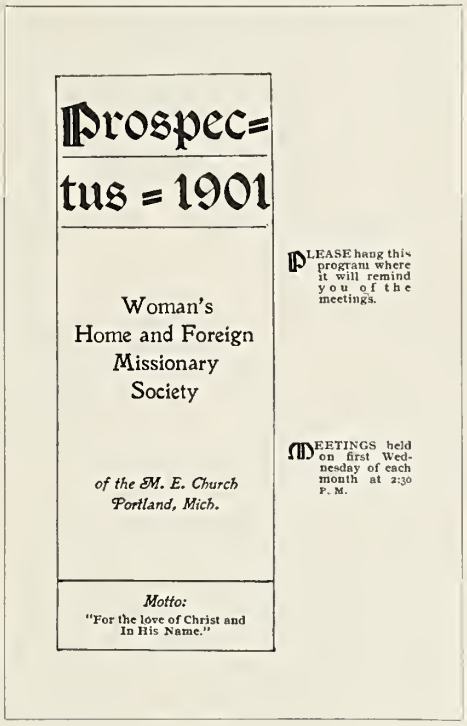
Courier Printing Company, Orrville, Ohio.—Monthly calendar very useful. It is certainly an effective means of advertising.

M. H. Casey, Oakland, California.—Your work is certainly well designed in panel effect, and the specimens evidence judicious display.

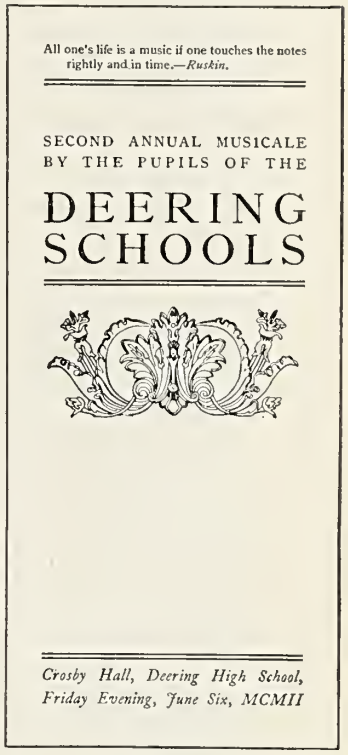
W. S. Terry, Portland, Michigan.—Your stationery specimens set in Gothic type are commendable, with the exception of the Lung letter-head. On this specimen we object to the plan, and the type sizes make the heading coarse in appearance. It is a very bad plan, where Gothics are employed in stationery work, to use large sizes, especially where they are printed in black. We reproduce the copy of the title-page of the Missionary Society program, specimen No. 5, together with the job as reset by you, specimen No. 6. These two



No. 5.



No. 6.



No. 7.

specimens afford a striking example of the effect and wisdom of breaking up the reading matter and separating portions of same that have no proper connection with the main display portions.

Henry Nelson.—Any typefoundry will sell you one of its specimen books, if you write for it. The prices asked are absurdly low.

W. J. S. Andersen, Brooklyn, New York.—Work well designed and shows that you could do better work if you had better facilities.

Charles R. White, Los Angeles, California.—Your card is quite good as to design, but you have divided it off into too many panels.

E. R. Stephens, Hoosick Falls, New York.—Your specimens are all deserving of praise. The work is attractive, well designed and very neat.

Acorn Press, Columbus, Nebraska.—You should take especial pains not to crowd your display lines, especially in panel-work. This is mainly caused by employing too large type faces. Small type faces, judiciously whited out, are more pleasing and stand out better than do large type faces when injudiciously whited out. It takes plenty of white space to throw out display lines — to make them talk.

Fayette M. Herrick, Watertown, New York.—There is very little to criticize in your specimens. The work is creditable and uniformly good.

Lee Estes, Osceola, Iowa.—Your work is neat, but it could not be classed as strictly artistic. There is little to criticize and considerable to commend.

W. P. Dunn & Co., Chicago.—It has been a long time since we have seen so attractive an announcement hanger as your "Saturday Closing Notice."

William B. Bradford, Portland, Maine.—There is not a poor specimen in your entire collection. The work is of more than average merit. The Steinert booklet could have been improved by the substitution of a one-point rule around the pages, instead of the two-point rule. The design, however, of both cover and inside pages is good. We reproduce one of your title cover-pages, specimen No. 7. This specimen is worthy of more than a casual glance. It is simple, dignified and beautiful. Besides this, there is the time required to do the composition. It must have been a small amount. It is a case of little effort and big result.

Ralph W. Hadley, Sterling, Massachusetts.—The theme of your blotter is good, but the composition is too much cut up by an injudicious employment of panels.

James A. Trent, Trundle's Crossroads, Tennessee.—Considering your age and experience, you are to be congratulated on the neat work you send us for criticism.

Cook Printing Company, Los Angeles, California.—We see nothing to criticize in your work. It is well designed, judiciously displayed and correctly whited out.

C. C. Rhame, Birmingham, Alabama.—Aside from the fault of employing too large type faces on some of your stationery specimens, your work is very creditable.

Mike J. Huber, Marysville, Ohio.—The *Tribune* headings are all artistic. But we prefer the one with the trade-mark cut. Booklet very handsome. You refer to being obliged to employ English type on the cover of the German booklet.

German printing is now being set in English type almost to the exclusion of the German character. This is especially true in work coming from Germany.

Scotty Mackay, Detroit, Michigan.—We can only review your large parcel of specimens in a general way. It is a mistake to send so many. Blotters and stationery specimens very good.

Smith & Edwards, Fond du Lac, Wisconsin.—It is not a good plan to send so many specimens at one time. We can only review them in a general way. Your work is creditable and neat.

E. N. Heaton, Smithville, Missouri.—Your memo. heading would have a much better appearance if the wave rules, printed in red, had been omitted. Circular neat and good as to display.

Myers Printing House, New Orleans, Louisiana.—Specimens creditably displayed, taken as a whole. You send too many specimens at a time to get the proper benefit of this department.

J. F. Latimer, Chester, South Carolina.—Collectively, your specimens are worthy of favorable mention. Your Dunlop & Mobley heading is excellent, and your best piece of designing and composition. The Bigham bill-head is poor.

Archie H. Freeman, Hector, Minnesota.—Your work is above the average, even though you are but fourteen years old and have had but very little experience. It is simply another case verifying our oft-repeated declaration that determination and thoughtful study would win success. The judg-


Great Clearance Sale! WOLPERT'S Great Clearance Sale!

GREAT CLEARANCE SALE
OF SHOES, CLOTHING, DRY GOODS AND HATS.

We recognize the importance of keeping our stock fresh and up-to-the minute, and in order to do this we will inaugurate A GREAT CLEARANCE SALE during which our prices, always below those of any other store in town will be further reduced to the sensational point.
Below we quote just a few of the unprecedented bargains we offer at this sale.

DRY GOODS DEPARTMENT.

Fine light color calico, regular 6c. goods, sale price only 4 cents

L. L. unbleached muslin, regular 6c. goods, sale price only 4 cents.

Extra quality apron gingham, regular 7c. goods, sale price only 5 cents.

Extra good quality percales, in the newest patterns, regular 10c. goods sale price only 7 cents.

Extra fine silk novelty goods, the prettiest and most up to date patterns, worth 12c., sale price only 8 cents.

Wash goods and summer lawns, 25 pieces of all the popular fabrics such as Tulle De Nord, Lace stripes, Swiss Flamels etc., sold all over the from 10 to 15c. per yard our sale price only 5c to 18c per yard.

Womens summer vests, worth 10c., sale price only 5 cents.

Womens summer vests, worth 15c., sale price only 8 cents.

Womens summer vests, worth 20c., sale price only 12 cents.

Hosiery Department.

Womens Black Hose, regular 10c. goods, sale price only 5 cents.

Womens Black Hose, regular 15c. goods, sale price only 10 cents.

Womens Black Hose, regular 25c. goods, sale price only 15 cents.

Womens Black Hose, Double sole and heel, worth 35c. sale price only 25 cents.

Summer corsets, worth 35c., sale price only 25 cents.

Summer corsets, worth 75c., sale price only 50 cents.

Ladies Shirt Waists.

Ladies shirt waists, regular 50c. goods, sale price only 35 cents.

Ladies shirt waists, regular 75c. goods sale price only 50 cents.

Ladies extra fine waists, worth $1.50, sale price only 1.00.

Ladies extra swell waists, worth $1.75, sale price only $1.25.

Embroidery and Lace Department.

We have the biggest stock of embroideries and laces in Hector, and do not fear to state that we sell them at just half prices of what other stores in town sell them for, it will pay you well to come in and take a look.

CLOTHING DEPARTMENT.

Mens fine summer suits, worth $7.00 sale price only $5.00.

Mens strictly up to date summer suits, worth $9.00 sale price only $6.50.

Mens strictly all wool black worsted suits, worth $11.00 sale price only $7.50.

Mens very fine worsted suits, worth $14.00 sale price only $10.00.

Boys and children's suits just as cheap in proportion as the above.

Mens 75c. pants, sale price only 50 cents.

Mens $1.00 pants, sale price only 75 cents.

Mens fine pants, all reduced in price for this sale. 50 cents to $1.00 on each pair.

Hats for Men and Boys.

Mens and boys good hats, worth 50c. sale price only 29 cents.

Mens very good hats, worth 75c., sale price only 50 cents.

Mens fine hats, sale price 1 to 2 dollars for the very best makes. Ordinarily sold $1.50 to $4.00 so if you want an extra good hat at a small price, come now.

Shoe Department.

Ladies fine Kid Shoes worth $1.75, sale price only $1.25.

Ladies extra fine shoes, regular $2.50 goods, sale price only $1.75.

Ladies extra fine satenlon Sole Shoes, worth $2.75 sale price only $2.00.

Mens fine shoes, worth $2.00, sale price only $1.25.

Mens fine Kid shoes, worth $2.25, sale price, only $1.60.

Men's and Vesting top Shoes, regular $2.75 goods, sale price only $2.00.

Men's and Boys Over-Shirts

We have over 200 dozens of shirts in the very latest and best fitting shirts made, ranging in price from 25c. up to $4.25. Other stores will ask you for the same goods 50c. up to $2.00 and only a hand full to pick from, while we show you a regular big city stock.

MAYER WOLPERT, HECTOR, MINNESOTA.

In the new brick block south of the Clifton House.
We take eggs in trade and pay highest market prices for them.

No. 8.

ment in the selection of display lines, etc., would indicate that an older head had done the planning, but we do not think this is the case. We reproduce one of your jobs, a quarter-sheet bill, specimen No. 8, and must say that we have seen older printers do work that did not compare with it.

C. R. Herbig, Coshocton, Ohio.—If, as you say, "the Boston" and the name of the proprietor are advertised equally, the underscoring rule, together with the size of type employed for the name of the store, make it still more prominent and subordinates the name of the proprietor. The heading and envelope corner are very neat and artistic.

D. M. Gordon, Nashville, Tennessee.—Taken as a whole, your work is very creditable. We reproduce one of your bill-heads, specimen No. 9, in order to better illustrate the effects


W. M. DAVIS, PROPRIETOR

Nashville, Tenn. 190

M

BOUGHT OF

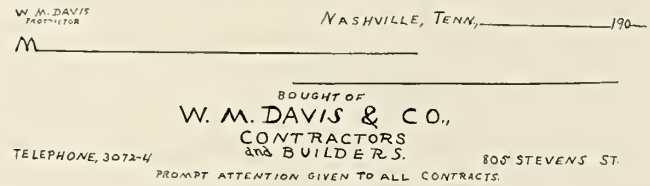
W. M. DAVIS & CO.
CONTRACTORS AND BUILDERS,

TELEPHONE 3072-4. 805 STEVENS STREET.

PROMPT ATTENTION GIVEN TO ALL CONTRACTS TAKEN.

No. 9.

of the "pyramid." This plan very seldom produces pleasing results. In this case it is an easy matter to overcome, and in order to avoid unnecessary explanatory matter we have prepared a rough pencil sketch, by way of illustration. The type


W. M. DAVIS PROPRIETOR

NASHVILLE, TENN, 190

M

BOUGHT OF

W. M. DAVIS & CO.,
CONTRACTORS and BUILDERS.

TELEPHONE, 3072-4 805 STEVENS ST.

PROMPT ATTENTION GIVEN TO ALL CONTRACTS.

faces for display lines is a trifle too large for stationery work. It is an excellent plan to lay out work by pencil sketch. The method saves time and gives one a pretty accurate idea of how the finished work will look.

U. A. McBride, Warrensburg, Missouri.—Work very neat and well designed. Be careful and do not construct too many panels within a panel. This plan cuts up the wording too much. In other words, it "fences off" the wording.

A. E. Ott, Denver, Colorado.—Type employed for main display line on Denver High School magazine-cover is not large enough. Taken all in all, your specimens are artistic and deserving of praise. We know you will have success.

A. L. Gould, Babylon, Long Island.—We do not like your panelwork on the Weeks note-head. There is nothing to "tie" the different panels together, and it is not a good plan upon which to construct designs. Card is quite faulty in the ornamentation.

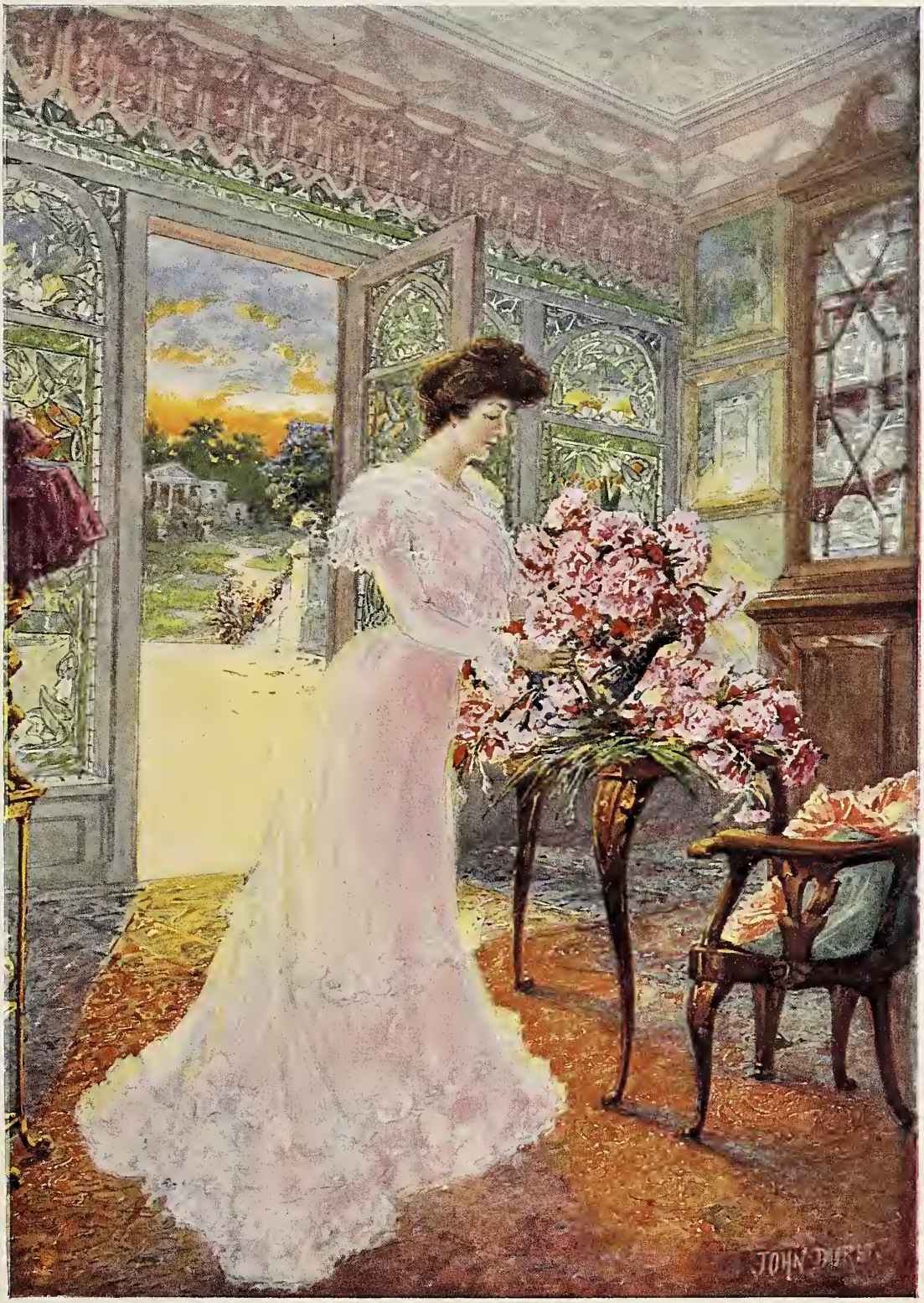
Arthur H. Harrison, De Kalb, Illinois.—Your letter has the right ring to it. In regard to your specimens, we can see very little to criticize. If you expect to get the most benefit from this department, send two or three specimens at a time, and send often.

Roscoe Thompson, Ransom, Michigan.—Club booklet excellent and very attractive. As conditions vary so much in different offices, both as regards workmen and materials, we do not think we should give you our estimate of the time required to do the work.

Tol G. McGrew, Warrensburg, Missouri.—Viewed collectively, your work is creditable, especially so when your age and experience are taken into account. We know you are not at your best. Your studious habits and determination to persevere will surely win abundant success.

D. A. P., M. N.—The only objection we have to your program is the headings. They would have made a better appearance had they been set in type that was not on the italic order. We often see programs sent out by some of the best houses set in the same manner and employing the same style type for the program part.

H. E. Huet, Pella, Iowa.—Cover-designs very good. Take the work all the way through, keeping in mind its class, we



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IN FROM THE GARDEN

Reproduced from a water-color sketch
by
JOHN DURST,
Chicago.

Colorwork in three printings
by
THE HENRY O. SHEPARD COMPANY,
Chicago.

think it is all that could reasonably be expected. To be sure, it is not top-notch work, but its class justifies any shortcomings. It is a bad plan to put more work on jobs of this kind than will assure a decent profit.

C. E. Cunningham, Newton, Mississippi.— Blotter idea is all right. It will be quite attractive, but the color scheme is a trifle on the "not-much-contrast" order. We do not mean that striking contrasts should always be employed, but there is hardly enough contrast between the red and the brown, because they run too nearly uniform.

Frank V. Draper, Paton, Iowa.— Matter too crowded in panel on Jenson statement. The Roberts note-head would have been better had you omitted the rules and ornaments at ends of line "Breeders of." We see that you have strained a point in order to construct the Saltgaver & White heading on the "square" plan. We do not approve methods of this kind. Entirely too much prominence is accorded "Manufacturers of." The largest part of your work is very good.

J. D. Ball, Mystic, Iowa.— If it took the man three and one-half hours to set the job you have designated as "No. 4," the man has missed his calling and it would not be right for any one to employ him as a printer. The work is "rotten," and it says in unmistakable language that the man who did the work should quit "trying" to print. The specimen marked by you as "No. 3" is also a trifle faulty, but a mighty big improvement over the one marked "No. 4." The name of the contractor is too small in comparison with the line "Contractor and Builder." The firm name in stationery work should always be more prominent than the business engaged in, although it is not necessary to make it as big as the side of a house.

A Correction.—The following letter tells its own story. We are sorry that these things will occur sometimes:

Philadelphia, June 5, 1902.

Mr. Ed S. Ralph, Inland Printer, Chicago, Illinois:

Dear Sir,—You will notice on page 441 that you highly compliment Mr. H. Eldridge Eaton, of Philadelphia, for the quality of workmanship on a circular for Otto Scheibal, of 16 North Ninth street, and have reproduced the title-page of the same on the page of your journal mentioned.

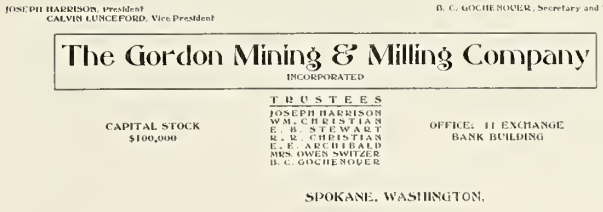
This job was originally set by Mr. William Edward Stafford, who has been in our employ for the past fifteen years as a job compositor, and is a sample of his workmanship, and not that of Mr. Eaton. The job was entirely designed in our office and the cuts made there. Of course, we do not blame you in this matter, as Mr. Eaton sent the job to you as his. If he did print the job it was as a reprint, as we made the original, and feel that it is due our Mr. Stafford that a correction should be made in your journal, giving him the credit for the work.

Hoping you will do this, and expressing our appreciation of your journal, which has been a text-book in our office for a number of years, we remain, Truly yours,

John T. Palmer,
Per T. Baker, *Superintendent.*

Perfect Joints in Rulework.— Nearly every month we receive from six to a dozen inquiries regarding the joining of rules in panelwork, our correspondents declaring that they can not make the rule at the corners "join up" or print. Nine-tenths of the really perfect joints that we see are made in the electrotype foundry. The bad results can be obviated to a certain extent by having trimming and mitering machines in good order and by proper overlaying in the pressroom. We can say with all truth that the present panel style has cost the producers more money than any other style we can call to mind. It takes an excessive amount of rule and an excessive amount of time in the composing and press rooms. Therefore it eats into the profits. It is all right once in a while, but as a steady diet at no advance in price, we say unhesitatingly — "Don't." Now, for the benefit of those of our readers who do this class of work, we will say: If the pressman makes complaint that he can not make the rules print at the corners, look at the form after the rollers have passed over it. If the rule comes together at the joints and "inks up" perfectly, by judicious overlaying the rule can be made to print. But if it does not take the ink, take the form to the composing-room and remedy the defect — if you can.

Edward W. Stutes, Spokane, Washington.—Your commercial specimens are certainly praiseworthy for their attractive designs and artistic merit. We reproduce two of your specimens — Nos. 10 and 11. No. 10 shows a novel way in


JOSEPH HARRISON, President
CALVIN LUNCEFORD, Vice President
B. C. GOCHENOUER, Secretary and Treasurer

The Gordon Mining & Milling Company
INCORPORATED

TRUSTEES
JOSEPH HARRISON
WM. CHRISTIAN
E. B. STEWART
R. R. CHRISTIAN
E. E. ARCHIBALD
MRS. OWEN SWITZER
B. C. GOCHENOUER

CAPITAL STOCK $100,000

OFFICE: 11 EXCHANGE BANK BUILDING

SPOKANE, WASHINGTON.

No. 10.

which to place the names of boards or trustees, and is worthy of study. One lead less between bottom panel rule and word "Incorporated" and one more lead between top panel rule and firm name would have made a better job of whiting out, thus bringing the firm name more nearly in the center of the panel. No. 11 is also faulty as to whiting out. It was not necessary to set the line "Manufacturers and Dealers in" in such large


CHARLES RUSSELL & COMPANY
MANUFACTURERS AND DEALERS IN
LUMBER

Dragoon, Wash., _____ 190_

No. 11.

type. This line could have occupied the space between the curved lines where the top panel rules connect to the lower panel. This plan would have permitted the placing of the firm name in the center of the top panel and made a more perfect job of whiting out. It is seldom that we have an opportunity of calling your attention to any little defects, but presume these were overlooked in a press of work.

DEATH OF AN ARTIST PRINTER.

John H. Bryan, of the *Operative Miller* staff, Chicago, died at his home, June 1, of quick consumption.

Mr. Bryan was regarded as an artist printer, more particularly an ad. setter, of more than ordinary ability. He had held trustworthy positions in several Chicago offices, including Pettibone, Sawtell & Co., Chittenden, Leyda & Frew, Rogers & Hall Co., Donohue & Henneberry and the *Operative Miller.*


JOHN H. BRYAN.

Mr. Bryan was born July 16, 1877, at Wilmington, North Carolina, and was educated at Shaw University, Raleigh, North Carolina. He began his labors in Chicago in the printing department of the Globe Ticket Company, in whose employ he remained five years. He was by no means a roamer, one of the characteristics of a great many printers, which no doubt had much to do with the great efficiency to which he had attained. As an ad. setter he probably had no superior. The *Operative Miller* publishers speak of him in the highest possible terms and refer to him as a man of exceptionally fine character and ambition.

Mr. Bryan was unmarried and was the support of his widowed mother and sister.

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward T. Wilson, New York. Cloth, $3.

PRACTICAL HALFTONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art: sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

PHOTOENGRAVING ON STEEL PLATES.—Arthur Cox, of Birmingham, England, must have had difficulty in getting an enamel to stick to steel plates, for he patents the treatment of steel or other metallic plates as follows: A thin coating of silver, platinum, zinc, tin or copper is deposited on the clean steel plate electrolytically or by simple immersion. The metallic coating enables the steel to retain the sensitive gelatin coating, which otherwise does not adhere through the process. The etching acid must eat its way through the deposited film before attacking the steel surface. The writer used this same idea in 1881, but abandoned it for the reason that the steel and the film of metal covering it formed with the etching solution such a strong galvanic action that it prevented etching a sharp line. There is no difficulty in getting an enamel to adhere to steel if the steel plates are placed while hot into a warm potash solution. The enamel solution should be an alkaline one.

THREE-COLOR BLOCKS BY STUDENTS.—*Zeitschrift fur Reproductionstechnik* contains a three-color supplement made from beginning to end by the students in the Leipsic Academy of Graphic Arts. The following technical details are given by the *Process Photogram:* The color-record negatives were made with an Apochromatic Collinear lens; filters, recommended by Voigtlander & Son; plate, the Miethe panchromatic, prepared by the students from an ordinary plate. The screen negatives were made with a Protar lens of Carl Zeiss, working at *f* 9, and a Haas screen, 154 lines to the inch. A slit stop was used. The angle of the three negatives was about sixty degrees. Fish glue on copper was used for the printing, a specially purified fish glue being used. The etching was done in steps, with due regard to the tone values of the original, this tentative method being considered the only correct one for preserving the exact tones of the original. Slight fine etching was done before making the final three-color proofs.

BRIEF ANSWERS TO CORRESPONDENTS.— H. Cook, Philadelphia: It would require too much space here to publish, as you request, instructions for making half-tone negatives on dry plates. Get from the Cramer Company, of St. Louis, information regarding their contrast plates. Should you fail, after following their instructions, then write and you may be helped out. J. Morgan, St. Louis, will find good enamel solutions for copper in H. Jenkins' work on Photoengraving. H. B. B., Savannah, Georgia: An advertisement in THE INLAND PRINTER will bring you the bargain you are looking for in the way of a secondhand photoengraving plant. Barney C. Morenz, Jr., New York: As to the best way for polishing brass before using it, it should be done by machinery. If you can not secure the facilities for doing it yourself, there are numerous brass polishers in New York who will do the work for you probably more economically than you could do it. W. Timmins, New York: There are no books published that will teach you how to finish photoengravings or half-tones.

ODORLESS INTENSIFIERS.— Carl B. Andrews, Honolulu, writes: "In regard to odorless blackening solutions for negatives, let me suggest the use of a strong solution of caustic potash or soda. This may be poured on the plate held in the hand, or better, allowed to remain in a tray in which the plate is dipped. It gives a gray-brown deposit, which is not quite as dense as that produced by ammonium sulphide, but which, with a correctly exposed and developed plate, is amply dense for all purposes. The stronger the solution the more rapid the deposit. A solution of caustic soda, ½ ounce, water 5 ounces, should complete its work in less than twenty seconds. I find that caustic soda or potash solutions do not produce a deposit on plates that have been treated with iodine, as in half-tone work. For blackening these negatives the presence of sulphur seems to be essential. The advantages of this method seem to me to be as follows: Absolute odorlessness, stability of composition and comparatively low cost. Its disadvantages are: Usefulness in the case of line negatives only, bad effect of the solution on the fingers in case of a cut or sore. Being a caustic alkali in concentrated solution, it makes a cut smart for some time. I hope, however, that some workers may find this idea useful."

ORTHOCHROMATIC OR ISOCHROMATIC PLATES.—James Manning wants to know what is meant by orthochromatic dry plates and what are they good for. *Answer.*—That is a sensible question to ask and all processmen should be able to answer it, though Mr. Manning says he has asked several photographers and they could only say something about orthochromatic plates being used for photographing colors. Every wet-plate photographer knows that if he were to photograph a map, for instance, with the countries marked by flat colors in red, yellow and blue, by the ordinary wet-plate process, the portions of the map colored in red and yellow would copy as if they were printed in solid black, while the blue, if it were a pure color, would photograph as if it were almost white. Now, the facts are that the yellow is the brightest of the three colors, blue and red being usually of the same degree of luminosity, and if you want to photograph the map and not only show the colors in their relative degrees of brightness but also show that the red and yellow are transparent so that the lettering on the map printed in black can be seen through these colors, you must use an orthochromatic or isochromatic plate. In other words, the ordinary collodion plate is blind to all colors but blue and its mixtures with other colors, while the

"ortho" or "iso" plates see the colors as the eye sees them as far as their brightness or luminosity is concerned. All process men should be acquainted with the value of orthochromatic or isochromatic plates when copying anything with color in it.

THE PERSONAL TOUCH IN WOOD ENGRAVING.—There is an occasional wail from either a literary critic or one of those "literary fellers," as Artemus Ward called them, over the disappearance of wood engraving from illustrated literature. There is a demand on the publishers in France, England and this country for a revival of the wood engraver's art. Within the writer's time, wood engraving in the hands of the American school of engravers reached its golden era and then was gradually superseded by what are generally termed process blocks. Regrets have frequently been expressed in this department over the inevitable crowding-out of the wood engraver by the more practical photoengraving processes. The chief argument advanced for the restoration of wood engraving is that the "personal touch," the individuality, which is said to have been its most valuable characteristic, is wanting in the half-tone. The reproduction herewith of wood-engraved portraits taken at the same period from French, German and English publications, will illustrate what is meant by "personal touch." It will be seen that the individuality of the engraver was carried so completely into his work that it showed even his nationality. Lord Salisbury, it will be noticed, looks like a Frenchman in the French paper, a German when engraved by a German engraver, and you begin to question the likeness when the English engraver gets through with him. The pleading of these admirers of wood engraving would turn into a howl if the half-tone process took such liberties with a man's portrait. What the publisher wanted from the engraver was a reproduction, not a translation of the photograph or drawing. This he did not always get. The process employing photography gives him the reproduction and in that regard it can never be equaled by any hand method.



LORD SALISBURY.
ENGRAVED BY A FRENCHMAN.



LORD SALISBURY.
ENGRAVED BY A GERMAN.



LORD SALISBURY.
ENGRAVED BY AN ENGLISHMAN.

TO SENSITIZE ORDINARY CARD OR ROSS BOARD.—A. P. Eymann, Atchison, Kansas, uses the following method of his own devising for making color plates: I photograph the original design rather larger than the finished job is to be, and, with a solution which I have contrived, sensitize ordinary drawing-board and make as many prints as there are colors in the job. These prints are afterward drawn upon, painted out with white, or bleached, as the location of the colors may determine; then, at one exposure, reduce all down to the same size and proceed with the etching. This enables me to etch any number of colors on one plate. The sensitizing solution for drawing-board is as follows:

Chlorid of sodium	90 grains
Chlorid of ammonium	54 grains
Bichromate of ammonium	3 grains
Bromid of potassium	6 grains
Distilled water	12 ounces

Float the drawing-board on this solution for one or two minutes and dry spontaneously or with heat. This salted board will keep for any length of time. When dry, sensitize with:

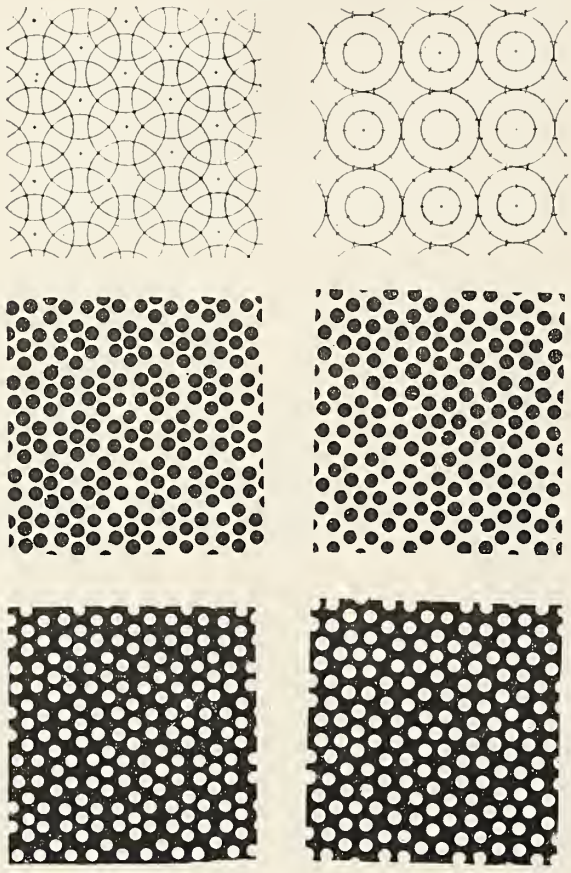
Nitrate of silver	50 grains
Citric acid	15 grains
Distilled water	1 ounce

It is applied by floating the drawing-board on this solution, or by brushing the solution on the board with a tuft of cotton, in a darkened room. It is ready for use when dry. Expose this sensitized board under a negative for two or three minutes in sunlight, or three to six minutes to an arc light. After exposure, the board is washed under a tap and fixed with a solution of hyposulphite of soda, one-half ounce in eight ounces of water. The fixing will require five to fifteen minutes, depending on the thickness of the drawing-board. Wash the board for a time after fixing and then dry it.

EXCHANGES AND SPECIMENS RECEIVED.—The *Photo-Miniature,* No. 38, just to hand, is given over entirely to color photography. The monograph is written by R. James Wallace, who, like so many other writers on the subject, treats of color only as light. By a mixture of red and green, he gets yellow. This is what confuses the three-color blockmaker, for he knows that if he mixes red and green inks he gets a color nearly a black. Mr. Wallace describes the making of colored positives for superposition, to be viewed by transmitted light, so that his monograph is of little value to the processworker; still, it should be read by every one interested in color photography. It can be had for 25 cents from Tennant & Ward, the publishers, 287 Fourth avenue, New York. "*Le Procede,* Revue Mensuelle de la Photographic appliquee aux Impressions" has been received from Paris. It is edited by H. Calmels, who has not permitted a line to get into his publication that is not of interest to processworkers who read French. A calendar for 1902, a poster and specimens of type from the "Tokyo Tsukiji Type Foundry, Tsukiji Nichome, Tokyo, Japan," have been received, and they are beautiful examples of

the delicate coloring, dainty lithography and typography in which the Japs are in a class by themselves. They are evidently posted on processwork of all kinds in Japan.

A New Half-tone Screen.—From England comes a new idea in the way of a half-tone screen. It was patented by Henry Lyon, of Manchester, patent No. 7,918, 1901. The object of his invention is to get rid of the rectangular arrangement of the dots in the present half-tone. His claim is—a screen or grating for the half-tone photomechanical engraving process presenting transparent or opaque dots or openings



arranged in concentric circles around a central dot or opening so as to avoid or prevent the formation of continuous or unbroken runs of lines or dots or openings on the screen. His plan is to cover a large sheet of drawing-board with concentric rings, and at regular points, either where the rings intersect or at points equidistant on their circumferences, he prints dots of the same size, either round or any other shape. The cuts herewith, from the *Process Photogram*, explain the principle of his screens. The arrangement of the circles is shown, the black dots as printed on the drawing-board and a negative of the dots which is used as the screen.

Cartoonist Nast's First Meeting with Davenport.—Before Thomas Nast, the oldest and best-known cartoonist this country ever had, sailed for his post as consul at Guayaquil, Ecuador, he told me of his first meeting with Homer Davenport, the newest wielder of the cartoonist's pencil. No two men could be more unlike in appearance. Nast is surprisingly short, wears a mustache and a goatee of an artistic cut, and dresses well, as becomes a gentleman who is a member of some of the swellest of New York clubs. Davenport is unusually tall, looks like a countryman, and walks as if he were on a plowed field. Mr. Nast said: "I was coming to New York one morning from my home at Morristown, and seated, as was my custom, in the rear of a passenger car reading my paper, when a tall young man came up to me and said: 'Hello, Nast! I see you have to take a back seat these days?' Not knowing the man, I did not realize the point of his remark and replied: 'I have been accustomed to sit in the back seats of these cars for many years.' It dawned upon me that he might have reference to the fact that I was not employed at my art, and I added, 'Others will have to take a back seat some day.' After he had gone, I asked a brakeman if he knew who the young man was, and he said: "Oh, yes, that is that fresh fellow, Davenport, the cartoonist.'"

PATENTS.

Process of Producing Designs or Delineations on Metal Surfaces.—The process of forming a design on a flexible sheet with a substance which will serve as a vehicle for a mordant, placing the sheet on a metal surface and applying pressure thereto for causing said substance to adhere to the metal, associating a mordant with said substance, heating the surface and thereafter treating it to a bath of some suitable liquid carbon compound. R. F. Bartle, Falls Church, Virginia, and A. B. Hoen, Baltimore, Maryland, No. 702,693.

Photographic Plate for Reproducing Ink Impressions.—An emulsion composed of a mixture of gelatin, mercuric bromid and potassium bichromate, and the addition of nitric acid until a milky white substance is formed. L. C. Henriot, Rheims, France, No. 702,554.

NEWARK, N. J., WANTS THE I. T. U. CONVENTION FOR 1903.

From Newark, New Jersey, comes the intelligence that the committee making a fight for the securing by that city of the 1903 International Typographical Union convention is meeting with all kinds of success, and feels confident that New Jersey's metropolis will be the choice for next year's gathering. Newark Union is in a position, financially and otherwise, to handle the big gathering, and as its committee is composed mainly of ex-delegates, no apprehension is felt that the needs of the convention in any particular would be overlooked. The Jersey union is a strong one, numbering almost four hundred members, and is ably officered. The city is thoroughly unionized in the printing line and in all other trades. In fact, population considered (260,000), Newark is one of the strongest union cities in the United States. The labor-day demonstration there last year was participated in by thirty thousand men, and it is believed that this number will be exceeded this year. There is a manifest disposition on the part of other unions of the city to help the typos in their canvass, as the printers there have always been to the fore when assistance was needed either in strikes, boycotts or in a financial way.

While Newark has had delegates at all the conventions, from the Washington gathering of 1868 until the present time, she has never asked for the distinction of entertaining the delegates. But now she feels that recognition should be granted the State, for of the forty-nine gatherings since 1850 none has been held within the borders of "Little Jersey." From the following list of cities and the conventions held therein, it will be shown that Newark is the only large city that has been slighted in this respect; Philadelphia 4, Chicago 4, New York 3, Cincinnati 3, Boston 3, Louisville 3, St. Louis 3, Washington 2, Baltimore 2, Pittsburg 2, Buffalo 2, Memphis 2, Detroit 2, and New Orleans, Nashville, Cleveland, Albany, Richmond, Montreal, Toronto, Kansas City, Denver, Atlanta, Colorado Springs, Syracuse, Milwaukee and Birmingham each 1.

Situated as the city is, one might say only across the river from New York city, makes it an ideal spot for a gathering of men like the International Typographical Union brings together, for there have been few conventions held that the attending delegates have not remained for a few days after the sessions have been concluded. This is where Newark's claims are strongest, for the country's leading watering-places and amusement resorts all lie within an hour's ride of the

city — Asbury Park, Long Branch, Ocean Grove, Glen Island, Manhattan Beach, Midland Beach, Coney Island, Rockaway Beach, Boynton Beach and dozens of others. A favorite trip with visitors there is a sail on the Patten line of steamers. Starting from Newark on the Passaic river, the Newark bay is reached, then the Kill-von-Kull, New York bay, passing Staten Island, New York city, Brooklyn Navy Yard, Forts Wadsworth and Hamilton, through the Narrows, Sandy Hook, up the picturesque Shrewsbury river, then leaving behind Atlantic Highlands, Pleasure bay, Highlands of Navesink, Long Branch and Asbury Park. As but a 50-cent piece is required for the trip, it can be seen that money would be no object.

Altogether Newark's claims seem to be fair, and its selection would meet with the approbation of the Eastern printers, as with but two exceptions the conventions of the past ten years have been held in the South and West. It would be an easy matter for the craft in Washington, Boston, Baltimore, Philadelphia, Trenton, New York and other large towns to get to Newark to greet familiar faces.

Patents of Interest to Printers

(For other patents see the various departments.)

Complete copies of these patents, embracing drawings, specifications and claims, will be sent postpaid to any address on receipt of 10 cents for each copy. Address The Inland Printer, 212 Monroe street, Chicago.

Set of Type for Printing Calendars.— Block-type containing four characters in vertical line, one above the other, and representing four days of the month, one week apart; another set of blocks containing three characters in vertical line representing three days of the month, one week apart; the remaining days being covered by individual blocks. J. L. Carroll, Baltimore, Maryland. No. 701,677.

Bronzing Machine.—A plush fountain roller and a sprayer provided with blades to remove the dust from the fountain roller and throw it onto the printed surface. George Hare, Los Angeles, California. No. 702,551.

Collection Form.—A series of receipt coupons for newspaper subscriptions. A. F. Sanford, Knoxville, Tennessee. No. 702,487.

Plate-printing and Embossing Press.—An improvement in the die-plunger lever by placing a yielding connection therein, so as to impart an additional motion of a quick nature. William Fullard, Colwyn, Pennsylvania, assignor to Fullard Manufacturing Company, Philadelphia, Pennsylvania. No. 702,787.

Paper-feed Mechanism.—A feed roller having a friction surface on its periphery to feed forward the top sheet of the stack at each rotation, and clamping fingers which hold the remaining sheets in place. F. M. Peters and H. H. Hungerford, Chicago, Illinois. No. 702,673.

Printers' Furniture.— A mortised printing-block having clamping plugs mounted in openings on one side and one end, which plugs are pressed inward by the action of locking up, and thus lock up the type inside of the mortise. E. G. Dougherty, Elgin, Illinois. No. 700,750.

Calendering Machine.—An appliance for separating the rollers of a paper-calendering machine during the passage of a seam between them without relieving the pressure of the lifted roller upon the other rollers. Ludwig Schreiner, Barmen-Ritterhausen, Germany. No. 701,511.

Method of Bleaching Paper Pulp.—The process of subjecting a mixed charge of pulp and dilute chlorid solution to an electrolyzing current. F. H. Long, Chicago, Illinois. No. 702,142.

Process of Making Paper.—The process of dividing a web of unfinished paper into strips prior to drying same. J. B. Hanscom, East Walpole, Massachusetts. No. 702,205.

Paper of Variable Thickness.—A method of manufacturing paper of variable thickness designed to be used where it is desired to attach independent sheets or leaves thereof to a book or to each other, so as to obtain a substantially uniform thickness or flush surfaces when the leaves or sheets are so united, consisting in channeling the paper material before the same has been subjected to suction, and then extracting a greater proportion of moisture from the thinner portion than from the thicker portion. C. C. Jenks, Holyoke, Massachusetts. No. 701,734.

Treatment of Waste Material for Use in the Manufacture of Paper.— Robert Dietrich, Mersenburg, Germany. No. 701,310.

Composite Printing Form.—A form composed of slugs having slots therein and rules having laterally inclined tongues at the ends of the rules. James Roxburgh and Robert McClean, Dublin, Ireland. No. 703,307.

Paper Jogger.—A jogger finger arranged to support the overhanging edge of a misplaced sheet of paper on a receiving table, and means for moving the finger away from the face of the receiving table as the pile of sheets increases. P. E. Kent, Utica, New York. No. 702,966.

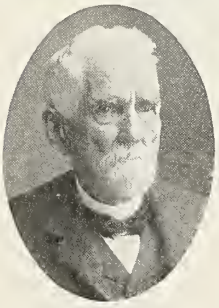
Paper Jogger.—An inclined receiving tray having a cam driven against the bottom of the tray to jar the latter. W. E. Jelf, Chattanooga, Tennessee, assignor to Chattanooga Medicine Company, same place. No. 703,271.

Printers' Form or Chase Rack.—A form rack having antifriction rollers in the base guides and the top guides formed by arms loosely mounted at one end and forked at the other to support the chases. G. R. Hughes, London, England. No. 703,264.

Drier for Paper, Cloth, Etc.—A drier for a continuous-web, paper-gumming machine, comprising means for producing moving current of heated air to act on the web. C. H. Crowell, Lynn, Massachusetts. No. 703,044.

OVER FIFTY YEARS AN EDITOR.

Mr. George W. Pratt, the editor and proprietor of the *Journal,* Corning, New York, has successfully conducted his publication for over half a century, having celebrated his semi-centennial in the publishing business in July of last year. He is still in good health and comes to the office every day. The employes in the office have a high regard for the old gentleman, who is now in his eighty-first year. Mr. Pratt was born near Dresden, New York, April 17, 1821. In an editorial in his paper, referring to the time he had been in control of the *Journal,* he said: "It is an unusual circumstance for a person to be the editor of one newspaper continuously for fifty years. I had removed from Corning in September, 1849, to Marshall, Michigan, to practice medicine. In February, 1850, I became the editor of the Marshall *Statesman,* a weekly Whig newspaper, and continued as such until my return to Corning, in May, 1851. As the office of the Corning *Journal* was for sale, on July 23, 1851, I became a third owner and the editor of the paper. My business partner, A. W. McDowell, was a practical printer. The Corning *Journal* had been founded in May, 1847, by Thomas Messenger, of Peterborough, Ontario, Canada. The circulation when I became the editor in 1851 was very small — about three hundred and twenty copies. The printing material

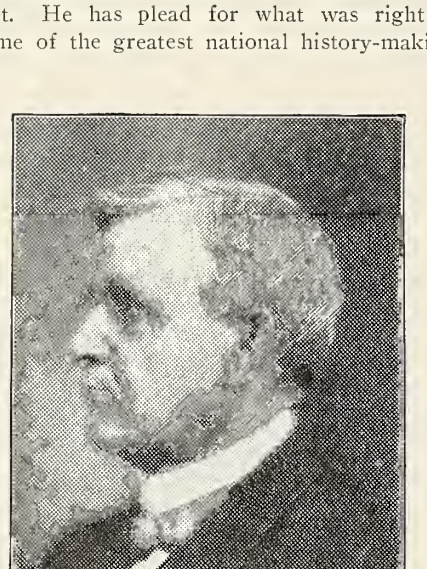


GEORGE W. PRATT.

was much worn, yet it could and did print a readable newspaper. Thus I began my newspaper service in Corning. In September, 1891, I established the Corning *Daily Journal,* which has had a prosperous career. I trust it may flourish a hundred years hence. Half a century of the editorial control and management of one newspaper is a long period; and yet, to look back, it seems brief. I know of but two or three editors in the State who have been so long in continuous service."

ANOTHER FIFTIETH ANNIVERSARY CELEBRATION.

John Mahin, editor of the Muscatine (Iowa) *Journal,* concluded his fiftieth year in that position on July 17. Mr. Mahin celebrated this unusual jubilee before his seventieth birthday anniversary, having first become editor when but nineteen years old. In these features it is probably the first instance of the kind known in the journalism of the United States. Mr. Mahin is one of the old guard of American editors. He started in the business at the very lowest round of the ladder as an employe of the same paper that he has now owned and edited for fifty years, and worked his way to the top. He has written straight, unqualified Republican editorials through twelve hot presidential campaigns and scores of local and State campaigns, besides supporting Winfield Scott on the Whig ticket. He has plead for what was right and just through some of the greatest national history-making events



JOHN MAHIN.

known to the United States, and has worked and pushed and struggled for the great Middle West ever since he first held a pen. Mr. Mahin's family has developed a newspaper bent. His father was in the business before him; his brother James was with him in the business till his death; his brother Frank owns a paper at Clinton, Iowa; his brother-in-law, A. W. Lee, is publisher of the Ottumwa (Iowa) *Courier,* and controls three of Iowa's evening papers, known as the Lee Syndicate. His eldest son is John Lee Mahin, president of the Mahin Advertising Company, of Chicago, and his younger son, Harold J., has been manager of the *Journal* for some years, but has just resigned to accept a position at Washington, D. C., and take up newspaper correspondence work. A special edition of the *Journal* was issued to celebrate this event in the life of Mr. Mahin. In it was published a list of citizens of Muscatine to-day who were citizens of age when Mr. Mahin took up the editorial pen. Each one of them wrote or granted an interview of their reminiscences of Mr. Mahin. It was also found that there were only two business signs in the city that were there when Mr. Mahin took charge of the *Journal.* The edition also prints a long list of subscribers who have read the paper over twenty-five years. It contains the names of many who have read the paper over forty years, and a list of those who have read the paper over fifty years and whose names are still on the list. Mr. Mahin also received hundreds of letters from old friends and subscribers all over the country, congratulating him on his anniversary.

Notes and Queries on Electrotyping and Stereotyping

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing —The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches: 50 illustrations. $1.50.

BLISTERED MOLDS.— F. A. S. writes: "We send you by this mail a beeswax mold of a half-tone portrait cut which looks like the man had smallpox. You will notice that the face of the mold is covered with raised round dots or blisters. The type molds come out the same way. When this case was molded and blackleaded, it looked all right. The case was left standing over night and this is how it looked the next morning — full of blisters. I want to say that we got some new wax and mixed it with the old wax. We found that the wax was too soft to use, so we put some resin and stearic acid in it. I am of the opinion that the resin caused the blisters, although we have used resin in the wax for years and never saw anything like this before. The temperature of our shop is 95° in summer, and we must use something to harden the wax. If you will tell us what to use, instead of resin or stearic acid, we would be much obliged to you and we would like to know what you think of the mold sent you." *Answer.*— It is almost certain that the blisters are caused by moisture in your wax. It may be due to adulteration. The sample sent is very soft and it would seem almost impossible to get a sharp impression in it. Your trouble may be partially remedied by burning down your case before molding. Skimming the case with a hot wire will also help to remove the moisture. If you would use ozokerite instead of beeswax, or a mixture of ozokerite and beeswax, you would probably have no difficulty in getting sharp impressions and would do away with the blisters.

TO MAKE GOOD MATS.—A. W. B. writes: "Enclosed please find check for $2.50 for one year's subscription to THE INLAND PRINTER. Also sample 'mat,' which I wish you to criticize. Am a novice stereotyper, and have your book on stereotyping, but fail to locate my troubles. You will readily see that the mat is only deep enough in the spaces, very rough and sharp edges to catch in the cast. I have tried beating light blows and

long, but it only drives the flong into the spaces and not into the bowls of the type, causing the face of the mat to pull off in two or three casts. Not only that, but the spaces between the words seem to be blistered. I have all new material. Myers backs, cream tissue only is used and ready-made paste. Is it necessary to add whiting to this ready-made paste? I have about seventy-five casts to make of one job. About how many casts should one mat make of thin plates, ⅛ inch thick? Would you advise the use of prepared stereo paper? If so, must it be soaked over night, the same as ordinary backs? The oil I use to prevent flong from sticking is a very light extra engine oil. Is whiting better than oil where a large number of casts are to be made? I use from four to six thicknesses of drying blankets. By replying in your next issue, you will help me out of a big hole." *Answer.*—Your mat was too wet when molded, and it is probable that the paste you are using is not suitable for stereotyping. Try the following paste: 2½ pounds starch, ½ pound flour, 6 ounces dextrin, 2½ gallons water. Add a teaspoonful of alum or a few drops of carbolic acid to preserve it. Wet your paper, but before making mats roll all the water out of it. Keep your mats under a damp blanket, but do not put them in water. Mats made with this paste should stand from twenty-five to one hundred casts. Kerosene oil is better than machine oil for oiling forms. It is less sticky. It will not be necessary to use whiting with this paste.

A Stereotyper in Trouble.— C. S. R. writes: "I am the stereotyper on the *Herald*. I have been doing the work here for the past two years and my work has always been satisfactory. But last week we received a stereotype mold of a patent-medicine advertisement which was so shallow I could not do anything with it. The advertiser complained to the proprietor of the *Herald* about the way the ad. was printed, and the proprietor seems inclined to blame me. He says the mold was made by a responsible house and ought to be all right. I have sent the mold to you under separate cover and would thank you for your opinion in the matter. Is it customary for advertisers to furnish molds of their ads. to newspapers?" *Answer.*—The mat sent for our inspection is very shallow, and it is not strange that the result of its use was dissatisfaction to all concerned. It has recently become quite a fad with some advertisers to send out stereotype matrices of their announcements to publishers owning stereotyping outfits. This is an economical method of distribution and in some cases answers the purpose satisfactorily, provided the right kind of mats are supplied. There are certain objections to the plan, however. In the first place, the use of mats involves an extra remove from the original. When an electrotype is sent to a publisher whose forms are stereotyped, the printing is done, not from the electrotype, but from a stereotype of the electrotype. When a mat is sent, a stereotype is made from the mat. This stereotype is then locked up in the form and again stereotyped for the press. Usually the first mat is made from an electrotype pattern of the type, so that the actual printing-plate is four removes from the original type — first, the type; second, the electrotype pattern; third, the stereotype, and fourth, the actual printing-plate. When the ad. is open, the type large, the mat deep and sharp and the stereotyper painstaking, very little is lost in the reproductions, and the print is generally satisfactory. But, on the other hand, if the ad. is set in small solid type, or if it contains half-tones or fine engravings, the result is apt to be disappointing and is certain to be so unless the mats are hand-made and very deep and sharp. Machine mats are unsuitable for such work, as they can not be made deep enough to insure a sharp stereotype pattern for the newspaper. An instance recently came to the writer's notice where an advertiser had a series of large display ads. containing line etchings set in a newspaper office with the object of saving the cost of electrotypes. The publisher was instructed to supply several other papers with mats of the ads. The mats were made by machine and were so shallow that the prints in the papers using them were scarcely legible. The result was that the advertising was discontinued until ads. could be reset and electrotyped. In this case the ads. were of such a character that mats might have been used to good advantage if they had been made with a brush, instead of by machine. Very often, as in your case, the country stereotyper is blamed for poor results when the trouble lies with the quality of the mats supplied by the advertiser.

PATENTS.

Frame or Base for Zinc or Electrotype Plates.—A base of unyielding material having holes filled with yielding material into which the nails for holding the plate are driven. Stephen Waterman, Providence, Rhode Island. No. 702,606.

Stereotype Plate and Base.—A stereotype plate having a groove in its side edges and a sectional interlocking base having a channeled clamping strip secured to the column-rule side of the outer sections of the base, which strip engages the grooved edge of the plate to hold it to the base. C. S. Partridge, Chicago, Illinois, assignor to Partridge & Anderson Company, same place. No. 702,470.

Postal Information for Printers and the Public

BY "POSTE."

Under this heading will be presented each month information respecting the malling of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste," and sent to The Inland Printer, Chicago.

POSTAL QUESTIONS FOR THE CONSIDERATION OF PUBLISHERS.

There are some questions that publishers of to-day should consider. They are suggested by the rulings which have been made by the Postoffice Department during the past two years, and, inasmuch as the postal classification of a publication is the very breath of its body, they are of prime importance. They have to do with the "intent" of the Act of March 3, 1879, and can only be answered by some of the men who were in Congress at the time that act was passed. Upon the answers to these questions would depend very largely the justice of the Postoffice Department's rulings made to check so-called abuses of the law. Undoubtedly the Third Assistant Postmaster-General has taken pains to find out what the law designed and has ruled accordingly. If, as is claimed by some publishers. the Department has usurped legislative authority, it can, if acting according to the intent of the Act of March 3, 1879, point to that fact and can truthfully say that the act has outlived its usefulness and should be supplanted by one which will make the so-called abuses impossible. The questions referred to are as follows:

1. What was the intent of the law (Act of March 3, 1879) with regard to the term "a legitimate list of subscribers?"

2. Was it contemplated that this list should be a specified percentage of the whole number printed before admission to the second-class of mails could be obtained?

3. Was it intended that the number of "sample copies" mailed of each issue should be limited?

4. What number of copies was it intended should be included in the clause permitting one person to subscribe for a "limited" number of copies for another?

5. What action was it intended should determine whether a publication is subscribed for as a news or literary journal or because of its offers of merchandise or other consideration

apparently equal in value to the subscription price used as an inducement to subscription?

6. Was it designed that Section 286 admitting "Extra editions manifestly for the purpose of communicating additional news or imparting information germane to the publication, and not for advertising purposes" to the pound rate of postage should be confined to daily newspapers or should cover all second-class publications?

7. What was the intent of Section 294, P. L. & R., reading as follows: "All advertisements in periodicals must be permanently attached thereto by binding, printing, pasting or otherwise, and must be of uniform size of the pages of the publication?"

SECOND-CLASS RATES OF POSTAGE.

The following table has been arranged and is published for the benefit of the publishers of second-class newspapers and periodicals. The rates given in the table apply to all postoffices, the words "Chicago" and "Cook county" having been used as a matter of convenience:

1	2	3	4	5
Frequency of issue.	For delivery by carriers in Chicago.	For delivery outside of Chicago, through box or general delivery and at postoffices in Cook county where free delivery is established; also to Canada, Cuba, Mexico, Guam, Hawaii, Philippines, Porto Rico and Island possessions.	Free in Cook county. One copy to each actual subscriber residing therein; except at postoffices where free delivery is established, for which see column 3.	Foreign, except Canada, Mexico and Cuba—to which domestic rates apply. See column 3.
Daily, Tri-weekly, Semi-weekly	1 cent for each copy, prepaid by stamps affixed thereto	1 cent for each lb. or fraction thereof, weighed in bulk	Free	1 cent for each 2 oz. or fraction thereof, prepaid by stamps affixed thereto.
Weekly	1 cent for each lb. or fraction thereof, weighed in bulk	do	do	do
Bi-weekly, Semi-monthly, Monthly, Bi-monthly, Semi-quarterly, Quarterly	1 cent for each copy not exceeding 2 oz. in weight, prepaid by stamps affixed thereto. 2 cents for each copy exceeding 2 oz. in weight, prepaid by stamps affixed thereto	do	do	do

A. L. Davis, of Butte, Montana, asks if letters to foreign countries are forwarded if sender has neglected to put on sufficient postage. *Answer.*—They are forwarded without any postage, but the person addressed must pay double the original amount before the letter can be delivered. Other articles will be forwarded only if prepaid in part and double the amount deficient will be collected. This regulation includes all countries belonging to the Universal Postal Union. At least 5 cents must be prepaid on each packet of commercial papers and at least 2 cents on each packet of samples of merchandise.

NEW CHICAGO POSTOFFICE GUIDE.

All Chicago publishers should send to the postoffice for a copy of the new local postoffice guide. It contains the latest rulings on second-class matter and a scheme of Chicago distribution revised to June 1, 1902. The latter will be found extremely useful in effecting speedy delivery to local subscribers.

POSTAL HISTORICAL NOTES.

In 1790 there were seventy-nine postoffices in the United States; to-day there are 76,945.

In 1843 the twenty-eight States of that day turned over to the United States Government as profits from postoffice business the sum of $2,000,000; last year the total profit was over $100,000,000.

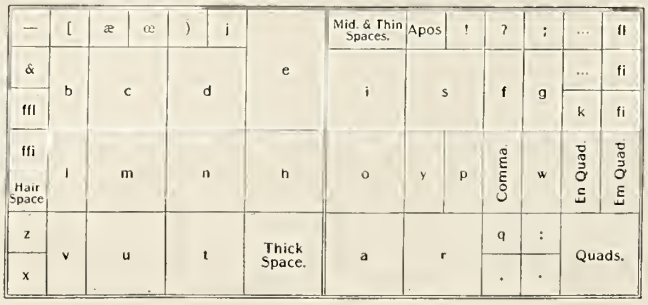
The first postmaster of Chicago was appointed about seventy years ago. The receipts at the postoffice in his time were about $60 a year; this year they will be nearly $9,000,000.

Writing on Third-class Matter.—A party sends copy of a periodical to a business firm for the purpose of soliciting an advertisement, attaching a 2-cent postage stamp thereto. In addition to the address he writes the words, "with letter" upon the wrapper, intending to show that a letter referring to the paper had been sent under separate cover. The package is received with 8 cents postage due. Inscriptions of this kind are unnecessary and only make expense for the party to whom papers are sent.

Redeeming Printed Postal Cards.—An order has been issued by Postmaster-General H. C. Payne, under date of July 10, instructing postmasters at all postoffices to redeem, after August 1, 1902, in postage stamps or other stamped paper only, and from the original purchasers, uncanceled and unserviceable postal cards at seventy-five per cent of their face value. Parts or pieces of cards will not be redeemed; nor will cards which have been treated by bronzing, enameling or other process of coating be redeemed under the provisions of this order.

THE NEW LAY OF THE CASE.

A writer in the *Trade Unionist,* who gives a description of the manner in which he became a rapid typesetter, uses these pregnant words: "A man can set type only as fast as his eye can locate the type, and not as fast as his hand can move." If this technologist had been formulating an opinion on the new lay, he could not very well have advanced a more expressive proposition. On referring to the diagrams that accompany this article the reader will notice that not only are the letters that are in constant use grouped on the right-hand side of the middle bar, but the letters on the left-hand side are all, except **x** and z, in a more favorable position both for locating and for handling. In the bottom row there are no letters at all, except the despised of all consonants; in the middle row is the letter t only, while in the top row are v, w, m and p. Nearly all these letters are more truly in the line of vision than are letters in more constant use in the old lay. The letters being grouped, the eyes are glued to one-half of the case, instead of meandering spasmodically over a far larger area. The result is—and this conclusion is supported by the actual experience of men



OLD LAY—LOWER CASE.





THESE ILLUSTRATIONS WERE REPRODUCED DIRECT FROM THE ARTICLES IN THREE PRINTINGS FROM OUR THREE-COLOR PROCESS PLATES

PRINTED ON
"D" TRADE MARK
"TRICHROMATIC"
MADE BY
DILL & COLLINS CO.
HIGH-GRADE
PRINTING PAPERS

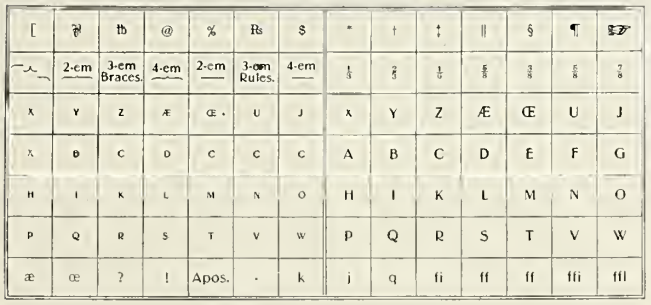
ELECTRO-TINT ENGRAVING COMPANY
INCORPORATED
1227-1229 RACE STREET, PHILADELPHIA, U.S.A.

SEND 10 CENTS FOR NEW CATALOG

PRINTED WITH
KAST & EHINGER'S PROCESS INKS
CHAS. HELLMUTH
MFG. AGENT FOR U. S. AND CANADA
NEW YORK CHICAGO

engaged on the new system — that the old difficulty of locating the letters is now almost non-existent.

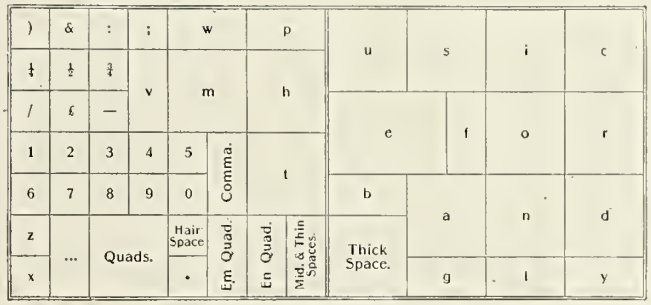
Most practical printers have experience of men who work very hard to do very little. An innocent spectator might fancy that they are suffering from a new kind of nervous disorder; but they are merely unmethodical printers in a hurry. Their painful crop of false motions may, indeed, be partly due to nervous distress, but this condition is created by a disposition of the letters that does not admit of steady, untiring action. How can a compositor — except he be one of a favored few — develop an easy grace in typelifting when he has so often to



NEW LAY — UPPER CASE.

stretch after letters that are difficult to reach and locate? He can no more be easy and natural in these outside sallies than a trotting nag can move with freedom along a London street when the telephone men are delving their trenches.

It is the fashion to assume that the compositor resorts to these gymnastic exercises as a kind of industrial fireworks, or as a bit of filigree work that gives the output a fictitious value. But considering that the display is more frequently found among piece compositors there must be a more reasonable cause for a tiring waste of labor that fills neither the pockets of the slaving compositor nor those of his expectant employer. The influence of the old lay on the action of the compositor is



NEW LAY — LOWER CASE.

entirely ignored by those who laugh at the workman's weaknesses without troubling to discuss the origin. He is the victim of a freak — an exploded notion that checks the progress of the typographic art — the dead weight that hangs upon the wheels and gives an extra crushing power to an antediluvian Juggernaut.

The influence of the old lay is so pernicious that its apologists declare there is no very great advantage in grouping the letters, because the compositor brings them near the thick space box before he places them in the stick; he does not, to any extent, shorten the distance by bringing the left hand forward to help the right. We have already pointed out that it is because so many of the letters in general use are on his left, that he does nearly all the work with his right hand. In the new lay this condition is entirely changed. The compositor can easily command all the lower case that is in general use, and the result must be that he will not only develop an easy, untiring action, but he will naturally bring his left hand into sympathetic movement with his right.

Printers who have given a few moments' consideration to the problem are aware that justification is more even and more rapid when a varying space is used in composition. In some work a thin space occasionally instead of a thick is economical; but in open work an en is better than a thick space. In the new lay the compositor can vary his spacing to suit his work, without mixing, or making any special preparation, because all the spaces are grouped conveniently; but he can not do this in the old system without either losing time in passing to inconvenient boxes, or mixing the spaces in the thick space box; either alternative considerably discounting the advantages of varying spacing.

It will be noticed by those who have followed this subject closely, that the accompanying diagrams show a slight alteration in the lay of the upper case. Compositors who have been engaged on the new lay for several months were invited to look out for improvements. They did their best to find something. We have adopted the only change they could suggest, which brings k, j and q into closer touch with the vowels. The fact that we have reconsidered the position of these neglected consonants, and that this was the only suggestion that could be made by compositors who had full scope for making suggestions, should reassure our customers that the new lay is not the result of a hurried or superficial effort to effect a change.— *The Caslon Circular and Type Founder.*

Written for The Inland Printer.

THE PRESSFEEDER AND HIS STEED.

BY R. L. FALLIS.

The pressfeeder stands while deftly his hands
Pass the sheets one by one from the lift to the gauges.
As the sheet gently glides down the board to the guides
He is thus by his skill daily earning his wages.

But what is this steed he is trying to feed?
Some say it's a "Camel"; a "Pony" some call it.
The fact that's most stunning, 'tis fed while 'tis running,
With never a nose-bag or stable to stall it.

From a fountain it drinks all flavors of inks;
Its food is the paper that slides down its back.
Just look at the hand which is guiding the sandwiches
Down to its lips — takes 'em one at each smack.

The pressman stands by, keeping up the supply
Of food and of drink which its appetite craves,
While he tells by its bite if its teeth are all right,
As he watches to see how the creature behaves.

To tell you more freely, here's one called Amelie (a Miehle)
With an excellent record for work and for speed.
Here's the Colt by her side with its jaws open wide
For paper, on which it delights most to feed.

Ask her feeder to show how Amelie will go.
He'll say: "Just watch closely, keep cool and alert.
You don't need to hitch — just throw on the switch,
Then shove on her belt and she's off with a spurt."

For he studies her points while he oils up her joints
Each morning before she begins on her run;
And rubs her down clean with oil and benzine,
And brushes her teeth off at night when she's done.

The type are her teeth. You'll notice beneath
She has only one set in her square lower jaw;
With a number of rollers to serve her as molars
And spread on the ink just before ev'ry chaw.

By way of digression she makes an impression
On the sheets which she bites and spits out on the table.
By observing them shall you determine their value —
'Tis the newspaper, pamphlet, bill, poster or label.

Los Angeles, California.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXIV.—WILLIAM F. SHATTUCK.

WHILE the reader naturally expects the representative typefounders to be found among the older and better known firms of Eastern cities, the young and aggressive West has reason to be proud of its products. For many years, ever since the development and settlement of the West began, soon after the close of the Revolutionary War, it has been the ambition of young men to go to a region where it was believed better opportunities were offered for getting on in the world. This has naturally attracted a pushing, energetic class, for one would scarcely expect the drones to venture so far from their homes to engage in a battle for supremacy. The "West" has gradually receded, until the Pacific ocean barred further progress, and here the movement stopped. While the pioneers are fast disappearing, their progeny still flourish and are now the living representatives of a class of young men on whom the world of fifty years ago looked with admiration. It was the good fortune of California to attract the best and most capable from all the older States. Those who did not have the qualifications to make a fortune and a name returned to their former homes in the East. The California of to-day is largely peopled with the descendants of the best the older portions of the United States had in the years from 1846 to 1855.



W. F. SHATTUCK.

William F. Shattuck was born in the old town of Sonoma, once the seat of government of Alta California in its territorial days, in 1856. His father came to California some time prior to that date from Louisiana, and was a descendant of that old New England family of the same name. His early life was spent in Petaluma, where he received his education and grew to manhood; and here in due time he entered a printing-office, and learned the trade of a printer. Later he went to San Francisco and worked for some time in the old establishment of Francis Valentine & Co., when he returned to Petaluma and began the publication of a newspaper, the Petaluma *Courier*, in 1878. This he continued to publish until 1886, when, desiring a change, he sold out and went to San Francisco. During the time he edited and published the *Courier* the paper had a reputation all over the State for a certain pithiness in its brief editorial utterances which gave it a reputation far above the average weekly newspaper.

Mr. Shattuck had for some time looked on the business of typefounding and the sale of printers' supplies as a desirable one, and he sought an opportunity to engage in it. N. C. Hawks was at that time the agent for the old Conner Type Foundry and for Barnhart Brothers & Spindler, and was induced to part with a half interest in his business to Mr. Shattuck. The firm at once enlarged its facilities for handling business, and shortly afterward began the manufacture of type in a small way. The foundry and the business grew, largely due to Mr. Shattuck's quiet aggressiveness, and at the close of 1892 it was deemed advisable to incorporate the business and increase its facilities for the manufacture of type. W. F. Shattuck then took the larger portion of the stock, Mr. Hawks retaining a nominal interest, and Arthur E. Shattuck, a brother of W. F., came into the firm as its secretary and treasurer. From the date of its incorporation W. F. Shattuck has been its president and manager. The corporate title of the business then became the Pacific States Type Foundry, instead of the old firm name of Hawks & Shattuck.

While not one of the largest typefoundries in the country, the Pacific States has been known from the first as a progressive and aggressive concern. It is now pretty well equipped for the manufacture of the most useful faces required by the printer, and has produced some original faces of merit. From the first it adopted the standard line for all its new faces, although it has been necessary to cast much of its roman type product to the old lines for the accommodation of its patrons. The business is firmly established and is a growing one. The progress of the city and coast has given it an impetus which insures its permanency.

Notes on Practical Bookbinding

BY A. HUGHMARK.

This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

BOOKBINDING FOR AMATEURS.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

PASTING IN VERSUS SADDLE WIRE-STITCHING FOUR-PAGE INSERTS.—With many technical papers it is the custom to paste in the four-page forms in the back instead of saddle wire-stitching them. Sometimes twenty-four and twenty-eight pages tipped that way, and with the grain or fiber of the paper running across the page, a back is obtained that is wrinkled, stiff and unyielding.

THE INTERNATIONAL BOOKBINDER.— *The International Bookbinder* is a valuable journal to members of the trade, but we can not help thinking that its usefulness would be still greater were its contributors assured fair consideration from the readers. As it is, men who might have something of general interest to tell their fellow craftsmen will in all probability not do so for fear of starting some petty, nonsensical controversy, surcharged with sarcasm and personalities so detrimental to the good of fellowship.

AN INK ERASER.— "Ruler" desires a formula for an ink eraser: Make two solutions, A and B. For A take 1 part potassium chlorid, 1 part potassium hypochlorite, 3 parts of water. Mix and dissolve over heat. Solution B — Take 1 part hydrochloric acid, 1 part sodium chlorid, 3 parts water. Use solution A first, let dry and then apply solution B; lastly moisten with clean water and dry with blotter. The best way to use chemical erasers is to apply them very carefully with fine camel's-hair brushes, using one for each solution.

A SAFETY GUM.—To make a gum that is impervious to water, steam, alcohol or acids, prepare two solutions as follows: For one take 1 part of acetic acid to 7 parts of water; dissolve in this a sufficient amount of isinglass to make a thin mucilage. For the other take 2½ parts chromic acid, 15 parts strong ammonia, ½ part sulphuric acid, 30 parts of cuprammonium solution. Put in this mixture a little fine white paper, apply one solution to each side to be gummed together, like in envelopes, one to flap and one to body, and an insoluble union is obtained.

THE NUISANCE OF UNCUT LEAVES IN MAGAZINES.—There is one thing at least that the magazine publisher can do to

prevent the average reader losing his temper. That is to cut the leaves. No one can buy a "high-class" magazine on the news-stand with the expectation of reading it in transit without experiencing the vexation of wasted time in cutting the leaves, nor is it a pleasure to pick up one for a few minutes' restful reading and find that it takes all that time to do the work left undone by the printer. As for "spoiling the margins," very few people bind their magazines into book form, and even if they do, the already trimmed leaves could be no worse than the punched wire holes in the back margin.

Eighth Convention of the Brotherhood of Bookbinders. The proceedings of the eighth convention of the International Brotherhood of Bookbinders should prove of more than ordinary interest to the craft. The resolution authorizing the appointment of a Bookbinders' Home Committee was a step in the right direction and deserves all the encouragement that every member can give — moral and financial. It is doubtful whether the abolishing of the piece-work system would be of any special benefit to the craft at large. A uniform wage scale and uniform working day is, however, of the utmost importance. Members of the same body should derive the same benefit; thus, too, the local trade would be protected.

How to Mend Torn Leaves.—A. E. S. writes: "How shall torn leaves in a book be mended? We use gum paper strips for that purpose, but it does not look neat." If the leaf is torn in the margin, take a piece of paper as near the same color and texture as can be procured, pare down the edge of leaf, then make an outline with the folder on a piece of the paper to be patched on and pare down on the folder line. Take some white library paste and run along pared edge and join; let dry under weight. If tear is up into the reading matter, straighten out wrinkles first. If page is badly crumpled, it is best to sponge it all over and let dry between blotting paper. When smooth, follow the tear with an even application of thin, white paste, then lay on roughly torn strips of tissue paper. Turn the leaf over and do the same thing to the other side. Go over the book in that manner and then put it under weight to dry. When book is dry, remove all surplus paper by putting a paring knife under the loose edge of patching, catching hold of that with the thumb, thus holding it close to the knife, with a quick pull *toward* the tear and *along* it, remove all on one side first, then the other. A folder can then be used to rub down the patches, thus giving a "calendar" to it. By this method no reading matter is obliterated and no sharp lines of demarcation can be seen where mending is done, and in fact, every letter remains to be seen as before.

Wanted — Magazines That Will Stay Open.—A recent editorial in the Chicago *Record-Herald* states that the inventor who wishes to make a fortune and the philanthropist who wishes to spend one, should join hands and add to the sum total of human happiness by producing a machine that will bind magazines in a way that will allow them to lie open in the hand. A well-bound book will lie open and flat on a table, but the popular magazines are so clamped with wire-stitching at the back that it requires both hands to hold them open, making them a weariness to the flesh and a destroyer of temper and morals. In the latest issue of the *Literary Collector* the reasons for the pinched-back magazine of present popular consumption are explained by Theodore L. De Vinne, the dean of American printers, but he holds forth no immediate hope of improvement. Within the last twenty years a machine has been invented that sews books almost as well as it can be done by hand, but it is useless for any magazine of large circulation, because it works too slowly. The only proper way to bind either a book or magazine is to stitch it through the trough of the fold at the back, but this would require between thirty and forty machines for an ordinary edition of *Harper's, Scribner's* or the *Century,* with an increased cost for floor space and operators that publishers say amounts to a prohibitive figure. The only alternative has been to use the wire-stitching machine, which punches iron staples through the whole magazine at the side, destroying most of the inside margin and clamping the pages together in a way that would be admirable if the chief mission of a magazine were to stay shut. Much as we dislike wire-stitching, says Mr. De Vinne, we have to submit to it. But this is a weak and hopeless view, born of the exhaustion that follows an hour's unsuccessful hand-to-hand combat with the iron-clad magazine of commerce. Let us hold to the more courageous and hopeful belief that American ingenuity and humanitarianism will soon invent a machine that will sew even the cheap magazines in a civilized way. Side wire-stitching is an evil that seems impossible to get away from in these days of enormous editions of bulky magazines gotten out in a few hours from the time copies can be had off the press. With our improved and complicated sewing machines that have worked such a revolution in edition binding (comparing it with hand sewing) we have reached the limit of speed for "sheet feed." Take a magazine of about one hundred and sixty pages, or ten forms, which is about the average, it will take ten operations to sew this, whereas the wire-stitcher will do the same work in two. Then, too, a sewed magazine would not be as easy to cover and would not be flat or square. A machine to sew a magazine edition with the same speed as a stitcher would have to be built on the "hopper" principle, turning out a book in one operation. Instead of an oscillating needle bar, it would be necessary to have several (at least five) revolving shafts on which from three to fifteen needles could be adjusted, according to number of sections and thickness of sheets.

PATENTS.

Bookbinder's Press Punch.—A punch press for cutting an elongated recess in connection with a hole, the punches and die being adjustable and the punches operated by foot-power. P. A. Bowen, Milwaukee, Wisconsin. No. 702,698.

Art of Making Books.—A double signature, ready for binding, composed of two different series of pages, one series above the other, with one binding edge extending lengthwise of the two series, the ends of the pages of one series abutting the same ends of the pages of the other series. A. R. Dressel, Brooklyn, New York, assignor of one-half to David Williams, New York. No. 702,413.

THIRD COVER CONTEST.

The third of the cover contests conducted by the *National Printer-Journalist,* Chicago, is now under way. Fifteen prizes, amounting to $210, are to be awarded. All prize-winners will receive a handsomely engraved certificate signed by three of


Certificate of Excellence

Chicago, Jan. 1, 1902

This is to certify that the First Prize of the National Printer-Journalist Cover Contest No. 2 for type design is awarded to John McCormick an employee of The William Borhl Company, Jamestown, N. Y., to whom this certificate is given as evidence of superior excellence shown in originality of design, in typography, detail work and artistic treatment.

National Printer-Journalist Co.

the judges. We reproduce in miniature a certificate of excellence awarded to the first prize-winner in the second contest. The rules under which compositors must work can be had upon application to the publication.

Advertising for Printers

BY F. F. HELMER.

This department considers matter which is used for advertising the printer's business. It is assumed that specimens sent in are submitted for such comment as will show defects or pass along a good point to other printers. It is desirable for the possible reproduction of good things to have black-and-white proofs wherever practicable.

THE calendar is one of the best and most used advertisements, but if you issue calendars only because your patrons expect them or your competitors will furnish them, it may be just as well for you to stop and consider if these facts are not good reasons why you should not issue calendars.

There are many who undertake this sort of advertising from a sense of duty, or as a matter of habit, just as they always go down a certain street on their way to the office. If a new thoroughfare should be cut through, making a shorter way, some men absent-mindedly would keep to their old tracks.

I am not trying to discourage the use of calendars, but on account of the long employment of that article in the honorable service of printers' advertising, I want to ask the printer that he make sure he uses it for its real value to him and not because he has printed one regularly for ten or fifteen years. There is nothing better than the calendar when it wins the place desired for it so that it faces your man at all hours on all his office days, and when, further, it has an excellence that compels a growing rather than a passing admiration.

But this superlative kind of calendar is not the sort gotten out by the printer who thinks he "will have to do something in that line," yet feels a reluctance and a halting at expense, which cheapens something here and another thing there till, when it comes to the mailing, he inwardly confesses he is "afraid it isn't much, after all." A good leap is spoiled by the slightest pull at the coat-tails. If you have a good idea for a calendar, be careful that you do not hinder it. There is so much competition it needs all the impetus possible to make it land where you want it.

Presumably the first thing of importance in a calendar is the legibility of its figures. As the advertisement's value rests largely on the fact that from day to day a business man must assure himself as to current dates, obscurity of the figures may cause it to be discarded at once. It is not invariably necessary to crowd in the biggest figures, but undoubtedly they should be plain. Their size upon a desk calendar really need not be large at all, and in every case space should be reserved to give the rest of the matter room and position for an attractive setting.

The subject or illustration of a calendar calls for long and deep consideration. It must make the thing good enough to keep and even prove keepable where there is a choice of many, all perhaps with good date figures and attractive pictures.

Pictures have indeed come to be considered almost the invariable adornment. But why should not a thoroughly studied design in typework be not only appropriate for a printer to offer, but also prove attractive to patrons whom he hopes to please later by typographical work in things about which he will have less to say. If typework can be attractive, its chance comes at the time when the printer has his own way. There are occasional examples of this kind of calendar, done in rich inks on fine cards or papers that are handsome, dignified, and, best of all, modest and unwearying to the user.

It is true a fine picture will often put a calendar into a place where too plain an advertisement would not be admitted. Some very desirable long-staying advertisements may be had, moreover, if printers will only have the courage to keep their matter down to a mere imprint of small letters or, better, a small decorative design including the firm name or monogram. While this modesty is not advisable in the general run of advertisements, it is the means here of getting wide acceptance for the expensive things in the way of calendars that they may want to put into the hands of particular people. The people will appreciate the refinement of it, and the trust that is placed in their intelligence. Remember it is to be seen so often that the slightest mark is likely to be graven on the mind of the man who uses it, and he would not be human if he did not early discover, for the pleasure of satisfying his curiosity, what the curious or attractive little design might stand for. I believe it would pay oftener than the ardent advertiser thinks to keep the business matter small on such lasting things as fine calendars.

To assist the "staying powers" of calendars, many convenient forms for the desk can be devised. For example, in the department of THE INLAND PRINTER for June, 1900, pp. 391-392, there was one which has proved very satisfactory.

With a little extra cutting the example here shown may be made perhaps a trifle easier to use. Fig. 2 illustrates the

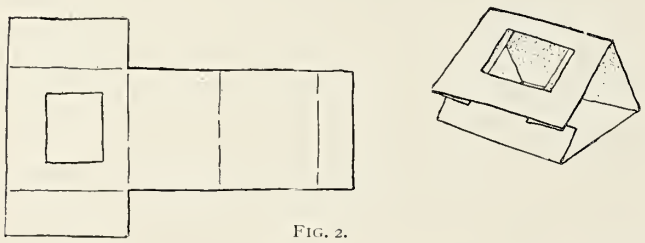


FIG. 2.

form, and the way it folds; the short flap that turns up is to be inserted within the folds of the front piece.

The August, 1900, number suggested the affixing of various objects on calendar cards and writing some matter to fit the subject and turn it to an advertisement. These have been much used, but too often on blotters where they are likely to prove a nuisance rather than a thing to be retained. In unworked fields these suggestions I believe may be still valuable, and as to the objects to be used — "there are as good fish in the sea, etc.," so no one need stop at the end of the list given.

Novelties are generally better used for monthly calendars than for an annual one. The latter has long to stay, and evanescent bits of brilliancy will not endure the test of time. It is wiser to be dignified and try to avoid the sad reaction of protracted humor. If a thing is funny enough to stay funny a whole year, by all means use it; you are fortunate!

The illustrated calendar has general approval, but it is often true that the illustration on a handsome calendar is so far removed from any suggestion of the business it advertises (?) and the type matter so pointless and ordinary in its appearance that the result is admiration for the picture itself and disparagement for the house that puts its name and business so cheaply and inartistically upon the expensive card. The lack of care usually shown in the type part of a printer's calendar is astonishing. One would think that in this part, where there is so little extra expense incurred, the printer might expend quite a bit of thought in order to increase the value of his advertisement. The position of the printing, the style of the type and its arrangement, but especially the wording, should be carefully planned. If there is but the name and business it is still important to state the latter in brief, impressive and comprehensive terms, or else to name one or more specialties in such a way as to bring business along those lines. A calendar is a long-acting advertisement; if you

make any unfortunate or ineffective statement it will bear its influence against you through the whole period it covers.

The ideal printers' calendar, to my mind, is one that has a bright idea that will turn the thought of business men somehow to those features of the printers' work which will bring him the most and the best business, and that illustrates or appropriately accompanies this idea with a picture, attractive in its beauty or its humor, while both typework and picture are made so harmonious by careful and artistic composition that there is no effort on the part of the recipient to see if he can not cut off the printing.

Without departing radically from tradition, these are some of the ways in which you can go after your idea. You may choose:

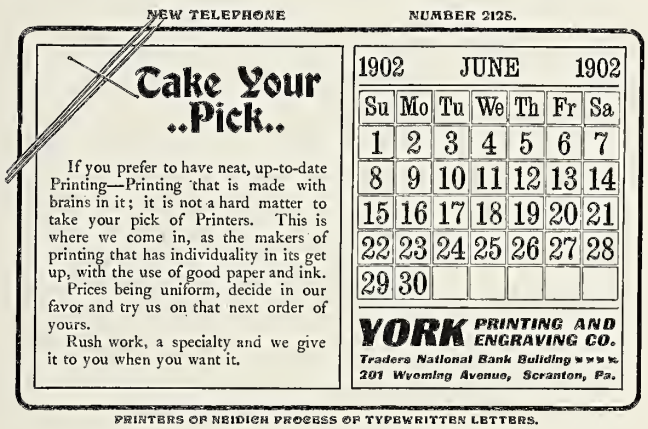
Something suggestive of the season.

Some subject which has to do with printing, irrespective of the season.

Some matter appropriate to the business of the recipient.

Something appropriate to either printing or the business of the recipient at the particular month or season for which the calendar is furnished.

Taking up the mode of practice that we followed last month in blotters, let us imagine the firm of Gordon & Power, of Rumbleton, planning an advertisement for the year 1903.



CALENDAR CARD.

An example of the "affixed object" idea.

Their patrons being mill owners and jobbers in a manufacturing town, and their work mainly stationery, catalogues and blanks, in large quantities, they devise the following as tentative plans for the yearly calendar:

I. The photograph of a pretty factory girl at her machine, or (if taken in some studio) in factory dress and surrounded by characteristic implements.

Title (to be placed below half-tone)—(a) At Work, (b) A Girl of Rumbleton, (c) The Daily Round, or (d) Something Pretty in Print.

Matter to accompany title:

(a) We, too, are at work, every day and all day, printing things that you use in your work —

Experience gives us ability;
Time brings every facility.

We are as necessary to you as any millhand.

Or (a) We, too, are at work, every day and all day — printing. While we may not have any such beauty working for us, we put such beauty in our printed work that no one can help admiring it.

(b) A Girl of Rumbleton, Millville or Rattleboro or even Centeropolis can not beat us. You do not have to go out of Rumbleton to get handsome stationery, neatly printed labels and mill forms, or taking advertisements.

(c) The Daily Round. The daily round is often hard, but it is a blessing to have a cheerful disposition. Any business man at his daily round has a disposition to be cheerful if he is using the good stationery and well printed forms furnished by Gordon & Power.

(d) Something Pretty in Print (this title allows a variation of the subject to any pretty girl in a print dress). It is the printing house of Gordon & Power that furnishes "something pretty in print," whenever they do anything for you in the typographical line.

II. A drawing or photograph showing factory hands (first) coming to work, and (second) going home. Use conventional drawing of steam whistles in the border.

Title — The Whistle.

Matter (to be printed small)— Whistle and we will come. We like to come to the factories that give the proof of activity by an exuberance of steam. We come just as the coal man comes, knowing that we have a carbon article that makes power for you. Try our printing-ink for power in your business. We print catalogues, stationery, office and factory forms and other things you need. (Note.— If you want some work and the office boy is a whistler, tell him to whistle for us over the telephone. We will come.

III. A picture (in woodcut style or more modern interpretation) of a 16th century printing shop. With this as a center, print a decorative frame of rich, involved design, like a page border, from some "old master" of typographical art.

Matter — Printing was first an art, then a business. Now business requires it to be an art again.

IV. A (initial in red) Red Letter Day is the day on which you place an order for printing with Gordon & Power. It is a day you will look back upon with satisfaction when the job comes home. And you will not have to look long, for we do our work quickly, besides doing it well. When we are underbid, please remember we always include in our estimate an item that some consider an extravagance, that is, Care.

The above is intended for type display and possibly a few type ornaments or simple etched designs, giving a chance for good color effects.

V. Matter to be printed in old style:

If time be of all things the most precious, *wasting of time must be,* as Poor Richard says, *the greatest prodigality;* since, as he elsewhere tells us, *lost time is never found again;* and what we call *time enough! always proves little enough.* Let us then be up and doing, and doing to the purpose; so, by diligence, shall we do more with less perplexity. *Sloth makes all things difficult, but industry all things easy,* as Poor Richard says; and *He that riseth late must trot all day, and shall scarce overtake his business at night; while laziness travels so slowly that Poverty soon overtakes him,* as we read in Poor Richard; who adds, *Drive thy business! Let that not drive thee!*

—Benjamin Franklin, *Almanac of 1757.*

Suppose after jotting down these ideas, which are more or less hastily put into a shape, Messrs. Gordon & Power review them and decide that typographical work as represented in the last two is perhaps most practicable for them. Roughly sketching out several plans for the composition of each, as in previous practice (see page 598, of July, 1902, number) they may settle on a scheme for IV with an elaborate initial and a handsome block of type matter in the middle of a gray card, having a tint under the letters, with border rules of pleasing colors around. The pad below this form will be made up, say, of paper of a harmonious shade of gray, printed in black.

It is not necessary to stipulate how many drafts of the copy should be made in order to insure that one has the best he can do. I assure printers again that the more thought and experimenting there is put into this the greater will be the *profit,* in both self-training and results from the advertising.

In the preceding "practice-work" we have necessarily restricted ourselves and taken up only the annual calendar. Work upon the monthly calendar should have each time almost as much attention, but of course thirty days of judgment do not make as serious a consideration as three hundred and sixty-five.

CALENDARS.

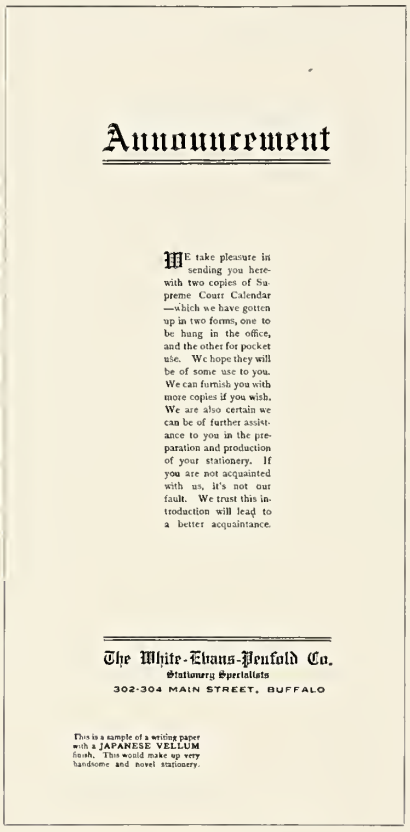
A monthly calendar in the form of a sheet tied to a blotter, with also an announcement and a reprint specimen of a coon, is a *multum in parvo* advertisement by the Marsh & Grant Co., Chicago.

The Print Shop, Pembroke, Ontario, had great demand for a calendar issued in the spring giving the portraits of the Pembroke Hockey Club, who, being the champions of the Ottawa Valley league, were a source of pride to the people of Pembroke.

Some of the handsomest calendars that are printed are those sent out monthly by the Strobridge Litho Company. They have always an appropriate suggestion of the month and are done in the richest and most luxurious variety of colors without a jar or discord. I warn printers not to write and expect specimens from this lithographing company. A great advantage of these small calendars, which are mailed in a 6½

envelope, is that they are convenient to keep with a roll-top desk.

A VARIATION in calendars is a court calendar issued by the White-Evans-Penfold Company, of Buffalo, with the accompanying announcement:



Announcement

WE take pleasure in sending you herewith two copies of Supreme Court Calendar—which we have gotten up in two forms, one to be hung in the office, and the other for pocket use. We hope they will be of some use to you. We can furnish you with more copies if you wish. We are also certain we can be of further assistance to you in the preparation and production of your stationery. If you are not acquainted with us, it's not our fault. We trust this introduction will lead to a better acquaintance.

The White-Evans-Penfold Co.
Stationery Specialists
302-304 MAIN STREET, BUFFALO

This is a sample of a writing paper with a JAPANESE VELLUM finish. This would make up very handsome and novel stationery.

THE Miami Union Press, Troy, Ohio, gives an excellent example of the "illustrated vicinity" idea for calendar advertisement. It furnishes an exceptional specimen at the same time.

SEE page 917, March INLAND PRINTER, for other examples and comments on calendars.

ACKNOWLEDGMENT is here made of the receipt of many interesting specimens. Among these are examples from: The Pirsh Press, Dayton, Ohio; Griffith, Axtell & Cady Company, Holyoke, Massachusetts; Robert L. Stillson, New York; Kiesling Brothers, New York; Thomson Printing Company, Philadelphia; J. M. Coe Printing Company, Richmond, Indiana; L. Wietlispach, Streator, Illinois; Peerless Printing Company, Philadelphia; Ralph W. Hadley, Sterling, Massachusetts; the Reid Press, Hamilton, Ontario; Eben Storer, New York; The Marigold-Foster Printing Company, Bridgeport, Connecticut; Levis Printing Company, Rochester, New York; the Chronicle Company, Marion, Indiana; Citizen Publishing Company, Herkimer, New York; Hunn & Tuttle, New Haven, Connecticut; Draper Printing Company, Paton, Iowa; Scott County *Herald,* Winchester, Illinois; the Geo. A. Miller Printing Company, Des Moines, Iowa; the Union Printing Company, Fairhaven, Washington; Ward, the Printer, Newport, Rhode Island; Chase Brothers, Haverhill, Massachusetts; Stewart-Simmons Press, Waterloo, Iowa; the Review Printing House, Bridgeburg, Ontario; W. S. Terry, Portland, Michigan.

WANTED WASHING.

An advertisement in a recent issue of an Eastern daily read: "A respectable widow wants washing."

Newspaper Gossip and Comment

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

WRITING FOR THE PRESS.—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

Mills County Tribune, Glenwood, Iowa.—A very nicely printed paper, carefully made up and ads. nicely displayed.

ON the occasion of the Elks' Carnival at Muncie, Indiana, the *Star* issued an attractive and original souvenir supplement in colors.

SINCE the criticism of the Salem (Ohio) *World,* the little monthly has again changed its form and is much improved in appearance.

J. K. GROOM, formerly manager of the Clinton (Iowa) *Herald,* is now advertising manager of the Galesburg (Ill.) *Republican-Register.*

THE Port Arthur (Tex.) *News,* heretofore published as a weekly, has launched out as a daily, giving all the news of its locality every evening.

CHARLES J. OSBORNE, who for forty-seven years has been correspondent of the Associated Press at St. Louis, retired from active service July 1.

A NEW marble-front business block is to be erected in Great Barrington, Massachusetts, in which the *Berkshire Courier* is to have handsome offices.

THE June number of the *Northwestern Poultry Enterprise,* published by E. H. Leonard, at Oshkosh, Wisconsin, was an exceptionally fine piece of work, and Editor Leonard has just cause to be proud of it.

ROBERT T. MORELAND, a boy of thirteen years, is editor and publisher of the *Mailman,* Adrian, Michigan, a new amateur journal. It is very neatly arranged, printed in blue ink and shows good taste throughout.

Specials is a new weekly publication issued by the Pelton Art Printing Company, Grand Junction, Colorado. While it might be classed as a "house organ," still it turns its own crank but seldom, yet every twist counts.

EOLIA (Mo.) *Voice.*—The first number of this neat little weekly is very pleasing. The only criticism I have to offer is that the headings in the department, "Our Near-by Neighbors," be set in larger type and be run flush to the left instead of at the right.

JAMES M. LIGHT has resumed the publication of his paper, the Ansonia (Ohio) *Herald,* after a suspension of nearly ten months. He says he used to believe in the old saying that "a setting hen never gets fat," but he now has a firmer belief

that "a rolling stone gathers no moss," and hereafter will be found very much like the "setting hen," even though he gets as poor as "Job's turkey."

LEROY M. ANDERSON, Denison (Tex.) *Labor Journal.*—Your publication is very creditable in appearance, the cover-page and ads. showing excellent taste. A light-faced parallel rule, to separate ads. from reading matter, would be an improvement.

QUARRYVILLE (Pa.) *Sun.*—I notice that the one fault mentioned in my criticism a few months ago has been remedied, and the most fastidious critic would have a serious task if he attempted to find flaws in the mechanical appearance of the *Sun* or its contents.

BROWN & POWERS, publishers of the *Ontario County Chronicle,* Canandaigua, New York, have dissolved partnership, W. D. Powers retiring. W. A. Brown is now the sole proprietor of the paper and will continue its publication as heretofore as a first-class Democratic journal.

ANOTHER trade paper has made its appearance. It is the *Circulation Manager* and is published at Milwaukee. There is a good field for such a paper, and if practical suggestions form a prominent part of its contents, there should be no doubt of its having a successful career.

CHARLES M. BERKHEIMER, Scranton, Pennsylvania.—The two ads. submitted are set in good taste. In that of the "Copper Handbook," "Sent on Approval" might have been a little smaller without detracting from the value of the line, and this would have relieved the sameness of the last three display lines.

Morris County Standard, Morristown, New Jersey.—The *Standard* has an unusual amount of news and is nicely made up, but the presswork is not all that it should be, as there is a slur in the printing and the color is uneven. The line above the title does not improve the appearance of the page, particularly as it is set in type that does not harmonize.

A. KOESTER, *Rocky Mountain News,* Denver, Colorado.—The ad. you send of the Overland Racing Association, as set by William Mussmann, is quite a departure from the usual style of composition and is reproduced herewith (No. 1). The first criticism that naturally suggests itself is that it is too crowded longitudinally through the center, yet if this effect was removed and he has made it a great success. The people of Little Rock are urging him to start a daily.

PLAINVIEW (Minn.) *News-Gleaner.*—There are some very neat ads. in this paper and the make-up shows commendable care. The color does not run very even, but otherwise the



No. 1.

presswork is good. If the first rule beneath the title was a light-faced parallel rule, it would be much better, and the rule beneath the date is also rather heavy.

E. D. SUSAN, Oakfield (Wis.) *Eagle.*—You are doing nicely for a young man of nineteen years, with no one to instruct you. It would be better to omit the "ears" at either end of the title, as this is plenty long by itself. The make-up is good and the impression is even, but more ink should be used. Good taste is shown in the large ads., while in the smaller ones you have displayed too much. Take the ad. of F. Rossner as an example; the two most prominent lines are



No. 2.

the artistic appearance of the ad. would be taken away. Its general appearance is striking and effective. The full-page heading (No. 2), also the work of Mr. Mussmann, is quite original in its arrangement, and the type and other material is well chosen. I would very much like to receive other specimens of the work of the same compositor.

MARKDALE (Ont.) *Standard.*—I would grade the items of correspondence, when the make-up would be all that could be desired. Ads. are nicely displayed, but the presswork is not clear. On the first page the heavier double rule should be run last, although the heading would appear much neater if light-faced parallel rules were substituted for the two nearest the top.

B. E. PATTEN, editor and owner of the Little Rock (Ark.) *Advertiser,* who was married at St. Louis, March 12, to Miss Georgia Fisher, of that city, received a wedding present calculated to make most any young man wish he was a publisher about to join the benedicts. The Mutual Home Company, of Little Rock, gave the happy couple a $1,100 home. Mr. Patten established the *Advertiser* four years ago as a semi-weekly, all right, but the balance should have been in roman. That of W. S. Alexander is much better, although you should have placed leads between the letters in "Homeopath" and thus made it a full line.

A. H. EICHELBERGER, Morrill (Kan.) *News.*—I notice that you have removed the faults mentioned in my criticism of the *News* in June, and it certainly makes a neat little paper. I can not say that I admire your date lines with punctuation marks omitted, or the omission of periods after initials in the reading matter; perhaps I am too old-fashioned and do not take to such innovations readily.

Nemaha County Herald, Auburn, Nebraska.—Ads. are exceptionally well displayed and deserve particular commendation for their clean-cut display and balance. The paper is carefully made up and nicely printed, although in both issues sent me, several quads, leads and slugs have been allowed to work up. There is a good supply of news and it is well brought out. The running of paid local items solid is better than having them appear as real news, but it would be still better if they could be separated and run under a heading by themselves,

and the typographical appearance of the department would also be much improved by such an arrangement.

NEWMARKET (Ont.) *Express-Herald.*—The running of paid readers, some of which are displayed, between news articles on nearly every page, detracts very much from the appearance of the paper. Unless the blank end of Linotype slugs containing side heads can be prevented from showing, it would be better to abandon this feature and set the heads in the center. Ads. show good taste.

AN AD. THAT WAS A DOUBLE PRIZE-WINNER.—An ad. of the Eastman Kodak occupied a full page in the Norwich (Conn.) *Record* recently, and was awarded two of the five first prizes offered in a national contest. It was written and designed by Cranston & Co., who prepared original illustrations of their own conception, while the matter was set up and displayed by the *Record's* compositors.

CARROLLTON (Ga.) *Advocate.*—I am in receipt of a copy of the *Advocate* marked "For criticism, sure." If the person who sent it will give me his name and tell me in what way he is connected with the *Advocate,* I shall be pleased to comply. The request for criticisms should in all cases come from the office from which the paper is issued, as no paper is knowingly criticized at the suggestion of outsiders.

G. P. K., Cheboygan (Mich.) *Democrat.*—The ads. in the *Democrat* are neat and the paper is well printed. There is room for two display heads on the first page and they would improve its appearance very much. Plate columns are indented six points too much at the top, and items of correspondence should be graded. Your paper is also one of the many which run paid items among locals—a very poor practice.

WELLSTON (Ohio) *Telegram.*—Your "Special Illustrated Edition" of thirty-two pages was well planned and contained a vast amount of interesting matter. It is too bad that its appearance should have been so marred by poor presswork. Both color and impression are uneven, and but few of the many half-tones are properly printed. Much better results should have been obtained on the quality of paper which was used.

JONESBORO (Ark.) *Enterprise.*—The first page of your daily edition could be improved by a different arrangement of the news. There should be at least one display head of good size and a neat single-column box head for local items, to be run at the top of a column. Limit these items to one column, and if you should have more than enough, put single heads on the longer items and use them to fill in at the bottoms of the other columns. Good taste is shown in the ads., and presswork is commendable.

AUGUSTA (Ga.) *Herald.*—While the *Herald* has an abundance of very readable matter and many feature heads, the make-up and presswork have the appearance of being rushed and slighted. Column rules have vanished in places and are unnecessarily prominent in others. There are two sizes of type used in the running titles and both are badly worn. There should be another lead above the date line of the first page, and the rules on either side of this line should be transposed. There is evidently an unusual amount of thought and time put into the construction of the ads. of the James Daly Company, and some novel and attractive announcements are the result.

THERE is a paper published monthly at Bellefontaine, Ohio, by Rev. C. S. Wren, called the *Herald,* which is certainly unique. From beginning to end, it is filled with compliments to those who have subscribed to the paper or provided the editor with meals or lodging. The headings would indicate that there was considerable correspondence from various towns, but the paragraphs are found to be nothing but "puffs" for various people. Here are extracts from a few of the more than a hundred items, many of which are two and three inches in length:

He treated the editor of this paper like a brother, though a stranger to him.

——— ——— is a modest girl with such a ladylike disposition that it is easy to admire her.

Mrs. ——— ——— is beautiful in word and deed.

Brother ——— and wife gave me welcome to their hospitable home. I was tired and weary. The night's rest, with its comforts, will be rewarded by Him who said, "Inasmuch as ye have done it unto one of the least of these, my brethren, ye have done it unto me."

Dr. ——— subscribed for the *Herald* for the third year. It is a compliment to the paper that it has his approval and appreciation. His intelligence and success in the practice of medicine makes him an honor to his profession.

Mr. ——— ——— said, "Come to us and we will give you the best room in our house."

Mrs. ——— ——— and husband subscribed for the *Herald.* They are young people, but are interested in everything that will make their home happy and pure.

It will be said to Brother ——— ——— in the day of rewards, "I was a stranger and ye took me in." He and his kind wife did all that they could for my comfort.

I shall never forget with what intelligent, kind politeness she received me into her home.

I still feel truly thankful to her for the nice dinner she so cheerfully prepared for me.

Miss ——— ——— was driving with a young man who seemed to be much of a gentleman. She is a modest, interesting young lady.

Mrs ——— ——— so willingly prepared a nice supper for me. She is a true, good woman.

Mrs. ——— bakes nice bread, cakes and pies.

The ladies of the Baptist church make delicious cake. The nice lunch they gave me was much enjoyed.

The rest and welcome at the home of Brother and Sister ——— was refreshing, like the pleasant breeze.

I enjoyed the nice dinner she had prepared so much. I am very grateful for her thoughtful kindness.

I shall never forget how willing he was to give the Lord's servant his dinner. The Lord bless you for it, my brother.

I was hungry and weary when I called at the home of Mrs. ———. She was kind enough to provide for me a nice dinner.

CHINESE NEWSPAPERS.—Some months ago the Grand Rapids (Mich.) *Herald* published a very interesting article on newspapers in China. To be an editor, it says, one must not only be a very wise and learned man, but he must look it. He must walk with the dignity of an ancient prophet, and is doomed to circular tortoise-shell spectacles during his editorial career, though his eyes may be as keen as a hawk's. Worse than all, his labor must be one of love; he is above selling the mature product of his brain for gold. He gives it for the good of his country, and admiring relatives provide him with a small annual stipend in recognition of the honor done the family by its connection with a "bong shui lum"—literally "a maker of words." No night editor, telegraph editor or city editor finds a place on a Chinese newspaper. There is certainly a managing editor, but his duties consist principally in acting as a censor over all the matter written by the learned gentleman in tortoise-shell spectacles. If any article is prepared in what he considers a flippant or undignified manner, he calls the whole staff before him and upbraids the offender publicly. More than this, he publishes the objectionable article and prints under it a criticism of its style, promising his readers that it shall not occur again. These comments, or "qua kong tzu" (warnings from the chief), appear very frequently. To change an article before its appearance in print would be to crush the spirit of the writer and humiliate him for the rest of his life. He does not consider the publication with the attached comment any indignity at all. The Peking *Gazette,* though often referred to as the oldest newspaper in the world, is in fact very little of a newspaper. It is full of memorials and imperial effusions published by the Government for the benefit of the official and literary classes, and is absolutely without interest to the masses. An entirely different character of a paper is the *Shen Paou,* or Shanghai *Gazette.* This was started in 1882, and has succeeded wonderfully. The proprietors claim that they have a circulation of over half a million copies. What news it contains is printed after a secret session, very much

resembling an editorial council in American newspapers, and a very important item is reprinted probably half a dozen days running to emphasize its meaning. The advertising columns are full of interest. There is a "Search for the Missing" column, containing appeals from distracted parents for information about lost sons and daughters. "China," says one of these, "ran away from home three weeks ago. He may be known by the beautiful silk braid in hair and an outergarment of blue woolen. He must return home. His whipping will not be too severe." The *Herald* adds that the battle of the native press for freedom has begun, and the greatest factor in the redemption of the empire from medieval conditions will be the progressive thought spread among the people by the power of printers' ink.

MADE A LIFE MEMBER.—In consideration of an article on the *Lyre* (which is really, in this instance, a polite way of spelling *Liar*) and a reproduction of the editor's portrait, I have been honored with a life membership in the "Pristine Order of Prevaricators." John C. Wright, the publisher of "Michigan's Merry Magazine," has an originality that is refreshing, and the certificate of membership, which I recently received from him, is sufficiently interesting to bear reproduction:

To Our Most Highly Honored Brothers Throughout the World and in the Islands of the Sea, Greeting:

NOW KNOW YE, That we, the Great Copt, and the Seven Master Liars, of the

PRISTINE ORDER OF PREVARICATORS,

by virtue of the Great Power vested in us by the First Great Copt of the Fourth Dynasty of the Reign of the Pharaohs, in the Tomb beneath the Pyramid of Cheops, the Greatest of the Pyramids of Ghizeh, before the Twelve Gods of Egypt, do, by this mystic power, certify that

BROTHER O. F. BYXBEE

has been admitted into the Deep Mysteries of our order, and

We therefore proclaim him to be a Graceful, Talented and Gifted Liar of the Thirty-third Degree, and we command our brothers throughout the world to recognize and honor him as such, for, be it known that he is, by this noble order, Licensed and Privileged to lie for the rest of his natural lifetime, and to lie Forever thereafter in the grave, providing he keeps in good standing by yearly contributing Fifty Cents to the *Lyre*, the official organ of the order, thereby aiding in the sublime work of reviving the lost but noble art of lying.

In Witness Whereof, We have caused our Signatures and the Sacred Seal of the Council of Eight — the Seven Masters and the Great Copt — to be hereunto affixed.

Done at the Head of the Stairs in the office of the *Lyre*, at Petoskey, Michigan, on this 6th day of June, 1902.

Ananias doffs his millinery and Munchausen smiles in approval.

(Signed) ESTERHAZY,
Captain-general of the Order.
JOHN C. WRIGHT,
Secretary and Editor Lyre.

This subscription expires when you do, your subscription being paid to that date and its receipt hereby acknowledged.

This certificate is evidently sent to every person who subscribes for the *Lyre*, and judging from the long list of new names published every month, Editor Wright must be kept pretty busy filling out certificates. Accompanying it was an ordinary brass pants button, fastened to a "common, everyday" pin, the whole attached to a card bearing this inscription:

This is the new P. O. P., or *Lyre*, button, the visible emblem of the order. Unlike other badges, it is useful as well as ornamental; therefore keep it, as it may come in handy. Millions of these buttons are made annually and the machinery used in their production is immense and intricate. The making of the wire for the pins alone forms a vast and important industry. The top is made in imitation of and looks like gold, but is only brass, which teaches us that the world is full of fraud and deception.

From the *Lyre*, Petoskey, Michigan, the official organ of the Pristine Order of Prevaricators, by order of the Great Copt, with the compliments of JOHN C. WRIGHT.

RATE CARD FOR A WEEKLY.—Among the inquiries received last month through THE INLAND PRINTER'S "Bureau of Information" was one for a rate card for a weekly of one thousand circulation, which will no doubt interest many other publishers. The correspondence was as follows:

O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR,—Enclosed please find money-order for $2, for which please make out an advertising rate card. Our paper is a six-column quarto, with a circulation of 1,050. What we would like is a card in keeping with other papers of our class. We like the per-inch or flat-rate plan, if it was not that it induces spasmodic advertising and makes lots of bookkeeping. However, we want you to make the card or rate what you think we ought to have to *make money*. We herewith hand you a copy of a card used by our predecessor, which we think is out of proportion. We also send you, under separate cover, a copy of our paper. Please let us hear from you at your earliest convenience.

Respectfully, _____

GENTLEMEN,—In compliance with your recent request for a rate card, I take pleasure in submitting two forms for your consideration.

I admit that the inch rate encourages spasmodic advertising and requires a little more bookkeeping, but it has advantages which more than compensate for these. The item of bookkeeping, however, is not large, as when an advertising ledger is once properly started, the advertising appearing in any one issue could be easily charged in an hour. This charging every week has an advantage, also, as it will keep the publisher in closer touch with what each patron is doing and show where the greatest effort to secure new business or additional business should be directed.

As to spasmodic advertising, this can be overcome to a great degree by watching the advertiser and encouraging the use of new copy and change of space. This means considerable additional work in visiting the advertisers, but it is advantageous to the publisher, as thus he keeps in closer touch with the merchants and the latter are unconsciously led to believe that advertising is of greater value and can be induced to do more of it. This is certainly much better than securing a contract for a certain space for a year or more and then not going near the advertiser except to collect the bill.

It is much easier to get a contract for a certain number of inches to be used in one year, at such time and in such space as desired, than it is to get a man to bind himself to use a given space daily for a year. The merchant hesitates about taking an ad. by the year, as he thinks he must advertise continually, whether he wants to or not, and if he is told that he can drop out when he desires and let his space accumulate to be used in larger quantities when it will do him more good, he will probably sign. This is excellent reasoning to secure the contract, but afterward any efforts to discontinue can usually be successfully defeated by arguments on the value of advertising during dull seasons, or by suggesting special copy.

If you should decide to use the inch-rate and open-space contracts, I would suggest a card like this:

Less than 10 inches	$0.25
10 inches	.20
25 inches	.15
50 inches	.12
100 inches	.10
200 inches	.08
500 inches	.06

An accurately graded card, between the price of 75 cents for one inch and $60 for one column, one year, would make but little difference in the prices for various spaces, except that the inch rate is lower on small ads. and short-time contracts; the only important question being, if you would not secure more business and better please your advertisers by adopting something new. I have personally found this course to be the wiser. A carefully graded card gives the following prices:

	1 wk.	2 wks.	3 wks.	1 mo.	2 mos.	3 mos.	6 mos.	1 year.
1 inch	$.75	$1.25	$1.75	$ 2.25	$ 3.50	$ 4.45	$ 6.05	$ 8.60
2 inches	1.25	2.25	3.00	3.50	4.90	6.05	8.60	12.70
3 "	1.75	3.00	3.75	4.30	5.80	7.35	10.70	15.80
4 "	2.25	3.50	4.30	4.90	6.65	8.60	12.70	19.00
5 "	2.75	4.00	4.75	5.20	7.45	9.65	14.25	22.00
10 "	4.00	5.20	6.45	7.45	10.85	14.25	22.00	35.00
20 "	5.20	7.45	9.25	10.85	16.00	22.00	35.00	61.00

The same contracts as above, if figured at the inch rate, dependent upon the number of inches used, would give these prices:

	1 wk.	2 wks.	3 wks.	1 mo.	2 mos.	3 mos.	6 mos.	1 year.
1 inch	$.25	$.50	$.75	$1.00	$ 2.00	$ 2.60	$ 3.90	$ 6.25
2 inches	.50	1.00	1.50	2.00	3.20	3.90	6.25	10.40
3 "	.75	1.50	2.25	2.40	3.75	5.85	9.35	15.60
4 "	1.00	2.00	2.40	3.20	4.80	6.25	10.40	20.00
5 "	1.25	2.50	3.00	3.75	6.00	7.80	13.00	20.80
10 "	2.00	3.75	4.50	6.00	9.60	13.00	20.80	31.20
20 "	3.75	6.00	7.20	9.60	16.00	20.80	31.20	62.40

In either case, ten per cent should be added for "siding on reading," and twenty per cent for "full position."

In the graduated card I have advocated somewhat of an increase from the old card which you submitted, and yet the rate is not high. You certainly should be able to secure these prices if you hope to "make money." In the other card it is only the smaller contracts that are lower than the old card, and this reduction is advisable to secure and encourage new

advertisers who have not the courage to make larger contracts at the start. You could afford to fill your paper full of this short-time business at 25 cents per inch and still make a lot more money than you do on yearly contracts at 6 cents per inch.

I trust you will find one of the foregoing cards satisfactory, but if you should deem it advisable to make any change, I should be pleased to serve you further without additional cost. Sincerely yours,

O. F. Byxbee.

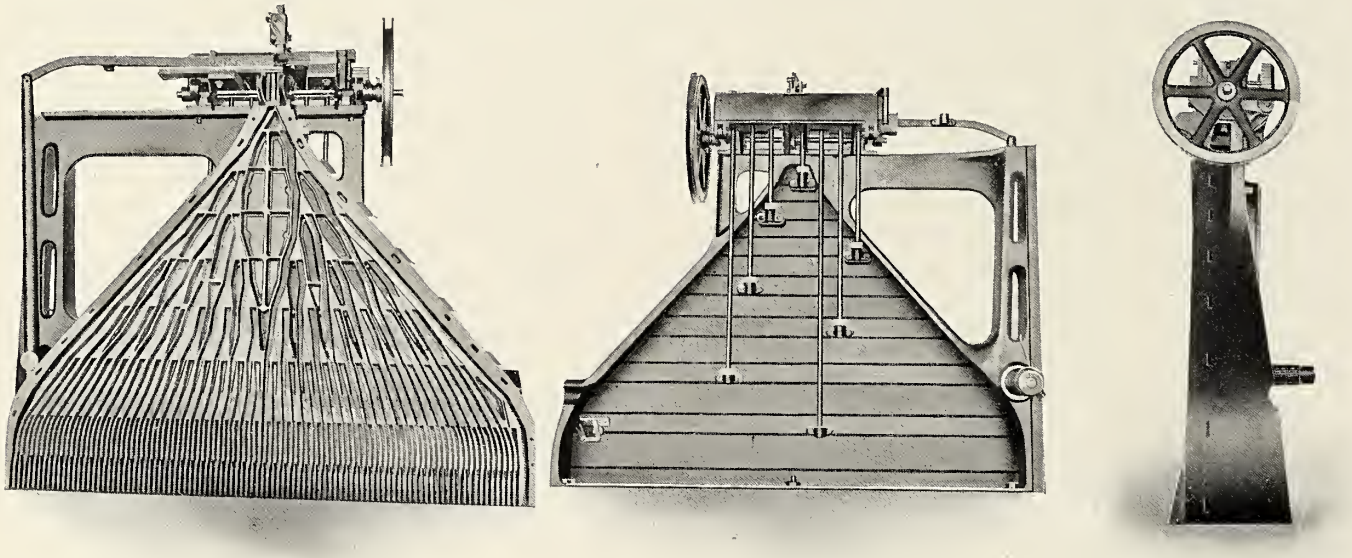
To advocate one rate for every weekly paper of one thousand circulation in all parts of the country would be very unwise, and I have no doubt there will be publishers who will consider these prices too low, and others who will say they are too high, as much depends on local conditions, competition and the prices that merchants have been accustomed to pay. The prices quoted in the above cards are influenced somewhat by what has been customary in the locality for which they are intended, but they would probably apply in the majority of places and bring a fair profit to the publisher.

THE GILMAN TYPE AND MATRIX DISTRIBUTOR.

The first patent on a typesetting machine was issued to William Church in 1820, and hundreds of patents have been issued since that date. For nearly fifteen years The Inland Printer has devoted considerable space to matters of this kind, and has illustrated and described many machines for doing this work. In this issue will be found illustrations of a machine invented by A. S. Gilman, of Cleveland, Ohio, patents on which have recently been issued. The operation of Mr. Gilman's machine may be simply described as one in which a series of type or matrices are kept in circulation between the top and bottom of a magazine, being halted very briefly at one point on their circuit to enable a line to be cast. To get the matrices into position at the assembling point is and has been a simple matter; so also has been the casting or delivery of a line of type. But to assort them automatically and get them back again into their proper channels in the magazine has heretofore been a matter of delicacy and difficulty. It is in this feature of such a machine that Mr. Gilman has succeeded by means so simple as to be primary. Up to the present time no one has succeeded in keeping the type or matrices in the same vertical plane, or made them assort themselves and find their own places with absolute certainty, great rapidity, and purely mechanical means.

The accompanying illustrations are from photographs of a machine having a capacity for handling 255 different characters up to 11-point, which includes a full font of roman, taking in small caps, also caps, lower case, points and figures of italic, and a full cap and lower case font of gothic. This machine itself is but 34 inches wide, 28 inches high, and 4½ inches deep over all. The patentee states that by the simple addition of an extra gate-bar and sliding plate the capacity would be doubled, or 511 characters be handled, and so on indefinitely. The front view shows eight gate-bars with dividing partitions rising in arithmetical progression. Each of these gate-bars is attached to an upright oscillatory rod, as shown in rear view. These rods are actuated by a very simple mechanism, shown at the top of the frame, which consists of a horizontally arranged reciprocating carriage, to which is attached slightly movable steel plates, eight in number, to correspond with the number of rods and gate-bars. If, on the backward movement of carriage, plates come in contact with the marginal recessed type or matrix, intermediate bars are pushed slightly forward, and at about the extreme point of the movement they act to throw the gate-bar or bars in the direction in which the type or matrix contact has indicated.

Mr. Gilman states that when he first conceived of the basic principle on which his machine is built he felt quite sure it could be put in iron and in perfect working condition in not over three months' time at the outside. This was in the fall of 1897. In November of the following year the first test was made. Ninety characters a minute was its greatest capacity, and there were 560 different parts in the model. After experimenting eighteen months and getting no better results he decided to rebuild the entire machine. This second machine had less than four hundred parts and distributed at the rate of 120 characters a minute. During this time applications for letters patent had been made, and as they were about to be issued two interferences were noted from Washington. The litigation in this matter extended over a considerable period, but in the end Mr. Gilman won. He then commenced on the third machine, which is here shown. Mr. Gilman (he dislikes to be called an inventor) states that now the number of parts has been so reduced that should one screw be missing the machine would refuse to operate, but with that screw in its proper place it will assort and distribute at the rate of fifteen thousand ems an hour.



FRONT VIEW. BACK VIEW. SIDE VIEW.

THE GILMAN TYPE AND MATRIX DISTRIBUTOR.

AGREEMENT BETWEEN THE CHICAGO TYPOTHETAE AND THE CHICAGO TYPOGRAPHICAL UNION, NO. 16.

The new book and job scale for Chicago, providing for an increase to $19.50 per week of fifty-four hours, went into effect on July 1 without any friction. Not a single firm refused to grant the increase, and the agreement entered into between the committees representing the Typothetæ and the union has been signed by 126 firms. Following is the agreement in full:

For the purpose of establishing a just and uniform scale of wages for the members of the Chicago Typographical Union, No. 16, to devise a means for the settlement of controversies between the members of said union and their employers, and to insure to the employers a settled rate of wages for a certain period of time, and also in order that strikes and lock-outs may in the future be avoided, this agreement, by and between the Chicago Typothetæ and the Chicago Typographical Union, No. 16, both of the city of Chicago, in the county of Cook and State of Illinois, is made and entered into on this third day of June, 1902.

It is understood that the said Chicago Typographical Union, No. 16, is an association of employes, and that said Chicago Typothetæ is composed of various firms and corporations, and that all of said members of said typothetæ as shall sign this agreement bind themselves to pay to their employes wages according to the schedule herein set forth, and to conform to all the terms and conditions of this agreement; and that should any other firm or corporation not signing this agreement become a member of said typothetæ hereafter and shall sign this agreement, such firm or corporation shall become equally bound to pay said scale of wages and conform to all of the terms of this agreement; and that should any other firm or corporation not a member of said typothetæ sign this agreement, such firm or corporation shall become equally bound to pay said scale of wages and to conform to all the conditions of this agreement.

The said typothetæ for and on behalf of said firms and corporations, covenants and agrees to and with said union, and to and with each member thereof, that the following is and shall be the schedule of wages in force and to be paid to the members of said union while in the employ of the members of said typothetæ signing this agreement, or any other of the firms and corporations signing this agreement.

All firms signing this agreement hereby bind themselves to employ none but members of the Chicago Typographical Union, No. 16, in departments covered by this scale of wages during the term of this contract, provided the union is able, upon call, to furnish a competent workman.

SCALE.

On and after the first day of July, A. D. 1902, the following shall be the scale of wages:

Hand compositors and proofreaders, week of 54 hours	$19.50
Hand compositors and proofreaders (night work, week of 48 hours)	20.70
Mergenthaler operators, week of 48 hours	24.00
Mergenthaler operators (night work, week of 48 hours)	26.40
Lanston operators and casters, week of 54 hours	21.00
Lanston operators and casters (night work, week of 48 hours)	22.00
Operators and justifiers on the Empire, Thorne, Simplex and similar machines, week of 54 hours	20.50
Operators and justifiers on the Empire, Thorne, Simplex and similar machines (night work, week of 48 hours)	21.50
Piece composition, hand, per thousand	.42
Mergenthaler, sizes not exceeding brevier, day work, per thousand	.12
Mergenthaler, sizes not exceeding brevier, night work, per thousand	.14
Mergenthaler, larger than brevier, day work, per thousand	.15
Mergenthaler, larger than brevier, night work, per thousand	.17

Overtime (hand work).—For composition during noon intermission and after day's work is completed (the day to close not later than 6 o'clock P.M., until 10 o'clock P.M., per hour 55
From 10 o'clock P.M. to 7 o'clock A.M., per hour 65
After completion of week's work until 7 o'clock Sunday morning, per hour 65
Work done on Sundays and recognized holidays, per hour 72

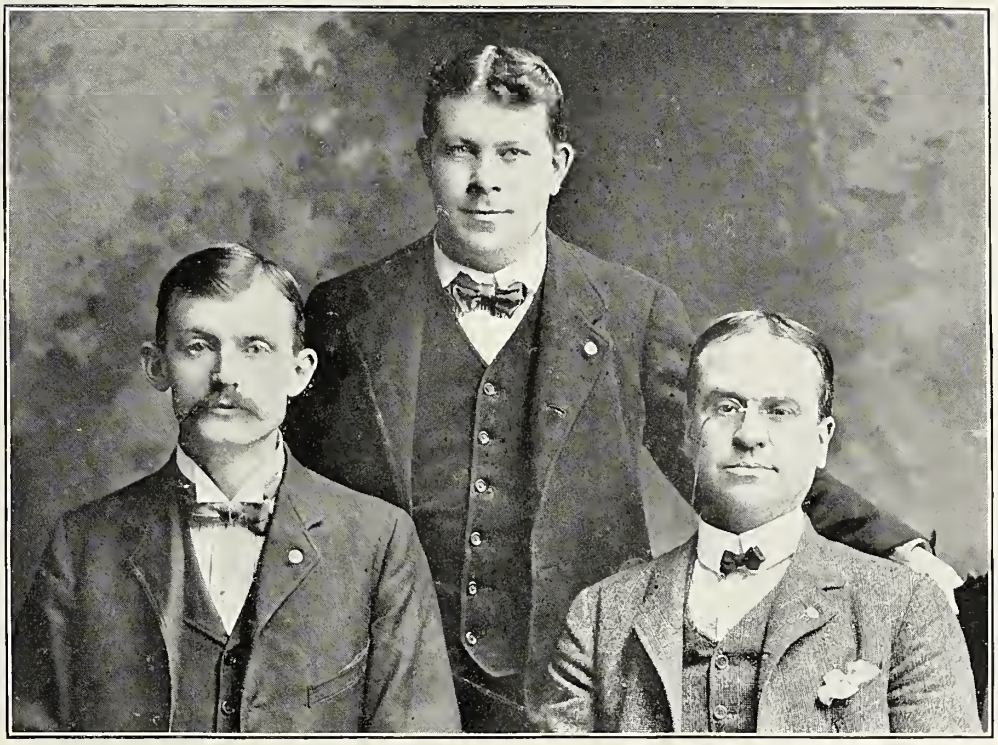
Overtime (machine work).—All overtime on machines to be paid at the rate of one and one-half times the regular scale.

All work performed on Sundays and recognized holidays to be paid at the rate of twice the regular scale.

All other special prices for overtime and special scales for extra price book work to be the same as in the pamphlets entitled, "Job and Book Scale of Prices," in effect November 21, 1899, and "Auxiliary and Job Scale of Prices for Linotype Machines," in effect September 19, 1898, published by the Chicago Typographical Union, No. 16, and marked Exhibits A and B, respectively, which are hereby made a part of this contract, except those parts thereof that conflict with the provisions of this agreement.

APPRENTICESHIP.

The employers agree to continue to operate under the present law of the typographical union in regard to apprentices, until such time as the



Courtesy "Typographical Journal."

CHARLES WITHROW. W. J. SPIRES. GEORGE W. DAY.

BOOK AND JOB COMMITTEE OF PRINTERS' UNION WHICH SECURED FIRST WAGE SCALE SIGNED IN CHICAGO.

entire question of apprentices shall be arbitrated in accordance with the provisions of arbitration in this agreement.

ARBITRATION.

Should any difference arise between any member or members of said typothetæ and any member or members of said union, either in regard to shop practice or in regard to the interpretation of this scale, or any special scale that may arise during the life of this contract, then such difference shall without delay be brought to the attention of the officers of the parties hereto, to be submitted to arbitration in the manner hereinafter set forth. Pending the settlement of any differences as aforesaid, this agreement shall in every respect continue in force, and the members of said union shall continue in their employment. Should differences or disputes arise in reference to the terms of such settlement, or as to whether the same have been complied with, such differences or disputes shall be left to the arbitrators who arrived at such settlement, and their decision shall be final and binding upon all parties.

MANNER OF ARBITRATION.

When any disputes or differences shall be referred to arbitration as hereinbefore mentioned, such arbitration shall be conducted in the following manner:

When such differences or disputes shall have been called to the attention of the officers of either of the parties hereto, said officers shall communicate in writing with the officers of the other party, stating the matter in controversy and asking for the appointment of arbitrators. The officers of each of the parties hereto shall within forty-eight hours after the receipt of such notification appoint two persons to act as arbitrators. Such arbitrators to be selected from employers who are party to this agreement and from the members of said union who are employed in book and job offices. Such four persons shall within forty-eight hours of the time of their appointment meet and arrange for a hearing of the matters in dispute. Such arbitrators shall be known as the Arbitration Committee. Said committee shall, within four days after it has been formed as aforesaid, meet at the time and place arranged at its first meeting, which place shall be conveniently located, and shall proceed to take testimony and hear evidence and may listen to arguments concerning the matter in controversy. Said committee shall fully inform themselves as to the matter in controversy, and shall immediately at the conclusion of such hearing and arguments render a decision as to the merits of the controversy and shall provide a means for its settlement. A decision of the majority of the committee shall be final and conclusive upon all parties concerned.

In case such arbitrators shall be equally divided upon any question, a fifth person shall be chosen by them to act as umpire. Such person shall not be a member of any labor organization, an employer of skilled or mechanical labor, or a holder of any political office or a candidate for the same, when chosen, nor shall he be a member or employe of any firm or corporation belonging to said typothetæ, or which is engaged in a kindred trade. Said umpire shall have the privilege and it shall be his duty to cast the deciding vote in case of a tie as aforesaid, and the decision of a majority of said four arbitrators and said umpire shall in like manner be final and conclusive upon all parties concerned.

It is understood that said arbitration committee shall not constitute a standing committee, but that it shall be formed only as differences may arise.

The final decision and result of such arbitration, determining the matters in controversy which shall have been submitted to said committee, shall without delay be reduced to writing and shall be signed by the members of said committee or by a majority thereof. Such writing so signed shall be executed in duplicate, and one duplicate thereof shall be delivered, as soon as possible after such decision shall have been rendered, to the secretary of each of the parties hereto; and such decision and decree shall be in force from and after such delivery, or as soon thereafter as shall be determined by said committee.

STRIKES.

No strike shall be engaged in by said union or any members thereof, except a strike in sympathy with the Pressmen's Union No. 3, or the Franklin Union No. 4, or the Bookbinders' Union, and then only after said typothetæ or the member or members thereof against whom said proposed strike is directed shall have first been given thirty days' written notice by the officers of said union of the intention to engage in such strike. If, however, the typothetæ or employers signing this agreement shall make a similar contract with the Pressmen's Union No. 3, Franklin Union No. 4, and Bookbinders' Union, in which these unions agree not to engage in any sympathetic strike, the Typographical Union No. 16 will make the same agreement.

It is understood that this agreement shall be amended so as to conform in the matter of sympathetic strikes to future agreements that may be made between kindred organizations mentioned above and the Chicago Typothetæ.

Any employer signing this agreement having altercations with the Mailers' Union, Photoengravers' Union, Stereotypers' Union, Newswriters' Union, or the Type Founders' Union, also agrees to refer such altercations to arbitration in the same manner as if the altercation was with the members of the Typographical Union No. 16.

TIME OF CONTRACT.

This agreement and scale of wages to remain in force until July 1, 1905.

This agreement is understood as not to act as a bar to Chicago Typographical Union, No. 16, participating in a movement for shorter workday, providing such movement is agreed to by the United Typothetæ of America and the International Typographical Union.

IS IMITATION THE SINCEREST FLATTERY?

While "imitation may be the sincerest flattery" there is evidently a painful disregard for the amenities and courtesies of trade in the copying of clever ideas without permission. It may be that the house whose trade literature, designs or



DESIGNED BY THE BARNES-CROSBY COMPANY.

illustrations have been copied should appreciate the flattery, but the sincerity of the procedure is at least questionable.

The Barnes-Crosby Company, Chicago, writes to THE INLAND PRINTER, under date of July 10:

"Gentlemen,—We have just noticed an advertisement of the Skandia Furniture Company, Rockford, Illinois, in the pages of the *Daily Furniture Journal*. This is a direct imita-



IMITATION FOR THE SKANDIA FURNITURE COMPANY.

tion from one of our advertisements which appeared in THE INLAND PRINTER a few months ago.

"We do not know whether you are paying any attention to matters of this kind, but something certainly ought to be done to prevent constant repetition of plagiarism."

There is little or no redress in cases of this kind where the design is not registered or copyrighted. There is only the right of protest and this is mighty small satisfaction.

HAD ALL SHE WANTED.

Book Agent—"Mrs. O'Toole, I have a little work, fully illustrated—"

Mrs. O'Toole, at the wash-tub—"Well, young man, Oi hov here a good dale av wurruk, fully illyshtrated, be th' token. Yez kin see it wid yer own eyes, so be off wid yez!"
—*Judge.*

Pressroom Queries & Answers

BY W. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

RATS EAT ROLLERS.—A correspondent writes: "Is there anything you know of that can be added to our roller composition that will make them rat-proof, as we are being troubled a good deal in this respect of late?" *Answer.*—Add a few ounces of finely ground plaster of paris after the composition has been well melted and ready to be poured into the mold.

A QUESTION OF THREE-COLOR WORK.—J. F. W., of Sego, Ohio, sends a copy of a magazine, the cover of which shows a floral design printed in conglomerate colors. The floral ground block is printed in green, orange-yellow, red and blue. There is a pink tint ground block also. The title at top, the half-tone cut in center, and some lines at the bottom are printed in bronze-blue. J. F. W. states that a pressman friend says that the cover was printed on a Gordon press with three impressions, but expresses doubts if this could be true. Asks our opinion. *Answer.*—We do not think the work was done as stated.

OPINION REGARDING A PIECE OF PRESSWORK.— R. W., of Philadelphia, Pennsylvania, says: "I send herewith a copy of booklet entitled 'Buck Hill Falls,' showing a specimen of my presswork, and being a constant reader of your valuable journal I would like you to make mention of same with your opinion thereon." *Answer.*—The sixteen-page book and cover, printed on splendid stock, is very neat indeed. Every detail about the make-up of the little book is masterly; while the make-ready of half-tones, their vignetting as well as the text of the work, ink, etc., is far above the average prints put forth for similar objects. Your production is in every way clean, neat and creditable.

ABOUT A "PATENTED" OVERLAY.— E. B., of Town of St. Louis, Montreal, Province of Quebec, writes as follows: "Kindly answer me on a few questions regarding presswork. I am operating a Walter Scott cylinder press, two-revolution, two form rollers, bed 25 by 31, and have considerable half-tone work to do. We have lately been using some patented overlays — something I never used or saw before — it is pumice stone and the other article is balsam. I was told to take an impression, with considerable ink, and then put some powdered pumice-stone over the face of the impression, so as to make it adhere to the solids; but it adheres to the lighter parts too. The gum-balsam is supposed to be used for pasting on the overlays on the cylinder, but I can not make use of it, because it does not dry. The agent that sold us this patented overlay is out of the city, and we can not get any information. Something else: What bothers me is how to make ink 'short' and give it a beautiful luster. What is the best composition or varnish for this? I have a copy of 'Presswork' and receive THE INLAND PRINTER every month. They both help me out very much." *Answer.*—The editor of this department is quite sensitive regarding the many so-called "patented" overlays for employment in doing good illustrated printing. In the present case it is apparent that you have got only a part of a "gold brick," instead of one of the better patented processes. Better confine yourself to the more reliable methods when really fine cut work is desired. Read over and study "Presswork" carefully — it will aid you.

TROUBLED WITH ELECTRICITY.—Another of the usual letters about troubles from electricity in paper is before us. It is from H. H. B., of Tucson, Arizona. It reads: "Will you kindly advise me as to the best remedy for electricity in paper. We print an eight-page paper daily. On the first side, usually, we have no trouble, but on the second side we can hardly feed them; and oftentimes we have to fold by hand, as we can not feed the sheets on the folder. Have tried oil on the tympan of the press and dampening the paper. If you have any remedy that would assist me would be glad to have you publish same." *Answer.*—We have no remedy, as yet, that we can consider absolutely reliable, although we have from time to time, under this department, published several methods for affording aid under trying circumstances. By examining some of the back numbers of THE INLAND PRINTER (particularly March, 1902, pages 923-4), you may be able to find something desirable in this line. If you have got "Presswork" see page 135 for description of an appliance to lessen trouble from electricity. This appliance was illustrated in the March PRINTER alluded to, and has been used successfully by the Citizen Printing Company, of Winsted, Connecticut (see July PRINTER, page 575).

PRINTING WITH DOUBLE-TONE INKS.—J. H. McF., of Harrisburg, Pennsylvania, has forwarded us a copy of a neat booklet entitled, "Eagle's Mere," size 5½ by 7¾ inches. This correspondent is evidently an enthusiastic printer, who believes in doing things just right, as may be supposed from what he writes: "I think that every printer who is trying to do good work has a constant dissatisfaction with his own results. In fact, I should feel alarmed if I was ever entirely satisfied. I am sending you enclosed a little bit of work which may be interesting. The inside is printed with double-tone sepia A, and the outside with double-tone olive-black A. There is an extraordinary depth and richness to the effect of these peculiar inks, and also a great bother in using them. You will notice at some places, for instances pages 2 and 6, a yellowish offset, which seems as if the ink had struck through. As a matter of fact it is plain offset, and was disposed of on the second side by slipsheeting. The result of the work, however, is so generally satisfactory as to make it worth while to try the inks further. A job looks like 'thirty cents' when first printed, and really only gets good as the ink dries out. There are several other shades of this ink that strike us very favorably." *Answer.*—The work before us is certainly unique, the half-tones presenting the appearance of being printed in two art colors each. We are pleased to record a good printer's experience with double-tone inks, because they are coming into use, and because their peculiar nature is disappointing and apparently troublesome at first. Of course, this is to be



GRAND ARCH, APOSTLE ISLANDS, LAKE SUPERIOR.

(Reached via the Chicago & North-Western R'y.)

expected in handling anything really new; but the secret becomes plain as experience unravels the *modus operandi* of handling the goods. As a means of greater efficiency in color effects we suggest stronger overlaying on the deeper tones of cuts.

Reducing Gold Sizing Ink.— F. M. W., of Seattle, Washington, writes: "Please give me your opinion on reducing gold sizing ink with varnish." *Answer.*—To reduce an ink of this kind requires experience in handling sizing, because if reduced too much with ordinary varnish, even slightly, at times great danger accompanies the act, as bronzes will rub off and leave the work in a deplorable condition, sometimes requiring the printed sheets to be cleared off of loose bronze and to be run through the press again and rebronzed. Reduce gold size with a varnish made of equal quantities of dammar varnish and old boiled linseed oil, that have been thoroughly mixed together. A few drops in the ink will be found adequate.

Ink too Strong for the Coated Paper.—A. J. M., Boston, Massachusetts, in sending us a printed sheet of his work, writes: "Please tell me why these half-tones filled up so that every five minutes they had to be washed out. They looked as if filled up with small particles of dust. The printing was done eight pages at a time on a four-roller press; rollers were made last December, but are in very good condition; the ink was new, 55 cents a pound, slightly reduced with linseed oil; the rollers were carefully set and the feeder dusted off each sheet of paper as it was fed to the press; the speed of press was nine hundred an hour. The weather was rather humid at the time of running. This annoying trouble has occurred a number of times on half-tones." *Answer.*—There is every advantage in getting just the right kind of ink for such work as shown on your sample; but this kind of ink does not seem to have been employed. True, the weather was not so propitious as desirable, still other people have to meet such emergencies. Soft and deep black ink, with a pleasing sheen, is made by various inkmakers for just such work as yours. Get that kind of black. You did not improve the ink used by you by simply putting in linseed oil, for in doing so you lost some of its intense color and helped to pull the coating from the stock. A little vaseline or lard would have been a better reducer, without thinning the ink. In humid weather the coating on stock is materially weakened by reason of the dampness conducted to the glue sizing employed in the coating material. A trifle less ink would have improved the job.

A Novelty in Printing Effects with Half-tone Engravings.— Mr. George A. Sturm, instructor of printing in the Lancaster, Ohio, Boys' Industrial School, has favored us with a copy of a neatly gotten up souvenir of that State institution. This souvenir is a curiosity, as well as a work of study and patience, because of the energy displayed and the means to end employed in its production. Twenty-seven pages of the half-tone plates, together with pages of type matter explanatory of the views and departments constituting the "State Farm," go to make up the contents of this souvenir. But it is to the novel manner in which the printing of these half-tones has been done that attention is requested. The first picture in this book shows the proposed ornamental gateway (marking the northern boundary of the institution grounds), and is produced in four printings from one plate to give a water-color effect, a sandpaper plate having been employed to give it a canvas-like finish. This illustration is really well carried out in color effects. The method employed in bringing out portions of different color values here and there on the plate was by overlays of cut-out cardboard, so that the thickness of the cardboard acted as a "stop-out" to any parts not desired in the colors, as successive colors were applied. While this is not exactly new, still it has been done so well as to truly attract attention and admiration. Of the other illustrations, which appear in a variety of cut colors, many of them show considerable ingenuity and artistic taste, particularly in such instances where the duotype effect is imitated so closely, whereby the first impression is printed in a lighter or deeper color than the second or last impression. It must be added, however, that daring latitude has been taken from the duotype method in some of the subjects of illustration, and as a result we see green and dark-brown foliage in outside views; sunshine whiteness and halo-browns, with photo-blacks, for interior views; and, in some cases, interiors in white shades, medium reds and blacks — all produced by two printings and in the manner described, by cut-out cardboard overlays. Mr. Sturm is indeed deserving of much credit, especially as he says the printing part was done entirely by the boys under him.

Specimens of Good General Overlay Presswork.— D. C. C., of Malden, Massachusetts, has sent us a number of excellent specimens of his presswork, regarding which he writes: "I am mailing you to-day for your criticism specimens of my presswork, which were done on a 42-inch wide four-roller Whitlock press. I specially desire your opinion on the overlays, samples of which are enclosed, together with printed impressions from the use of same. The plan of overlaying shown I have adopted for the sake of speed, as the feeder or apprentice can assist in filling in. All of the samples were printed from overlays made in the same way as those sent to you." *Answer.*—An examination of your overlays suggests much care, together with nice discrimination in color values. While the method employed is not new it shows that you have utilized it in a workmanlike way. The specimens of presswork, particularly the large sheet of illustrated mechanical tools, are really commendable, for every detail has been attended to that is necessary to efficiency. The presswork on the various kinds of tools shown on the sheet mentioned is such as to call for skill on the part of the pressman, and we notice that that essential — skill — has been equally well demonstrated on the half-tone portraits and landscape engravings; and this also applies to the rubber company's illustrated folder, but a better color of black ink would have been preferable on this job. It may be added to this opinion that our correspondent takes his first proof for marking out on a medium-thick supercalendered paper, then marks out on the back of this for two thicknesses of French folio, which he hands over to the apprentice to be filled in, during which he has taken other impressions on a grade of paper equally hard, and about double as thick as the folio mentioned. These he utilizes as a top overlay, applying either one or two thicknesses as occasion may require. This method is quick, and is free from over-harshness on the tonings, as the key sheet is left intact, and the pressures from the back overlays of the same and those on top are harmoniously blended in impression.

Unsuitable Colored Inks.—J. McH., of Sydney, Australia, has sent us a small card, printed in blue and red ink; the card is a six-ply white, double-side high enamel, which is a severe test when inks are required to hold fast to the stock without risk of rubbing off. He writes: "Enclosed is a card, not sent as a specimen of good printing, but rather to make clear to you our trouble. I would be very grateful for advice as to the best way of working same. The inks used were blue, at eleven shillings per pound; and red, at seven and sixpence per pound. They were not reduced, yet presented a greasy look when printed on card stock such as sample. We tried two impressions, dusting magnesia on first pull. This acted fairly well for one or two, after which it commenced to 'cake' on and fill up the type. Failing in this we stiffened the inks with melted glue, which made the ink take better. The enclosed card was printed with two impressions on the blue and one impression on the red. When the cards were heated they worked much better than when not heated." *Answer.*—You should have used a good bronze-blue ink, and added a few drops of dammar varnish to it and also to the red. This varnish will help to make the inks cover well and prevent the color from rubbing off.

Carry only enough ink to cover the stock sharp and solid. The copy of "Presswork" ordered will be of much help to you in a general way.

PATENTS.

Inking Apparatus for Printing Machines.—A means of lifting form-inking rollers on flat-bed presses. C. P. Cottrell, Westerly, Rhode Island, assignor to C. B. Cottrell & Sons Company, New York city. No. 701,545.

Inking Roller for Printing-presses.—Eccentric journal bearing for inking rollers of platen presses, adapted to shift the position of the roller as the roller changes in direction of movement. J. P. Marks, assignor of two-thirds to J. L. Larsen and C. H. Day, Philadelphia, Pennsylvania. No. 701,491.

Printing-press.—A web printing-press of changeable speed, having a looping roller adapted to giving up a loop of web to the feeding rolls during the taking of an impression, so as to cause an intermittent movement of part of the web. A. E. Dowell, Washington, D. C., assignor to Detroit Trust Company, Detroit, Michigan. No. 702,546.

Printing-press.—Improvements in the ink rollers of a flat-bed press. G. P. Fenner, New London, Connecticut. No. 701,698.

Printing Machine.—An improvement in the folding attachment of web-printing machines, making the rotary carriers of the paper adjustable. Assigned to the Goss Printing Press Company, Chicago, Illinois. J. L. Firm, Chicago, Illinois. No. 701,699.

Double Multipress.—A combination of two flat-bed traveling impression cylinder web-perfecting presses, arranged one over the other, with web guides arranged so that two webs can be led through the mechanism, and devices for associating the two webs after they are perfected. H. A. W. Wood, New York city. No. 701,120.

Printing Machine.—A transfer cylinder geared synchronously with an impression cylinder, an apron below the transfer cylinder carrying the articles to be printed under and against the transfer cylinder. Edward Lee, Leeds, England. No. 702,139.

Means for Driving Printing-presses.—A motor so geared to a printing-press that it may be disconnected at will. S. G. Goss, Chicago, Illinois, assignor to the Goss Printing Press Company, same place. No. 702,421.

Web-treating Machinery.—A rotary printing mechanism, adapted for printing tickets at a high rate of speed from a web, and shearing thereafter into individual tickets. A. H. Ray, Ashland, Massachusetts. No. 701,221.

Printing-press.—A two-deck web press and means for leading a web first through the printing couples at one end of each deck and then between the pair of impression cylinders in each deck, and then through the printing couples at the other end of each deck, and means for conducting an offset web with the printed web while passing through the impression cylinders and the second pair of printing couples. J. L. Firm, Chicago, Illinois, assignor to Goss Printing Press Company, same place. No. 703,189.

RAILROADING TERMS.

Railroading terms in England and America differ widely. The English would speak of shunting a train. We call it switching. Freight trains they call goods trains, coaches are carriages, conductors are guards, engineers are drivers, trucks are boggles and freight cars are wagons. The British always say station instead of depot, and in that they have the better of us. Rails they call metals and tracks permanent ways. They do not get their tickets at a ticket office but at a booking office, and the smokestack of the locomotive is to them the chimney. A railroad man going from one country to the other finds that he has to learn an entirely new set of phrases about his business.—*Geyer's Stationer.*

Notes and Queries on Lithography

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck avenue, Brooklyn, N. Y.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.
PHOTOLITHOGRAPHY.—George Fritz. $1.75.

ENGRAVED AND ETCHED COLOR-PLATES ON STONE.—On account of the scarcity of engravers who have developed a judgment of color in the abstract, the engraving of color-plates for litho printing has not been generally practiced. The Milwaukee Fine Art Company, however, has a force of specially trained engravers who thoroughly understand the engraving and etching of colorwork. The clean and sharp transferring and printing which is a resultant feature of that process is shown in the "American Commercial Specimens" just issued.

HOW LITHO APPRENTICES ARE ENCOURAGED IN AUSTRIA.—Mr. Joseph Heim, of the staff of the *Freie Kunste,* of Vienna, has issued a circular announcing a prize contest for litho apprentices, consisting of the designing of a menu card. It may be of one or two colors, must be executed for reproduction and must bear the identification of the employer. The amounts to be distributed to the winners are: First prize, 50 marks; second, 30 marks; third, 20 marks. The jurors are such eminent men as Joseph Ehrle, president of the Amalgamation of Lithographers and Litho & Copperplate Printers of Vienna. Mr. Ferd. Pamberger, artist and teacher of the School for Lithographic & Copperplate Printers of Vienna, Ferd. Smutney, lithographer, and Joseph Heim, editor of the well-known litho trade journal, *Freie Kunste.* The successful production will be reproduced and published in the above journal. The unsuccessful sketches will be returned to their owners.

TRANSFERRING OLD PRINTS TO ZINC PLATE.—A. C., Brooklyn, New York, writes: "I have tried the anastatic transfer from an old print, but I failed to obtain a perfect result. I repeat here the order of my method, and would like you to point out to me if I have made an error. I laid the print in diluted nitric acid, then in gum water, and finally upon the plate, and pulled it through the press and rolled it up, but the fine lines did not come off the print as it did when I tried it first. The subject was a copperplate engraving." *Answer,* Copperplate engravings are the most uncertain prints to transfer this way, and one always runs the risk of spoiling a perhaps rare print by anastatic transferring. There are various ways of doing the work; the following gives good results: Lay your print in a solution of soda for about thirty minutes, then place between blotting-paper and brush over it an etheric oil, say turpentine; inside of one hour the ink of the oiled impression will be softened so that it can be transferred to a warmed zinc plate. The transfer is then lightly gummed and rubbed up with asphaltum and washed out with water, and while wet rolled up with stiff ink and etched with tannic acid and gum.

TRACING AND RETRACING PAPER.—C. S., New York, writes: "In a recent issue of the *National Lithographer,* its editor recommends 'bread crust' to rub off the 'black-lead' tracing

marks made by a 'tracing paper coated with black lead,' which he says can be easily removed thereby. Imagine a carefully executed sketch, made upon a retracing of black lead, rubbed over in that fashion, when any one who has ever tried to clean a drawing uses the soft part of bread. Even the inner part of the bread, if it has lain a while, will scratch and muss the paper." *Answer.*—The point made by our correspondent is well taken, but it is still better not to resort to any kind of friction on a sketch for the purpose of erasing pencil or other tenacious retracing marks. Fine commercial designers use charcoal, rubbed over fine tissue-paper or directly upon the back of the tracing. This substance shows the work very well, and can be blown or dusted off without leaving the faintest mark of any guide lines or retracing. If very small lettering is traced, the lines are ruled upon the cardboard with a dull steel point (tracing needle), which does not tend to disfigure a sketch. Rubbing of any kind, upon a fine sketch, should be avoided.

Why Not Women in the Transfer-room?—A. J., Hartford, Connecticut, writes: "I am manager of a commercial litho establishment in the East. Lately I inaugurated an innovation in the transfer-room by installing several young women to cut out the transfer impressions. I can not understand why the men could or should object, as women can do this work more neatly than men. Still, the men refused to make any impression or to pull through those that had been joined together by the women. Now, there is a case of unqualified stubbornness that I intend to break in due course of time." *Answer.*—Viewing the matter from a purely technical point of view, the men can not be blamed for desiring to "stick up" the transfers themselves. As long as a transferrer is held responsible for the condition of a transfer after it is etched and rolled up, just so long will he want to know how his impression is made and how it has been handled while being stuck fast. Imagine a photographer, going out to take important incidents, allowing his untrained helper to load the slides! There are many things best done if done by a responsible party, and the care over an impression, from the time it gets on the starch coating until it is transfixed to the stone or metal plate, is the most serious business of the transferrer.

An Eminent Authority on the Multi-color Press.—Mr. E. B., New York, says in an interview: "Although I don't wish to put up my judgment above any one else's, I will predict that the six-color press is not the ideal machine for multi-color printing. There certainly will be multi-color presses, of course, and the one that will be most popular will be the three-color press, for by it six, nine and twelve colors can be printed, allowing the preceding color to dry well. I am in favor of putting in some three-color presses now." Mr. B. is an authority of the first order on litho steam-press color-printing, being a practical printer and for many years a manager of a large litho plant. He has given the subject very attentive study and has come to the conclusion that multi-color presses are the proper thing, but he does not exactly believe in six-color presses, for he is afraid that to wash up six sets of color rollers every night, clean up six fountains, etc., would be a very cumbersome piece of work and require a great many hands. Now, let us see; how many hands would it take to wash up six separate presses? Still we hail the admission by such an eminent authority with delight, as verifying our predictions of long ago, that "the day will soon be here when every book, every magazine, will be illustrated with fine colored plates." The multi-color is to the one-color steam press what the latter was to the hand press. Those that doubt that proposition are the same minds that thirty years ago said: "Hand presswork is supreme; fine printing can never be done by automatic machinery!"

The Amalgamated Society of Lithographic Printers of Great Britain and Ireland.—We are pleased to have before us the half-yearly report of the Amalgamated Society of Lithographic Printers of Great Britain and Ireland, sent by its general secretary, George D. Kelley—a brochure of ninety-six pages. The seven names of the executive committee, the treasurer, general secretary, three trustees and the bankers are on the back of the first page. Thence follows the report and general secretary's remarks, in which he states that: "For the time of year it is long since so many were at one time unemployed" (January, 1902). Again, speaking of finance: "Income during the preceding one-half year has been, inclusive of interest upon investments, £5,145. Unemployed benefit has caused an expenditure of £1,612. Sick members have received £461. Members on travel have drawn £49. Members in dispute benefit have drawn £90. Superannuating charges have reached £335. Death claims to the extent of £171 have been paid. Total benefit paid during period was £2,721, an increase of £295 upon the previous time. Total membership is 3,914. Total funds of the society at the close of December half year were £8,677, invested in various corporations, banks, branches, etc., showing up a gain for the half year of £155." The report speaks of the necessity of forming local federations, the cultivation of a policy of making united demands and the removal of any feeling that the members of one society can, with entire success, act independently of the others. Had it been otherwise, the inglorious ending of the late movement to obtain an increase in wages would have ended with success. The necessity of controlling a trade organ for the British lithographers was emphasized. The secretary pointed to other countries where the litho trade was represented by such an organ. The report also mentions the scarcity of good provers and good transferrers and men capable of giving satisfaction in positions of responsibility—men who have the experience to fit them for the duties of foremen, and in a circular the cause of the scarcity has been laid at the door of the carelessness with which youths are taken from the feeding-board or from the office, without any previous knowledge or training, to make pressmen and transferrers out of them. The report also speaks of the visit of the general secretary to Canada and the United States of America, noted elsewhere. A detailed report, showing the standing of fifty-six branches follows, including names of members, arrears, etc., and all "special benefits" which members received during the half year past, excluded members, deaths, etc. Then follows a detailed capital account, also tables showing the minimum rate of wages, number of working hours, state of trade in various towns, etc., lists of members, new members, apprentices, addresses of secretaries, meeting days and hours and general notices, concluding with a comprehensive list of the lithographic establishments.

PATENTS.

Process of Preparing Lithographic Printing-plates.—The process of preparing metal plates or alloys for lithographic printing, consisting in submitting the plates, which are provided with a lithographic design or transfer, to the treatment of a solution which acts with and is acted upon by the metal used, and which is composed from a salt or salts, the acids of which form insoluble compounds with the metal applied, and an oxidizing means, preferably nitrate of ammonia and an acid substance, which does not decompose the salts of the solution or set an acid free, forming thereby an insoluble hygroscopic layer firmly adherent to the plate of the metal. O. C. Strecker, Darmstadt, Germany. No. 703,096.

PROFESSIONAL INSTINCT.

Reporter—"I hear that the volcanic eruptions in the West Indies indicate that the end of the world is at hand."

Editor—"Say, that'll be a peach of a story, and when it comes I want you to look it up and make it exclusive."—*Chicago News.*

Legal Department

BY JAMES HIBBEN.

ANTI-TRUST LEGISLATION.

Kansas, not to be outdone in an attempt to regulate and curb the tendency of modern business methods, passed an anti-trust law. The validity of the statute has been recently tested before the Supreme Court of the Sunflower State, and sustained, notwithstanding a vigorous dissenting opinion. The act was squarely attacked by an officer of the Kansas Grain Dealers' Association, who, as secretary thereof, was arrested upon the charge of maintaining a trust in violation of the law. The object of the association was to "fix prices for grain in Kansas." The secretary was convicted, fined $500, and sentenced to three months in jail. He appealed from this judgment to the Supreme Court, and after two months' deliberation, that tribunal said: "The making of anti-competitive trade agreements, as the products and merchandise bought are sold in the open market, is contrary to public policy and it is competent for the legislature to enact penal statutes to prevent the making and carrying out of such agreements. . . . An agreement entered into by all dealers in a certain market, limiting their right, severally, under stipulated forfeitures or penalties, to buy all the grain they otherwise might in such market, is an agreement in restraint of trade." Judge Pollock dissented and gave these reasons for doing so: "Believing, as I do, no recent decision of this court is comparable in its consequences to the public at large, especially the business and commercial world, with that just announced in this case; convinced beyond all reasonable doubt that legislation so drastic in terms, tending in such large measure to make criminal the otherwise innocent, everyday affairs of life, should not be upheld by this court; and fully satisfied beyond all escape from conviction that the act itself in express terms involves more of personal liberty and the rights of private property in turpitude and crime than has any other act ever upheld by this court; and also convinced that the process of reasoning employed in the opinion for the purpose of upholding the act is inherently and radically false in principle and dangerous in conclusion, I refuse to concur therein."

This case will be appealed to the United States Supreme Court and, as Judge Pollock says, the "consequences to the public at large" are of such vast importance that a complete and exhaustive review of the power to enact laws along this line will be expected and demanded. The trend of present business is to centralize capital and economize methods. Its effect has been and is to drive the small dealer to the wall and thus in a sense stifle competition. Whether legislation seeking to nullify its force can be sustained upon constitutional or other grounds is a debatable problem fraught with grave questions, involving not only personal liberty, but rights of private property. There is another element in this Kansas matter; that is, the tendency of the Grain Dealers' Association and organizations of similar character to regulate and stimulate beyond the law of supply and demand the price of food. There is also a possible federal question involved, to-wit, the Interstate Commerce Law.

TRADE FIXTURES.

The general rule of the common law is that, "whatever is once annexed to the freehold becomes part of it and can not be afterward removed, except by consent of the owner of the land." Like all rules, this is not inflexible and is subject to exception. Fixtures erected for trade and manufacture were from an early period recognized as personalty, and removable by the tenant before termination of his lease. Whether fixtures erected to carry on a trade are removable by the tenant is not dependent upon the form or size of the buildings, whether of brick foundation or not, but solely upon the question of the intended use of the fixtures, when moved in and attached to the realty. If their removal, however, will cause permanent injury, another problem will be confronted. Thus, in one case where a tenant erected a building upon leased land which was used partly as a residence and partly to carry on the trade of a carpenter and dairy, and attempted to remove the same before the expiration of the term, the Court held said building was personal property. In another case it was held that a tenant, who for the better use or enjoyment of leased premises, erects buildings thereon, may, at any time before his right of enjoyment expires, remove the same. The Supreme Court of Indiana pointed out the distinction between realty and personalty when discussing trade fixtures in the following manner: "Saw and grist mills are not necessarily real estate. They are used in mercantile business and do not carry with them those ideas of fixedness and permanency that a dwelling-house does. They may or may not be real estate, dependent upon the circumstances and intention of the parties. Where one erects such mills upon his own land, the presumption might be in favor of their being a part of the realty, but when he erects them upon the lands of another the presumption would be equally strong in favor of their being personalty."

INTENTION DETERMINED BY A CHATTEL MORTGAGE.

While considering trade fixtures, a unique incident is presented to illustrate the doctrine of intention. The turning point in the case was a chattel mortgage, which the mortgagor attempted to repudiate on the plea that the property covered was realty and not subject to the lien of the mortgage. The tenant and mortgagor erected buildings and machinery upon leased premises with the knowledge and consent of the landlord. He then executed a chattel mortgage upon the buildings and machinery. The Court said: "He thus recognized that it was personal property and he is now estopped from denying his own solemn acts. . . . The law, as declared by the courts, enters into every contract; so, where the lease in this case was executed, the law gave to the lessee the right to remove any buildings or any machinery, etc., which he might erect or place on the leased premises at any time before the expiration of his lease, provided such removal did not permanently injure the leasehold."

APPLICATION OF THE ABOVE.

When contracting for vacant or improved property for the printing or engraving business, and how the erection of buildings, boilers, engines, presses, etc., by tenants will affect the title thereto upon termination of the occupancy of the premises, is worthy of serious consideration. The legal phase of different questions pertaining thereto is outlined above, and the cases cited signify the importance of the subject upon executing leases and attempting to provide for future contingencies.

NOTICE OF COPYRIGHT.

I am frequently asked if certain forms of notice are good. The statute prescribes two forms, to-wit: "Entered according to Act of Congress in the year —— by A. B. in the Office of the Librarian of Congress at Washington," or "Copyright —— by A. B." The use of either of those forms is mandatory and no others are permissible; hence employment of different phrases than those above will not avail. It is all important when attempting to comply with the law to bear this in mind. The force of this suggestion is exemplified in the case of Thompson *vs.* Hubbard, decided by United States Supreme Court May 13, 1889. Thompson, the owner of the copyright, complied with the law in every respect when issuing the first edition of his book. Under a certain contract he

delivered to Hubbard electrotype plates and the book. Hubbard changed the form of the copyright notice so as to read "*Entered according to Act of Congress,*" in which form the notice was printed in the copies of several editions, and afterward the notice was again changed to read "Copyright in 1880," which last form also appeared in several editions. Now, as the Court said: "One of the forms used by Hubbard did not state either the year in which the copyright was entered or by whom it was entered; while the other form mentioned the year but not the name," therefore it must be apparent that neither complied with the law. The Court further said: "It is very clear that Hubbard, as the proprietor of the copyright, was bound to give the statutory notice in the several



A POSTER.
Drawn by W. A. Dwiggins, Chicago.

copies of every edition published by him, and that he did not do so. The plain declaration of the statute is that no person shall maintain an action for the infringement of his copyright unless he shall give notice thereof by inserting the prescribed words in the several copies of every edition published. That means, every edition which he, as controlling the publication, publishes. His failure to give such notice debars him from maintaining an action for the infringement of his copyright." In this particular case, Thompson, who originally owned the copyright, was permitted to continue to infringe the so-called copyright of Hubbard, to whom he sold, because the latter undertook to change the form of notice which the statute prescribed and substitute therefor some whimsical personal fancy of his own.

PROMISSORY NOTE — PRINCIPAL OR SURETY.

When accepting commercial paper it is well to consider the character of the obligation incurred by those signing. Suppose, for example, A owes a bill for printing, and incessant and persistent dunning fails to procure payment. Suppose, further, A is insolvent but honest, and desirous of liquidating the indebtedness. Suppose, still further, the creditor is willing to accept the note of A and wife as security for the claim, and the account is adjusted upon that basis and a note is duly made reading "so many days after date we promise," etc., and signed by A and wife.

WHAT IS THE LIABILITY OF THE WIFE?

Upon the face of the paper, she is apparently joint maker, and liable as principal. But in law, what is her liability? If suit is brought for collection of the note and she takes the position by way of defense that she signed the note for the benefit of her husband and did not receive any benefit for the consideration of the note, it being used to pay his indebtedness, and the evidence substantiates that position, she would not be liable as maker except as her liability might be affected by the statute of the State where the contract was entered into. Commenting upon this question, the Supreme Court of Indiana, May 13, 1902, said: "That a husband and wife both appear on the face of the papers to be principals, or that the parties dealt on the basis that both were principals, is of no consequence. The wife had no power to deal as principal, if in fact she was surety. Whether she was principal or surety will be determined, not from the form of the contract nor from the basis upon which the transaction was had, but from the inquiry, was the wife to receive either in person or in benefit to her estate or did she so receive the consideration upon which the contract rests?" Whether she would be liable as surety necessarily depends upon the law of the particular State as above referred to where the transaction occurred. While it is true, the recent tendency of legislation is to make the contract of married women enforceable the same as if they were single, yet there are exceptions to this rule in some States as to contract of suretyship.

Review of Specimens Received

BY ALFRED PYE.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

TRACY, GIBBS & CO., Madison, Wisconsin, submit a portfolio of samples of general jobwork, the composition on which is neat and artistic and presswork of good quality.

ROBERT I. EVANS, Grand Island, Nebraska.—Your jobwork is well laid out, showing that your ideas are good, but the specimens submitted lack finish, especially in the joining of the rules. With more care in the execution your work would be very good.

A PAMPHLET entitled "Jaenecke's Short Talks of Inks and Imps" comes from the Jaenecke Printing Ink Company, of Newark, New Jersey. It describes the various inks made by the firm, and shows miniatures of the "Imp" inserts which have appeared in the trade magazines recently.

THE Baker Printing Company, Newark, New Jersey, has printed and issued an attractive folder in four colors, the composition on which is very neat and most artistic and the presswork above criticism. A blotter in four colors is very showy, but not as striking or attractive as it could have been made.

"AD. TALK" is a circular of unusual shape and style issued by the Kewanee (Ill.) Printing & Publishing Company in the interest of the *Star-Courier,* published by the company. The design is good, composition and presswork excellent, and stock of special color and shape. It should prove a most excellent advertisement.

FROM Lionel Moses, New York city, importer of Japanese and other high-grade papers, we have received a poster printed on orange colored paper flecked with particles of gold. There is nothing remarkable about the printing, but the paper is a curiosity and can not fail to arrest the attention of even the most unobservant person.

EDWIN DIX, with Sheboygan (Wis.) *Zeitung.*—The samples of work sent are too numerous to mention in detail, but the general character of the composition is good in style, and shows that you are artistic in your ideas. Altogether your work makes a collection of good letterpress printing — in presswork as well as composition.

AN interesting announcement comes from Mr. Claude O. Funk, Wichita, Kansas, in the form of a card to which *was* fastened with silk

ribbon a fragrant Portuondo, and the legend attached: "Just Married — Have a (the cigar supplied the word). May 21, 1902." Good luck to you, Claude. May all your troubles be little ones.

A LETTER-HEAD of the *Pleasant Hill Local,* printed in green, red and gold, is a well-displayed and neatly printed piece of work, but if gold bronze instead of gold ink had been used the effect would have been much richer. J. H. Walden, proprietor of the *Local,* at Pleasant Hill, Missouri, is responsible for this work, which is a most creditable production.

A FEW bill-heads, letter-heads, envelopes and blotters from W. H. Wright, Jr., "Electric Printer," Buffalo, New York, are good specimens of neat composition and good presswork, the embossing being particularly nice. All work turned out from Mr. Wright's office is very attractive in appearance, and the samples under review are well up to the standard.

R. HOE & Co., New York city, have sent out a booklet intended as a supplement to their regular catalogue of electrotyping, photoengraving and stereotyping machinery. The little work attractively pictures and describes the above machinery, many electrically driven machines being shown. The Chicago *Tribune* is putting in an outfit similar to that included in this work.

THE Chicago Paper Company, 273 Monroe street, Chicago, has been sending out samples of its "Enameline" book papers, a new creation in high-class catalogue and booklet paper. The sample shows how half-tone cuts will work on the stock. It has a number of excellent qualities which will commend it to printers generally. Samples can be obtained by writing to the firm.

A BOOK of lithogravures produced by the Toronto Engraving Company, Toronto, Canada, shows a great variety of styles in engraved letter-heads, checks, business cards, etc., in this branch of engraving. The work is artistically designed and exccuted, and very well printed. The cover is a decorative design printed in white, brown and gold on light brown stock, and is both attractive and effective.

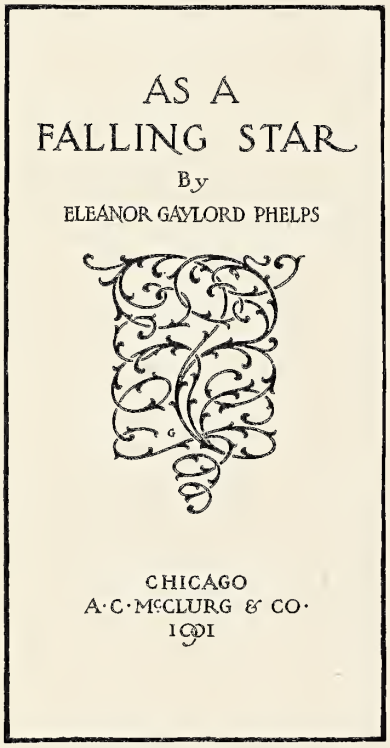
SAMUEL R. MASON, Caxton building, Cleveland, engraver, has issued a small sample book showing the kind of printing-plates he can produce — half-tones, from photos and wash drawings, woodcuts, zinc etchings, etc.— all of which are of excellent quality and admirably printed on fine enameled stock by the Britton Printing Company, of Cleveland, Ohio. The booklet is most creditable to both engraver and printer.

THE Meyer-Rotier Printing Company, Milwaukee, Wisconsin, has forwarded a booklet designed and printed for a clothing-house, which is a very good specimen of letterpress printing. The composition is artistic, the engravings good in both design and execution, and the presswork is of the finest quality. The pages are printed in black with ragged-rule borders in gray ink. The cover-design is a three-color half-tone. Some other samples of work from this house are done in excellent style, and show that artists are employed in all departments of the Meyer-Rotier Printing Company.

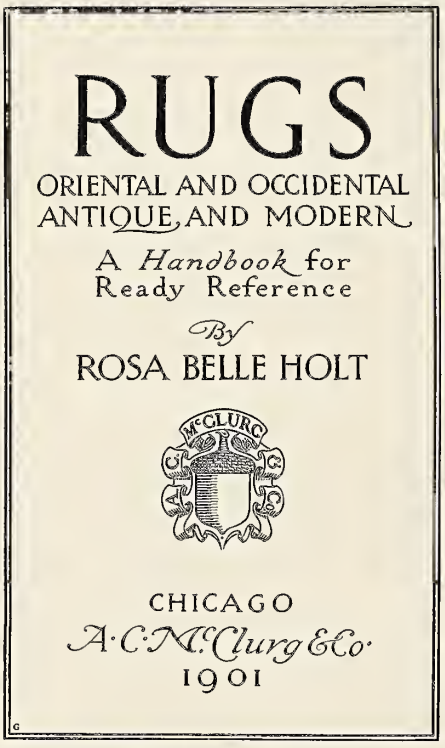
HEWES & POTTER, Boston, Massachusetts, manufacturers of suspenders and leather belts, submit a series of more than twenty different designs advertising their productions. The ads. are all printed with white lettering and figures on black background, of uniform size — 3½ by 5½ inches — and some of the designs appeal very forcibly to the beholder. They should prove a most effective series of advertisements.

THE Frank B. White Company, publishers of the well-known advertising journal, *Agricultural Advertising,* makes it a point each year to bind up the twelve numbers of the magazine in substantial book form. These volumes include the papers complete, so that one has an opportunity of preserving the different cover-designs and attractively set advertisements, as well as the reading. Volume VIII, for 1901, is even better than its predecessors, and shows growth in the number of pages and in the character and arrangement of matter.

A SAMPLE book and catalogue from the engraving house of Oscar L. Isacson, Göteborg, Sweden, is a neatly printed pamphlet of twenty-four pages and cover, 5½ by 8½ inches in size, in which various styles of engraving — half-tone from photographs, zinc etching, woodcuts, and half-tone reproductions from molded designs are shown, all being of good quality and printed in fine style on highly enameled stock, the presswork showing the good qualities of the engravings to perfection. The work is equal to that turned out by high-class establishments in the United States.



Lines "Falling Star," "Chicago," and rule in red; balance in black.



Word "Rugs," and line "A. C. McClurg & Co." in red; balance in black.



Rule and the monogram in red; balance in black.

SUGGESTIONS FOR TITLE-PAGE ARRANGEMENT.
From drawings by F. W. Goudy, Chicago.

FROM A. C. Chapel, foreman of printing department of Smith, Kline & French Company, Philadelphia, Pennsylvania, we have received a package of booklets, folders, cards, announcements, etc., in great variety of size, shape and style. The composition on all is of a most artistic character, and the presswork and stock used are of the finest. That the management of the printing department is alive is patent when one sees all the latest faces of types and borders in use, and that artists are employed in the various departments is patent from the style in which all the work is turned out.

BY courtesy of B. Anundsen, Decorah, Iowa, we are in receipt of a work consisting of sixteen pages and cover, 11 by 14 inches in size, entitled "Panorama — Trondhjem — Nordkap," printed and published at Christiania, Norway. It is a series of half-tone views made from photographs, which are remarkable for their clearness and the extent of country embraced within their limits. Some of the plates are 9 by 11 inches in size, and show mountain scenery to perfection. The engravings are beautiful samples of half-tone work, and the presswork is simply perfection. Such work is a pleasure to look at, and the Centraltrykkeriet, Christiania, from which the work was issued, without doubt is directed

by artists of no mean ability. Mr. Anundsen has our thanks for his kindness in forwarding to us such a splendid work of art from a foreign land.

THE Hampshire Paper Company, South Hadley Falls, Massachusetts, is sending out a unique circular declaring that "Old Hampshire Bond" is crowned by all the English-speaking peoples of the earth. The printing is in the form of a royal patent, sealed, and from the seal depends a ribbon formed of small slips of bond paper showing the white and twelve colors in which it is made. The circular is folded, tied with red tape and sealed, and on the outside is printed, "In the service of the public." The Hampshire Paper Company knows how to get up a striking circular that is almost sure to bring good returns.

A HANDSOMELY printed book of 72 pages and cover, 6 by 9 inches in size, entitled "Rope," is being circulated by the Upson-Walton Company, of Cleveland, Ohio. It is descriptive of the method of manufacture of rope, both by the ancients and moderns. It is illustrated with marginal notes and sketches printed in red. A number of full-page half-tones, printed in photo brown and tipped in, give the book a rich appearance and add to its beauty. The work is from the press of the Forman-Bassett-Hatch Company, Cleveland, which has turned out a very handsome piece of letterpress printing, of which both it and the Upson-Walton Company may deservedly feel proud.

A NEAT booklet with an attractive front cover-page reading "Good Illustrations Sell Machinery," is sent out by Gatchell & Manning, engravers, Philadelphia, Pennsylvania. It illustrates the different methods of making engravings representing machinery — half-tones from photographs and wash drawings, line engravings from pen-and-ink sketches, and woodcuts — all printed on very heavy enameled stock, showing the good qualities of the printing-blocks in the best possible way. This booklet should prove a trade-bringer from those interested in getting up machinery catalogues and work of a like character, who will without doubt be able to get satisfactory work from such a reliable house.

THE American Type Founders Company has had printed at its Typographic Department, 25 William street, New York city, a sample book of thirty-six pages and cover, 9 by 12 inches in size, which is entitled "Adtype — Some Popular Designs for Newspapers and Magazines." In it they present all faces of type made by the company suitable for advertisement composition in the styles now in vogue, together with the borders most suitable to be used in combination therewith. The pages are handsomely displayed, and the printing is of most excellent quality. It is a book that will be a good guide for printers who wish to familiarize themselves with the latest in type-faces and the best methods of using them. All printing-offices should have a copy. The cover is of gray stock, with design in silver representing type scattered all over its surface, except where the title is printed in black and red.

W. H. WILBER, West Liberty, Iowa.—The samples forwarded by you show that your stock of type-faces is limited, and under the circumstances narrated by you there is some excuse for the meagerness of variety. There are a few points in which you can show improvement. Do not use so many ornamental dashes; do not use script for headings, as you have in the P. E. O. year-book; do not use so much fancy rule for dividing lines as you have on the First Presbyterian Church folder, and a Parisian Black would look better for the name than the shaded letter used. Improvement can be made on other lines, which our limited space prevents us mentioning, but if you will study closely the specimens reproduced in the department of Job Composition, and would purchase a copy of "Modern Type Display" from The Inland Printer Company, you will get a great deal of valuable assistance therefrom.

BARNHART BROTHERS & SPINDLER, typefounders, Chicago, Illinois, are continually sending out pamphlets, booklets, circulars, etc., showing their most artistic productions in the line of types, borders, ornaments, etc., set up and printed in a style that appeals to the artistic taste of the printers who receive these aids to typographical development. We have just received a package containing a varied assortment of the more recent productions of this firm, among which we note Plate Text, Plate Gothic, Background Designs, and Catchy Heads — the latter showing newspaper head-letter in great variety. These specimens of printing show the types as they are actually used, and thus present a far different appearance to the samples in the regular specimen book, where a line of caps and another of lower-case is all the display that can be given. Printers can learn a great deal from these samples, which are gotten up by artists in the profession, who are continuously in touch with the latest ideas typographical. Not only is the composition good, but the presswork, selection of colors of ink and stock, all harmonized with the object of getting the best results from the combination of the finest qualities of material, intelligence and labor. Printers can not do better than send in requests to Barnhart Brothers & Spindler for their booklets, folders, cards, etc., which will be furnished cheerfully to all applicants.

A SAMPLE book showing cover-inks in practical use has been prepared by J. Eveleth Griffith for the Buffalo Printing Ink Works, of Buffalo, New York, which is a very fine specimen of letterpress printing. It consists of twelve leaves of heavy cover-paper, 7½ by 10 inches, each of a different color and of various surfaces. The designs were made and the book printed without the customer having the slightest idea of what he was going to get, having given *carte blanche* to the printers — the Griffith, Axtell & Cady Company, of Holyoke, Massachusetts — they producing a work that gave entire satisfaction. On each leaf a statement is given of the number of printings of each color used. We must say that the designs are very beautiful and the color schemes most artistic. Any printer who wishes to know what can be done with cover-inks should get a copy of this book from the Buffalo Printing Ink Works. A program of the nineteenth annual convention of the American Institute of Electrical Engineers, printed in black with yellow border rules on heavy enameled stock, and with cover-design in bronze-green and gold, and a souvenir catalogue of the Chapman Valve Manufacturing Company, also printed in the same style, are both excellent examples of fine letterpress printing, the half-tones therein being treated in a very artistic manner. These works will add to the already enviable reputation possessed by the house of Griffith, Axtell & Cady for turning out the highest grade of printing.



BY F. HOLME.

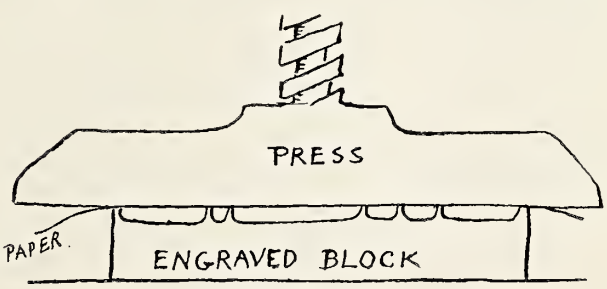
[Copyright, 1901, by F. Holme. All rights reserved.]

The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage.

NO. X.—THE PRINTING SURFACE.

In the making of any picture the artist's decision as regards the way in which it is to be made and the materials to be used is naturally influenced by the purpose for which it is intended. And as most illustrations are made with the intention of their being printed, it is necessary that the illustrator should have some knowledge of the means by which his drawings are made ready for the press; in other words, of pictorial reproductive processes.

In order to print anything on paper with printers' ink, there must be what is called a printing surface to give the impression and this printing surface must contain every mark, whether line, dot or flat tint, that appears in the print itself. And just as it is the foundation of the printed picture, so the artist's drawing is really the foundation of this printing surface. This



RELIEF PRINTING.

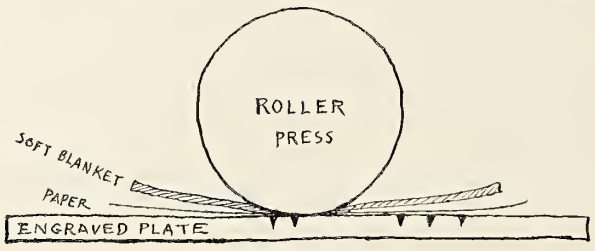
is especially true in these days of mechanical reproduction where it is possible to reproduce anything in printed form in almost absolute facsimile, and consequently the good or bad "printing qualities" of a cut can be traced directly to the original drawing and to the artist's knowledge or ignorance of what will print and what will not.

Every person who is at all familiar with the printing trade knows the appearance and the peculiarities of the two kinds of cuts most commonly used with type, and known as line etchings and half-tones. In the early days of illustration, all pictures printed together with and in the same way as type were cut on wood, but wood engraving has been almost entirely

superseded by the cheaper and more rapid mechanical engraving processes mentioned above.

For the sake of clearness, it may be well to devote some space to a consideration of the different engraving processes, although but one — relief engraving — directly concerns the artist who makes pictures to be printed on the same page with ordinary type.

Every kind of print where the design is transferred to the paper with ink by direct contact, will come under one of three

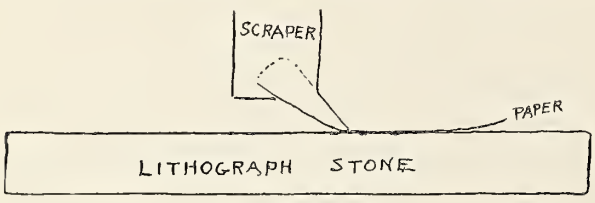


INTAGLIO PRINTING.

general heads: relief engraving, intaglio engraving, and lithography. The distinguishing characteristic of each of these lies in the character of the printing surface and in the manner of producing the print.

In relief engraving all of the surface of the plate is cut away, except the part intended to be printed, thus leaving the lines of the design in relief just as in an ordinary type. The engraving is usually made on a thin sheet of metal, which is afterward mounted on a block so that it is exactly type-high, and when locked up in type form the entire printing surface, type, cuts, rules, etc., is exactly the same level throughout. Consequently the ink roller, in passing over, touches every line and deposits the ink equally on every part of this printing surface, and when paper is placed on top of the inked form and brought into contact with it by direct pressure, the ink is transferred to the paper from the surface of these raised lines and a clear black print is the result.

In intaglio engraving the process of engraving and printing is almost exactly opposite. Instead of the lines intended to be printed being formed by the original surface of the plate with the rest of the surface cut away from around them, the lines are cut into the smooth surface of the plate. In consequence of this the manner of printing is different, for if the plate should be inked and printed from in the manner described above, the result would show white lines on a solid black surface. In printing from an intaglio plate the surface is covered with thick ink, which is pressed down into the lines of the design. The surface of the plate is then wiped clean, but the ink in the lines, being below the level of the surface, remains there until the soft printing paper is placed over the plate and pressed down into the lines by a heavy rolled pressure, when the ink clings to the paper and is pulled out of the



LITHOGRAPHY.

lines. The charm of intaglio etching and engraving lies in the difference in strength of the lines themselves, it being possible to vary the depth and thickness of the lines so that some lines retain merely a thin film of ink when the plate is wiped, while the deep lines are loaded with rich, black ink.

There are three ways of producing lines and dots in an intaglio plate. They may be cut in with a graver, scratched into the surface of the plate with a point or by covering the plate with a thin film of acid-resisting wax, and the lines may be scratched through this wax and bitten into the plate by immersing it in an acid solution. In this latter method, known as etching, variety of line may be obtained by "stopping out" or filling the light lines with acid-resisting varnish when they have been etched deep enough and then allowing the acid to act on the other lines, "stopping out" the different sets of lines as they attain sufficient depth and leaving the blackest and thickest lines to receive the full action of the acid.

Lithography, meaning literally stone-writing, differs from both relief and intaglio engraving in the fact that, theoretically at least, the print is made from a perfectly flat surface, the lines to be printed having neither relief nor depression. A peculiarly porous variety of stone is used which readily absorbs both grease and water. The drawing is made with greasy ink or crayon, and of course, when the surface bearing such a drawing is moistened, the water will stick to it everywhere but on these greasy lines, so that when an ink roller is passed over this surface the ink on the roller, being greasy, will stick to the lines of the drawing, but not to the wet surface. This, in brief, is the principle of lithography. Aluminum is used largely nowadays in place of stone.

The pressure used in making a lithographic print is not a direct flat pressure, as in a relief print, nor a rolled pressure,



WOOD ENGRAVING BY THOMAS BEWICK.

such as is used to print an intaglio engraving, because, there being no lines in high relief, a direct pressure would not be sufficient to transfer the ink from the stone to paper, while a heavy squeeze under a roller would be liable to break the stones, which are often very expensive. Consequently, the print is made by placing the paper over the inked stone and passing the two under a sort of scraper, which makes the contact and produces the print.

The three diagrams printed herewith may serve to make more clear the distinguishing peculiarities of these three general divisions of engraving and the method of printing from the different printing surfaces. By a comparison of these you will readily see why it is impossible to print either a lithograph or an intaglio engraving at the same impression with a relief plate or with type, and therefore why relief is the only engraving process in which the illustrator is directly interested.

In printing, the white paper plays just as important a part as the black ink. If a type-high block having a smooth surface should be printed, the result would be a solid black impression. But where any part of this printing surface is cut away it allows the white paper to show through and thus

gives the necessary elements for a black and white picture. In a wood engraving the lines produced by the engraver are the white lines or the lines that are cut away. The accompanying wood engraving by Bewick is an excellent example of this style of engraving.

For a long time wood engraving was the only process used for reproducing illustrative drawings, and consequently every kind of drawing, whether made in pen-and-ink or wash, had to pass through the engraver's hands and be translated into lines in such manner as he thought best.

While many of the engravers developed a high degree of skill in reproducing exactly the lines of the artist's drawing, the results were often extremely unsatisfactory, and especially so because the original drawing, having been made on the wood block, was cut to pieces in the engraving, thus leaving the artist no way of offering convincing proof regarding his criticism of the reproduction of his work. The invention of photography made it possible to photograph the drawing on the block and resulted in a vast improvement in the quality of wood engraving, but a further step by which the drawing could be photographed on metal and engraved by the action of acid did away almost entirely with facsimile wood engraving, and the invention of half-tone practically killed wood engraving except for certain kinds of commercial work.

The processes in use to-day will be considered in the next lesson.

(To be continued.)

Trade Notes

Joseph J. Stone & Co. have purchased the entire stock of the Greensboro Bookstore, and now conduct it as a part of their business at Greensboro, North Carolina.

The New York *Clipper* of July 5 contained cuts and descriptions of the presses on which the paper is printed. The machines are the Duplex press and the Miehle press.

The *Dispatch*, Oneida, New York, has been sold by George W. and Harry H. Owen to W. Stanley Child. It is the official city paper, and is published every Tuesday and Friday.

Charles S. Brown, formerly with Barnhart Brothers & Spindler, the typefounders, has taken a position with the Western branch of C. B. Cottrell & Sons Company, 279 Dearborn street, Chicago.

Edward P. Mickel, for the past sixteen years with the *Journal*, of Lincoln, Nebraska, has assumed the position of general manager of the new evening paper, the *Daily Star*, just started in that city.

The Crescent Embossing Company, Plainfield, New Jersey, has increased its facilities by building an addition to its plant. When completed the establishment will have a total floor space of some twenty thousand square feet.

The new addition to the factory of Walter Scott & Co., Plainfield, New Jersey, is progressing favorably. The firm will be better able to take care of its increasing trade when the work is completed, which will be in a few months.

Col. Allan C. Bakewell, second vice-president and general manager of the Sprague Electric Company, was recently elected Department Commander at the New York State Encampment of the G. A. R., held at Saratoga Springs.

The Hall Lithographing Company and the Moore Book & Stationery Company, of Topeka, Kansas, have been consolidated. The new institution, which has been incorporated under the laws of Kansas, with Ralph F. Moore as secretary and general manager, will be known as the Hall Stationery Company. The building at 623 Kansas avenue is being enlarged to accommodate the new stock that will be carried.

Arthur Carr, formerly with J. Manz Engraving Company and the Chicago Engraving Company, has recently taken charge of the art and engraving department of Juergens Brothers Company, of Chicago, and assumed the office of secretary of the corporation.

O. L. Smith, of the Smith-Brooks Printing Company, of Denver, has recently been called upon to explain to a special committee concerning the charges made for county printing. It is alleged that prices made for goods delivered have not been in accordance with contract.



From collection of H. W. Fay, DeKalb, Ill. Photo by Rowley.

DEVOTION.

The J. Manz Engraving Company, Chicago, have opened a well-equipped establishment at 27 City Hall Place, New York, to enable them to promptly look after their growing eastern business. F. D. Montgomery, the vice-president of the company, will be the resident manager.

John C. Bragdon, president of the National Association of Photoengravers, is urging every photoengraver to attend the annual meeting of the organization in Pittsburg on September 8. Circulars of different kinds are being distributed by him in the hope of largely increasing the attendance.

Maj. John R. Simpson, the veteran editor of the Paoli (Ind.) *News*, is preparing a series of monographs on the history of Orange county, Indiana. Major Simpson's ripe experience as a leading citizen of southern Indiana, and his abilities as a journalist, make him peculiarly fitted for the task.

Charles P. Evans, for several years with the Seybold Machine Company, Dayton, Ohio, and later with T. W. & C. B. Sheridan, New York and Chicago, has recently been appointed general Western selling agent for the Harris Automatic Press Company, of Niles, Ohio, with office in the Old Colony building, Chicago.

The Lambert-Deacon-Hull Printing Company has removed its establishment from 618-620 St. Charles street, St. Louis, to newly constructed buildings at the corner of Locust and

Twenty-first streets. New machinery and material have been added, and the company has also established a new branch of the business which includes commercial stationery and office furniture.

THE Abbey Press, publishers, 114 Fifth avenue, New York, has been incorporated under the laws of the State of New Jersey, with a capital stock of $1,000,000. The firm has in hand a number of books by well-known authors, is one of the largest publishers in the country, and has a wide reputation for dainty and attractive printing and binding.

THE American Type Founders Company has enlarged its salesrooms in Spokane, Washington, having leased new quarters in the Lindelle block. A. D. Alexander, the manager, reports increasing trade in that district. At Seattle H. W. Rowland, the resident manager, announces that he has just installed a complete line of type, machinery, etc.

DINSE, PAGE & Co. announce the opening of a new electrotype and stereotype foundry at 196 South Clark street, Chicago, composed of Paul Dinse, S. H. Page and Louis Wendt, all of whom were formerly with Juergens Brothers Company of that city. The new company is confident of success, and starts out with the best wishes of THE INLAND PRINTER.

THE Half-tone Company, 144 Union Square avenue, San Francisco, was incorporated June 18, 1902, for the purpose of conducting a general photoengraving business, with the following officers: George P. Low, president; R. J. Davis, vice-president; W. D. Shawhan, secretary and treasurer; directors, the foregoing named persons, with Harrison Dibblee and O. M. Pausch.

IN the Court of Chancery of New Jersey, Chancellor Grey has recently granted an injunction restraining G. G. Green, agents or servants of the Steel Machine Company, from selling or offering for sale anywhere in the United States, Canada or Great Britain any automatic printing-presses and feeds constructed under the W. G. Johnston patents, as under a specific contract dated December 21, 1901, all of the W. G. Johnston machines and feeds are to be built by the Steel Machine Company exclusively for the American Machine Company of Philadelphia.

HORST WEBER, of the *Illustrierte Zeitung,* and the representative of the German Book Trade Association, Leipsic, Germany, who has been in America some time in the interest of the "International Exchange of Specimens of Graphic Art," has made arrangements with a number of American printers to be represented in the next volume. Those intending to furnish specimens should bear in mind that sheets should be shipped so as to arrive in Leipsic not later than August 31. Mr. Weber returns to his country by way of San Francisco, Honolulu and Australia.

AT the exhibit of W. C. Horne & Sons, Limited, at the International Press and Printing Exhibition in the Crystal Palace, London, are to be seen a number of American machines, such as Kidder presses, the machinery of Southworth Brothers, Portland, Maine, and the different products of the Smythe Manufacturing Company, of Hartford, Connecticut, such as thread book-sewing machines, cloth-cutting machines, case-making machines, etc. Some of the British printers are expressing regret that so few English firms have cared to exhibit their specialties in competition with American and German manufacturers.

THE *Shelby County Leader,* Shelbyville, Indiana, celebrated its golden anniversary by issuing a souvenir edition on July 3, containing twenty-four pages, fully illustrated with half-tones and including historical matter about the publication and Shelbyville. Besides this it had other matters of timely interest, such as reference to the World's Fair at St. Louis, etc. The paper was enclosed in a special cover printed in black and gold, the illustration on the first page being a view of Shelbyville's main street. Portraits of James Shoaff, publisher of the *Prairie Flower,* Shelbyville's first paper, started in 1840, and Thomas B. Shoaff, the present manager of the *Shelby County Leader,* occupied prominent places on the first page.

THE Continental Colortype Company has recently been incorporated at Chicago for the purpose of reproducing pictures, works of art and all kinds of merchandise in their natural colors by the three-color process. The demand for this class of work has been rapidly increasing, and it is with the intention of looking after a share of the trade that the new firm has been started. William J. Maas, in charge of the engraving, is an expert in that line, and was formerly at the head of the Maas Engraving Company, and later with the Chicago Colortype Company. The firm is located at 126 to 132 Market street, Chicago, and the following are the officers: B. J. Fierlein, president; O. H. Quetsch, vice-president; W. J. Maas, secretary; J. O. M. Siebert, treasurer.

Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE Bureau of Engraving and Printing has awarded a contract for Bates Numbering Mechanism, involving an expenditure of nearly $10,000. This is the largest order of the kind ever placed by the United States Government. Their Model No. 27 machine represents the highest attainment in the art of numbering-machine construction. It is unequaled for accuracy, simplicity and durability, and is the greatest money-maker, for the amount invested, that a printer can buy.

№ 12345
FACSIMILE IMPRESSION.

SUMMER RESORTING AND FISHING

On the Wisconsin Central Railway is indeed a pleasure. The train service is all that can be desired, and as you have a choice of one hundred resorts, every one can be suited. Illustrated booklets, showing you how beautiful some of these resorts are, can be obtained free of cost from agents of this company or by addressing James C. Pond, general passenger agent, Milwaukee, Wisconsin.

AN EMBOSSING OUTFIT.

Oscar Schlegel, 182 Grand street, New York, is putting up a $5 outfit by which printers can emboss by the hot or cold method, producing beautiful effects in gold, silver, white, etc., for calendars, catalogue covers, etc. Full directions are furnished with the outfit, which contains nineteen articles. Printers looking after specialties to increase their business should look into this.

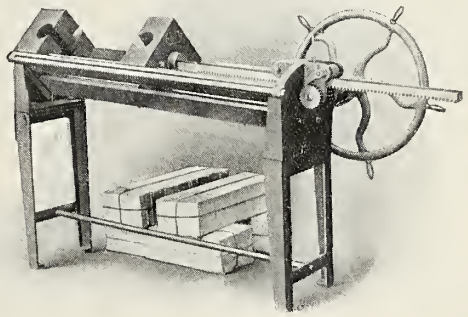
NEW STEEL-RUN STANDS.

The new steel-run stands introduced by the Hamilton Manufacturing Company, of Two Rivers, Wisconsin, and advertised on page 547 of last month's INLAND PRINTER, are said to be meeting with much favor. The steel-run idea has heretofore been used for cabinets for holding wood type, but the application of that plan to ordinary stands is something entirely new. With these stands printers can utilize the old cases and do not have to purchase an entire new cabinet. The cuts and descriptions of these stands in the advertisement will give printers

an excellent idea of them, but if enough information can not be obtained from the advertisement, application should be made to any of the dealers for circulars more fully describing the goods.

THE ANDERSON BUNDLING PRESS.

The accompanying cut represents a very simple, economical and speedy machine for tying or bundling firmly and securely folded signatures or folded and collated books, pamphlets, etc. The machine is operated by hand. This and the fact of its



immense power are very important features. The pressure is also sufficient for smashing purposes. The press has a slight incline, thus preventing the signatures from falling over. The rack, gear and ratchet are made of steel and accurately cut. The press is very strong, yet light enough to be easily removed to any part of the bindery. To a person who values a nice, clean job and who takes a special pride in his work, this machine must prove invaluable, for by compressing the stitched work in this press and by gluing up the backs of the pamphlets when under the pressure no glue can run in on the sides of the work, and the smooth, clean, improved appearance of the job is very marked. The operation of this machine is very simple; sheets are placed in the trough with the head and back downward, the signatures are then compressed until the required pressure is obtained. The cord or strap is then adjusted to the package and is tied in the usual manner. The manufacturers of this press guarantee that it will do the work as well as any of the higher-priced machines on the market. For further information in regard to this press, address the Central Machine Works, 327-329 Dearborn street, Chicago.

OF INTEREST TO THE BOX TRADE.

The folding-box trade will be interested by the announcement of the Harris Automatic Press Company, that it now has a press which will automatically print cardboard in all thicknesses, up to a size of 23 by 33 inches, at a speed of five thousand per hour. Five thousand per hour seems to be the standard guaranty of the Harris people. Anything faster is advertised at that speed, and anything inclined to go more slowly has to be brought up to the mark.

A POSTER ALBUM.

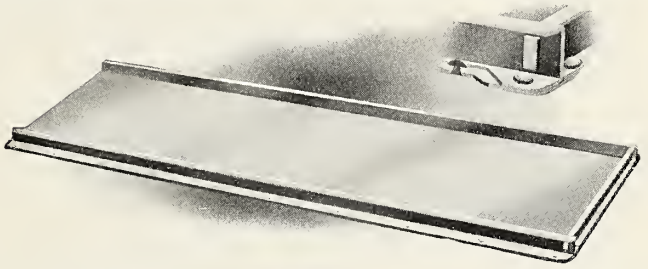
Readers of The Inland Printer who have watched with so much interest the attractive inserts of the Ault & Wiborg Company, will be pleased to learn that the firm has had a complete set of the sheets printed and bound in cloth and issued them under the title of "Poster Album." Calls for these picture sheets have been very large, and the firm has supplied unbound copies until the stock was exhausted. It now proposes furnishing the sheets only in album form, that they may be preserved by those interested in the designs and in the colors in which they are printed. The series by Will Bradley, and the one by the Binner Engraving Company giving the history and art of illumination, are the gems of the collection, but a number of other exceedingly striking and effective designs are to be found in the book. It is the intention of the firm to furnish these books to friends and customers on application, but the general public and poster collectors are expected to pay $3 for the work. The firm is to be congratulated on its enterprise in placing these posters in this attractive and permanent form.

"ART TONE" CUT INK.

The Frederick H. Levey Company, manufacturers of printing-inks, 59 Beekman street, New York, have favored printers recently with a very handsome specimen run in "art-tone" cut ink, suitable for the finest class of wood cuts or half-tones on coated paper. Eight specimens of finely engraved half-tones are used, the center one being an unusually well-etched, vignetted picture, which fades away into the paper in an artistic way. The color is a deep, jet black, and while of much strength, still prints well in the lighter portions and works perfectly clean. It is a specimen which all printers will be glad to receive.

CHALLENGE RIVETED ZINC GALLEYS.

Printers will be interested in the additional pattern the Challenge Machinery Company, of Chicago, have recently added to their line of zinc galleys. It is not intended to replace the earlier pattern, but to give patrons a variety to select from. The first style, made with straight sides and ends all formed out of one piece, has given universal satisfaction, but there has been an occasional printer who thought the forming of the galley from one piece did not make it stiff enough for all purposes. As these galleys were intended principally for storage purposes, this was never a serious trouble, but to avoid objec-



tions from the most exacting on this point, the Challenge people have added another pattern having the sides and ends riveted onto the bottom plate. This effectually overcomes the objection in regard to weakness and makes a much stiffer and firmer galley than their first style. The sides in the new pattern are bent in the form technically known as "channel," the lower flange being slightly wider than the one on the top edge in order to give ample stock for riveting. Those who use galleys will readily see that one made in this manner must necessarily be strong, and when the strength, lightness and cheapness are considered, will agree that it is a very desirable galley. The illustration gives a clear idea of what it is, but personal inspection is more convincing than an illustration on paper, and we would suggest that the reader communicate with the manufacturers regarding it.

OLD CLOISTER COVERS.

One of the finest lines of cover-papers put upon the market in several years is Old Cloister deckle edge, which the Mittineague Paper Company, of Mittineague, Massachusetts, is just introducing to the trade. One color is used on this number of The Inland Printer. The name Old Cloister is very appropriate, as are also the names of the colors: Franciscan Gray, Trappist Brown, Cathedral Blue and Friar's Black, the four colors which make up the line. These are carried in two sizes — 20½ by 25 and 23 by 28½, and in two weights in each.

size and color. Printers who have tested these papers speak very highly of the satisfactory way in which they take the ink, owing to the special finish given them. The deckle edge, a feature of many of their lines, is retained in this, and adds greatly to the attractiveness. Jobbers have early recognized the merits and are stocking the Old Cloister in large quantities, in anticipation of a big demand as soon as the sample books, which are in the hands of the printers, are distributed among publishers and printers. The sample book is a work of art and shows a variety of beautiful designs and combinations of ink. The cover is especially attractive and carries out the Old Cloister idea in several different colors. This is the finest book this firm has ever turned out, and those wishing copies should write early before the supply is exhausted.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AD. PHRASES — Being a hand-book for ad.-writers and advertisers; contains many expressions of interest and value to those engaged in the writing and placing of advertisements; price, 50 cents (money or express order). Address W. S. WRENN, 214 Madison street, Chicago.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall place, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

GAINING A CIRCULATION — A book of sixty pages, containing more than five hundred valuable ideas and suggestions from the experiences of successful publishers elsewhere, and briefly stated, a single suggestion from this book may be worth a hundred times its cost to gain; price, $1 postpaid. CHAS. M. KREBS, New Albany, Indiana.

HINTS ON IMPOSITION, a hand-book for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1. THE INLAND PRINTER COMPANY.

LEVEL-HEADED PUBLISHERS write us that the *Western Editor* is the brightest and best publication for editors and printers, bar none; enlarged to forty-eight pages, 9 by 12; sample 10 cents; $1 a year. THE WESTERN EDITOR, 1203 Howard street, Omaha, Neb.

LINOTYPE MANUAL — A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. $1.50.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY — The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

PAY-ROLL SCHEDULES — Figured on 10 hours, 9½ hours, 9 hours, 8½ hours or 8 hours' labor for 10 hours' pay; $1 per copy postpaid; in ordering state whether 10, 9½, 9, 8½ or 8 hours' schedule is desired; specimen copy free. GEO. M. ADKINS, 208 Meadow street, New Haven, Conn.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. $2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man and said to be the most practical little book ever offered to the trade; 50 cents.

PRACTICAL GUIDE TO EMBOSSING — Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools and a diagram showing the operation of the dies when put on the press. 75 cents.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth. 140 pages. $1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proofroom Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER — The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price $10 (reduced from $15).

THE RUBAIYAT OF MIRZA-MEM'N — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyât of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyât, and there are new gems that give it high place in the estimation of competent critics. A giftbook nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾ inches. Art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾ inches, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THE INSPECTOR AND THE TROUBLE MAN — A little volume of dialogue between the telephone "trouble man" and his assistant, similar to that between the "Operator and Machinist," now running in THE INLAND PRINTER, but the instruction relates to a telephone exchange instead of to the Linotype machine. A valuable and instructive book for those interested in telephone matters. 106 pages, $1. THE INLAND PRINTER COMPANY, Chicago.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2 x 4 inches. Price, $1,000

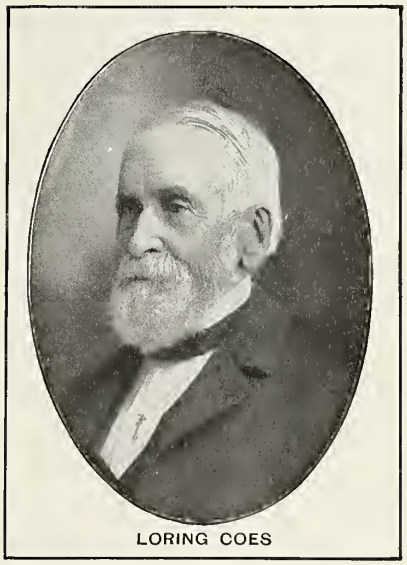
We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

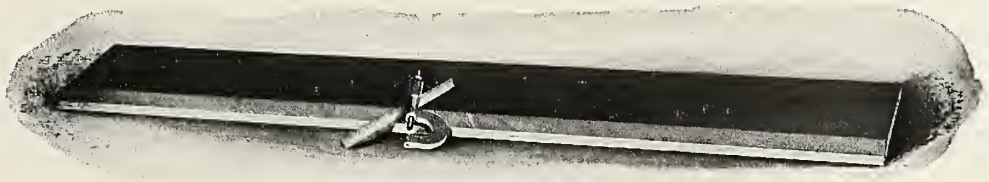
THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.

THIS is the Man, that *WARRANTS* the *Knives,* that are made in the shop that Coes built.



LORING COES

This is THE *Knife*——



"MICRO-GROUND"

Ask Us.

LORING COES & CO.

You inquire——
We "do the rest."
Mention this, or————
no Souvenir.

ESTABLISHED 1830

WORCESTER, MASS.

APEX Typographic Numbering Machine

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.



Size, 1⅛ x ⅞ inch. Type High.
Made entirely from Steel and fully automatic.

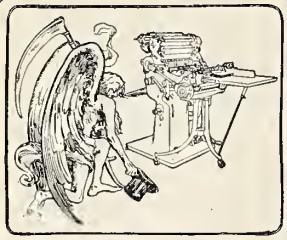
5–8

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

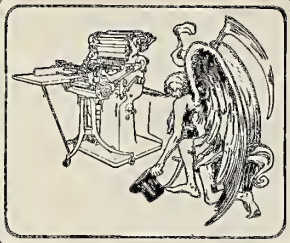
We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the **APEX** as the highest point in the art of making this class of goods, and the **APEX** in the hands of many users has proved to be the best, without exception. *References and prices on application.*

PATENT PROTECTED, BY THE PATENT TITLE AND GUARANTEE CO. NEW YORK.

New York Stencil Works, 100 Nassau Street, NEW YORK CITY



The HARRIS AUTOMATIC PRESS COMPANY



A Standard Machine for Every-day Printers

Because you see the specialist in printing so freely using the Harris, don't for a moment think that it is a special machine.

Our Rotary is susceptible of many clever adaptations, making it for the time being, to the owner, a "special" machine; but it is



designed, built and proved to be a machine most useful to the general printer—the man who of all others most needs help in his pressroom.

One in a pressroom is a great economy, and for reasons which we shall be glad to explain to the inquirer, the more you have of them the higher the economy becomes.

Size of Form, . . 14 x 17 Size of Sheet, . . 15 x 18

Ordinary movable types may be used up to form 4⅞ x 8⅝

Living up to Guaranty is what Wins

FOR FULL PARTICULARS, ADDRESS

THE HARRIS AUTOMATIC PRESS CO.

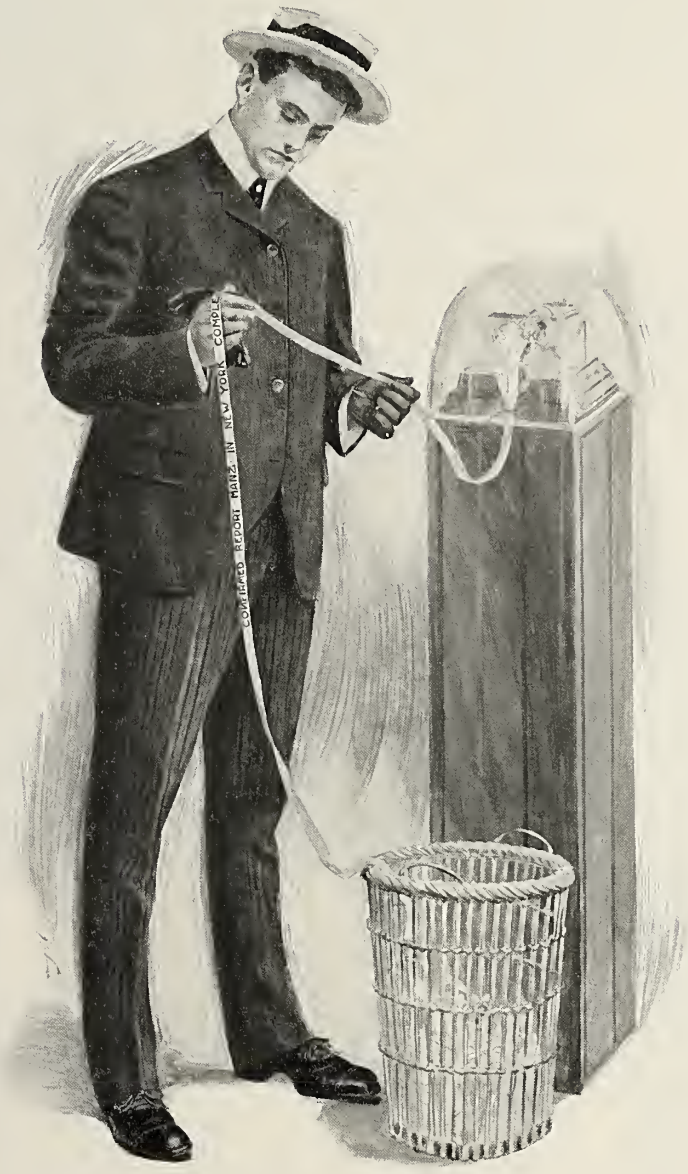
NILES, OHIO

CHICAGO—Old Colony Building NEW YORK—26 Cortlandt Street



This is a fac-simile of the August Nonsense Calendar of Niagara Paper Mills. If you do not see it every month, just let the Mills know at Lockport, N. Y., for it's not their fault. Indeed, they are perfectly willing you should have it.

AN INTERESTING BIT OF NEWS



MANZ BRANCHES TO NEW YORK

Expansion — that's all. It has relieved the pressure on our big Chicago establishment.

Manz plates have the qualities that printers appreciate.

Manz fashion and other illustrations are notable for original conception.

Our mechanical drawings are perfect in artistic detail.

The big New York plant gives us facilities for rapid, satisfactory work; and better service to our entire clientage.

Write us for new ideas — we have them — in any quantity.

J. MANZ ENGRAVING CO.

CHICAGO
195-207 Canal Street

NEW YORK
23-25-27 City Hall Place

5–10

DEPARTMENT OF WATER SUPPLY, GAS AND ELECTRICITY.

Bureau of Lamps and Gas,

13 to 21 Park Row, Room 1321.

New York, _____ 190__

LETTER-HEADS AND ENVELOPES
for Municipal, County and State Officers can be printed very nicely, with lithographic effect, from

Cerotypes

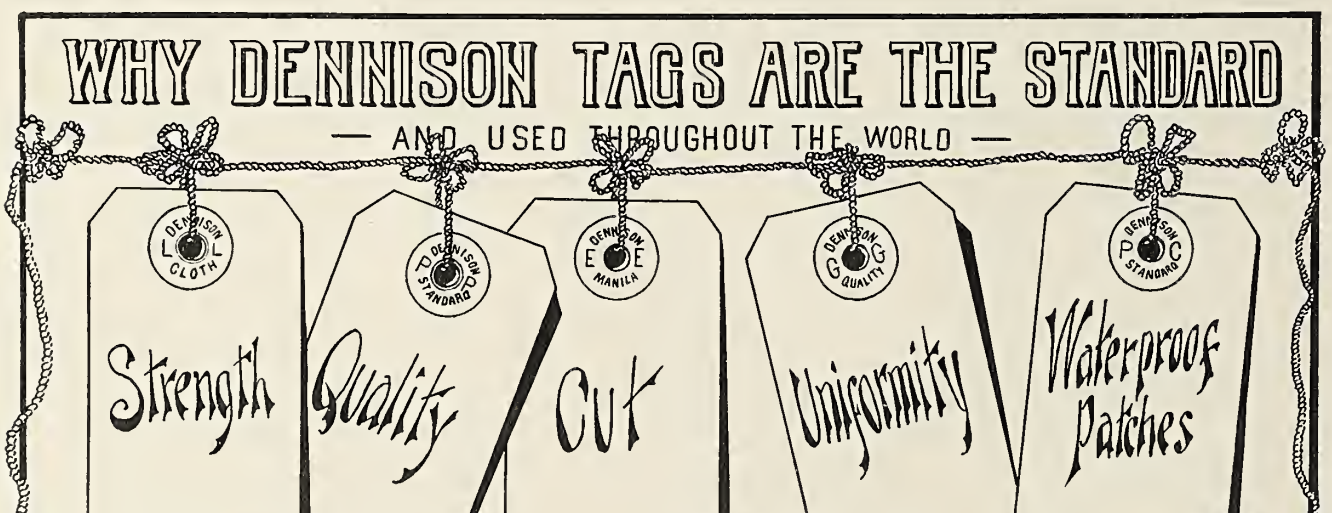
Our plates are sharp and deep, and wear well.

WRITE FOR SAMPLES

FRANK McLEES & BROS.
216 WILLIAM STREET, NEW YORK

WHY DENNISON TAGS ARE THE STANDARD

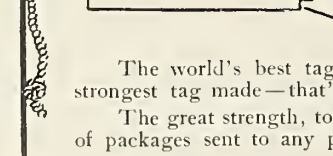
— AND USED THROUGHOUT THE WORLD —

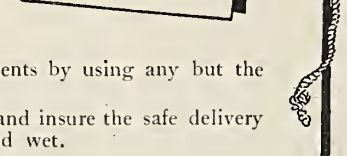


The world's best tags costing but a trifle, it is poor economy to risk valuable shipments by using any but the strongest tag made—that's **Dennison's.**

The great strength, tough stock and metal eyelets in **Dennison Tags** defy rough usage and insure the safe delivery of packages sent to any part of the world, the waterproof eyelet patches defying rain and wet.

Their quality makes perfect printing and addressing possible. Accurately cut and perfectly proportioned, with all eyelets accurately placed, *these Tags are the World's Standard.*





DENNISON MANUFACTURING CO.
Boston New York Philadelphia Chicago Cincinnati St. Louis



Midsummer Notes

According to the terms of our contract August 1 is the day for beginning work on the additions to our gallery. The work must be completed on September 1. We shall begin the fall season with the largest photographing department in the world. Our gallery will be 135 feet long.

We mention this fact merely for the information of customers, to whom the knowledge of such facilities should be of the utmost importance. With such a gallery, a large order that would take weeks for completion in an engraving establishment of ordinary size may be photographed in a few hours.

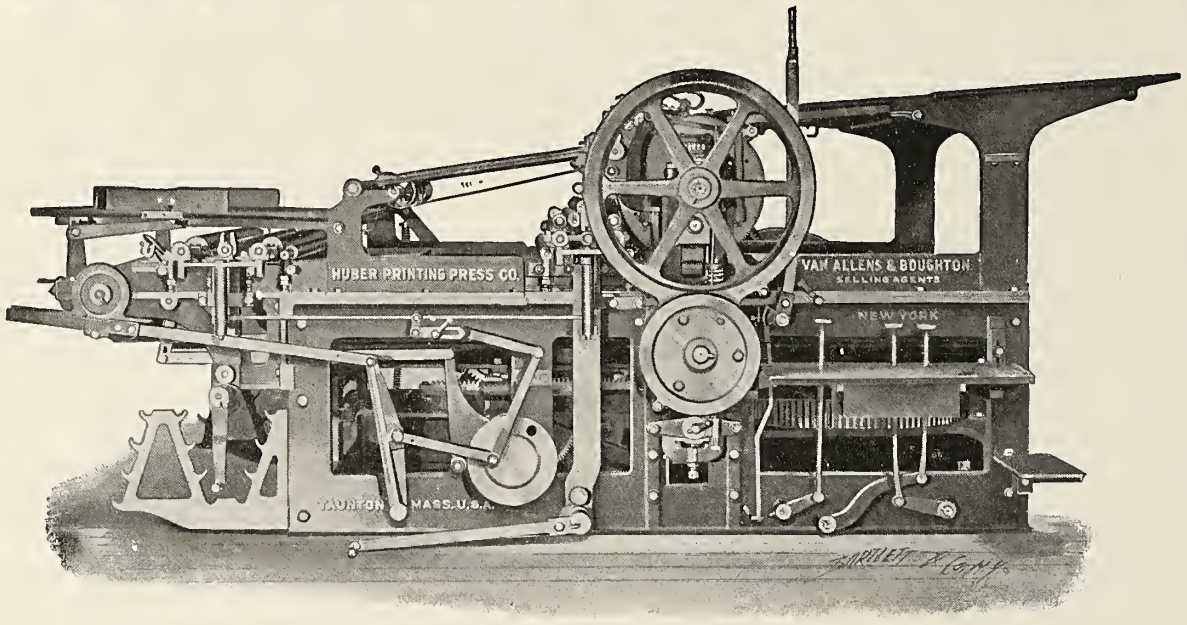
Another item of importance—these very large facilities enable us to give better quality for the money than can be obtained elsewhere. When you hear a man like John Burroughs say, as he says of *Country Life in America*, that it is "the handsomest publication in the world," it is pretty safe to make up your mind that all the plates are made by The Gill Engraving Company.

"Once a customer, always a customer," has been one of our strongest claims for fifteen years.

The Gill Engraving Company

140 Fifth Ave., New York

The Huber Press



Do you know any thing of the Huber Printing Press?

Would you not think, as a progressive printer, a few hours well spent in looking into its new features? For instance:

THE HUBER drives direct—no intermediate gears.

THE BED AND CYLINDER are locked with a registering device under center of bed, adjustable so as to prevent lost motion.

THE PYRAMID DISTRIBUTION ensures the finest effects from the ink.

THE ANGLE ROLLERS are geared to travel with the plate.

THE BRAKE, BACK-UP and many other labor-saving devices.

The HUBER is rigid—the Register is perfect. The machine is the finest built. It gives the largest product.

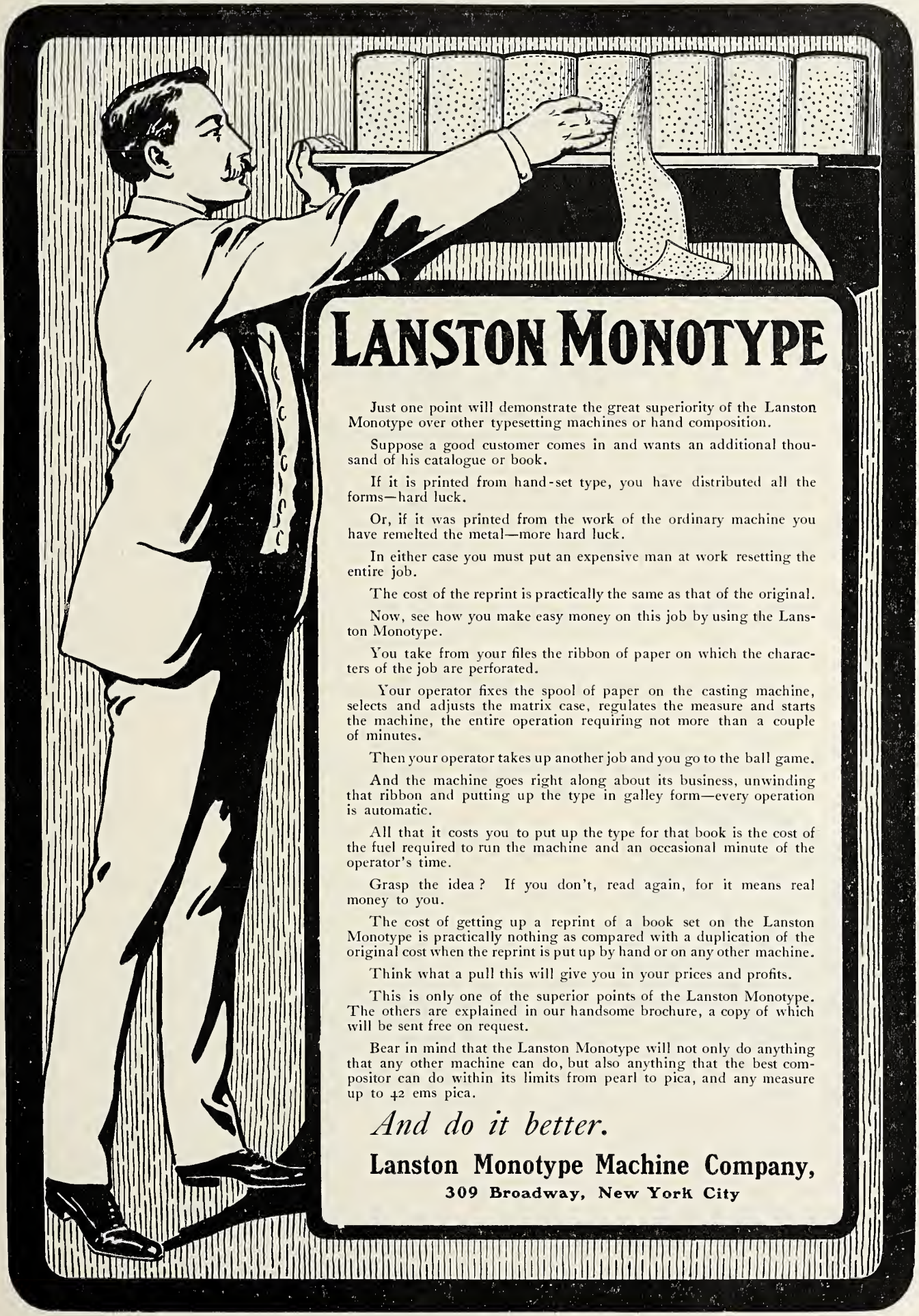
LET US HAVE A CONFERENCE WITH YOU.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY, 215 Spear Street, San Francisco, Cal.
AGENTS, SYDNEY, N. S. W., PARSONS BROS., Mut. Life Ins. Bldg.
AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, 801 Harrison. CHICAGO.



LANSTON MONOTYPE

Just one point will demonstrate the great superiority of the Lanston Monotype over other typesetting machines or hand composition.

Suppose a good customer comes in and wants an additional thousand of his catalogue or book.

If it is printed from hand-set type, you have distributed all the forms—hard luck.

Or, if it was printed from the work of the ordinary machine you have remelted the metal—more hard luck.

In either case you must put an expensive man at work resetting the entire job.

The cost of the reprint is practically the same as that of the original.

Now, see how you make easy money on this job by using the Lanston Monotype.

You take from your files the ribbon of paper on which the characters of the job are perforated.

Your operator fixes the spool of paper on the casting machine, selects and adjusts the matrix case, regulates the measure and starts the machine, the entire operation requiring not more than a couple of minutes.

Then your operator takes up another job and you go to the ball game.

And the machine goes right along about its business, unwinding that ribbon and putting up the type in galley form—every operation is automatic.

All that it costs you to put up the type for that book is the cost of the fuel required to run the machine and an occasional minute of the operator's time.

Grasp the idea? If you don't, read again, for it means real money to you.

The cost of getting up a reprint of a book set on the Lanston Monotype is practically nothing as compared with a duplication of the original cost when the reprint is put up by hand or on any other machine.

Think what a pull this will give you in your prices and profits.

This is only one of the superior points of the Lanston Monotype. The others are explained in our handsome brochure, a copy of which will be sent free on request.

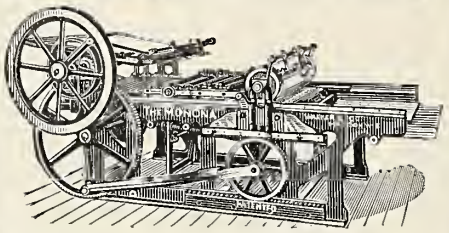
Bear in mind that the Lanston Monotype will not only do anything that any other machine can do, but also anything that the best compositor can do within its limits from pearl to pica, and any measure up to 42 ems pica.

And do it better.

Lanston Monotype Machine Company,

309 Broadway, New York City

THE NEW
Leverless MONONA



Two Bargains in Cylinder Presses.
One Fine Army Press. Write Quick.

Do You Want the **BEST PRESS MADE** *for First-Class Country Offices?*
THEN YOU WILL BUY ONLY THE

Monona Leverless

For the General Work of the COUNTRY OFFICE—newspaper, poster and book work—it is UNAPPROACHABLE, all things considered. Easy running, easy on building, easy and cheap to keep in repair. All sizes—6-column folio to 7-column quarto. **In Use All Over the World.**

Send for circulars and prices to

W. G. WALKER & CO. .. Madison, Wis.

We keep special INK, BLANKETS and CHASES for PROUTY and MONONA PRESSES and are HEADQUARTERS for CHASES and BLANKETS for EVERYBODY.

Rapid Work Our Motto

DINSE, PAGE & CO.

Electrotypers
AND
Stereotypers

196 South Clark St., Chicago
TELEPHONE, CENTRAL NO. 1216

Printers *YOU can supply your home buyers if you try.*

CALENDARS 1903

LARGEST ASSORTMENT IN AMERICA

CALENDAR PADS

ALL STYLES AND SIZES

FANS, BLOTTERS, NAPKINS, MEMORANDUM BOOKS, DIARIES, ALUMINUM NOVELTIES, and many new things.

Write for Terms, Price-Lists, Discounts, etc.

BENNETT-THOMAS MFG. CO.
334 Dearborn Street, CHICAGO, ILL.

In Summer Time



BUFFALO INKS ALWAYS WORK

WHEN the weather is hot and rollers are wont to bother the sweltering printer, and even the paper seems determined to add to his discomfort, it is well not to have other set-backs in the way of unsatisfactory inks. To avoid worry on the ink question you should select BUFFALO PRINTING INK—the kind that "always works."

Our new Sample Book of Cover Inks is yours for the asking. Write on your own letter-head—don't use postal.

BUFFALO PRINTING INK WORKS : : : : Buffalo, N.Y.

E. F. RYCHEN, Proprietor.

NEW YORK BRANCH, 69 ANN STREET


BUTLER·BRANDS
·THE BEST·
SEPTEMBER
THIS MONTH
YOU MUST
ACKNOWLEDGE
THE CORN
BUTLER BRANDS
OF PAPER
ARE THE BEST
J·W·BUTLER PAPER CO·
CHICAGO

THE SIMPLEX ONE-MAN TYPE SETTER

219 **WEEKLY PAPERS** now using Simplex Machines, mostly one in each office, occasionally two.

186 **DAILY PAPERS** now using Simplex Machines, from one to four in each office.

Besides numerous Semi-Weeklies, Book Offices, Magazines, etc.

Success like this could not have been secured unless there were remarkable merits in the machine.

Remarkable success does not come to any ordinary or commonplace machine. Such success is a proof of merit—and unusual merit. It must meet a necessity of the trade, and meet it well.

No publisher can afford to neglect a machine which has attracted the attention and approval of so many publishers in so short a time.

Let us tell you about it. Information costs nothing, and an inquiry does not carry with it any obligation to buy.

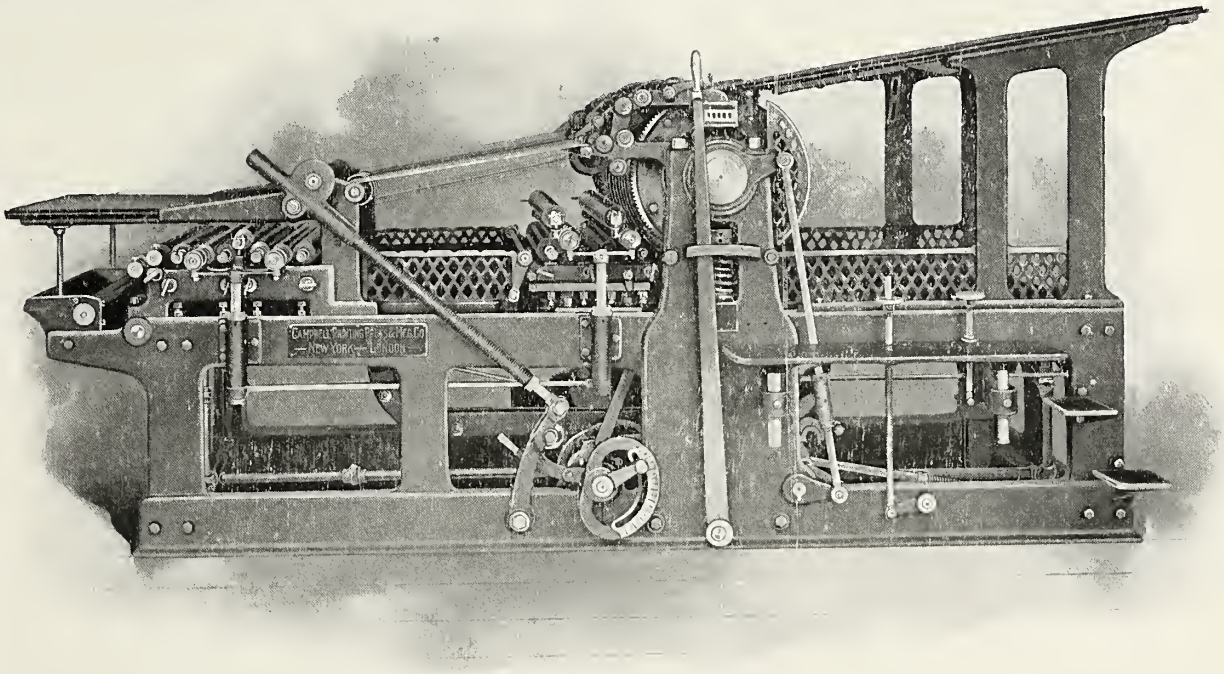
But our easy terms of sale or lease *are* very attractive, that's a fact.

THE UNITYPE COMPANY

200 MONROE ST., CHICAGO 150 NASSAU ST., NEW YORK

407 SANSOME ST., SAN FRANCISCO, CAL.

The "Century"



BUILT IN EIGHT SIZES

	Bed	Form		Bed	Form
No. 00 — Four-Roller . .	45 x 62	40 x 58	No. 3 — Four-Roller . .	30 x 42	26 x 38
No. 0 — Four-Roller . .	43 x 56	38 x 52	No. 4 — Four-Roller . .	26 x 36	22 x 33
No. 1 — Four-Roller . .	39 x 52	34 x 48	No. 4 — Two-Roller . .	26 x 35	22 x 32
No. 2 — Four-Roller . .	36 x 48	31 x 44	No. 5 — Two-Roller . .	25 x 31	21 x 28

The only Two-Revolution Press possessing

The Locking Pin Bed Movement,
The Eccentric Lift Impression Mechanism and Automatic Compensator,
The Immovable Continuous Register Racks,
The Rotary Distribution —

all working in perfect harmony to make the *"Century"* THE PRESS of the greatest producing capacity, most reliable on impression, most accurate in register, most effective in distribution.

Furnished with Printed-Side-Up or Front-Fly Delivery, as may be desired.

The Campbell Company

334 Dearborn Street, CHICAGO *5 Madison Avenue, NEW YORK*
189 Fleet Street, E. C., LONDON

The Ault & Wiborg Co.

MAKERS OF

Letterpress,
Steelplate,
Copperplate
and
Lithographers'

INKS

Dry Colors,
Varnishes,
Oils and Dryers.



Importers of
Lithographic Stones, Supplies and Bronzes.

**Cincinnati,
New York,
Chicago,
Saint Louis,
Toronto,
London.**

CARMICHAEL, WILSON & CO., Ltd. . . Agents . . SYDNEY, AUSTRALIA.

The Seybold Machine Co.

MAIN OFFICE AND FACTORY

DAYTON, OHIO, U. S. A.

NEW YORK CHICAGO LONDON BERLIN TORONTO

PATENTEES AND BUILDERS OF

Paper Cutters

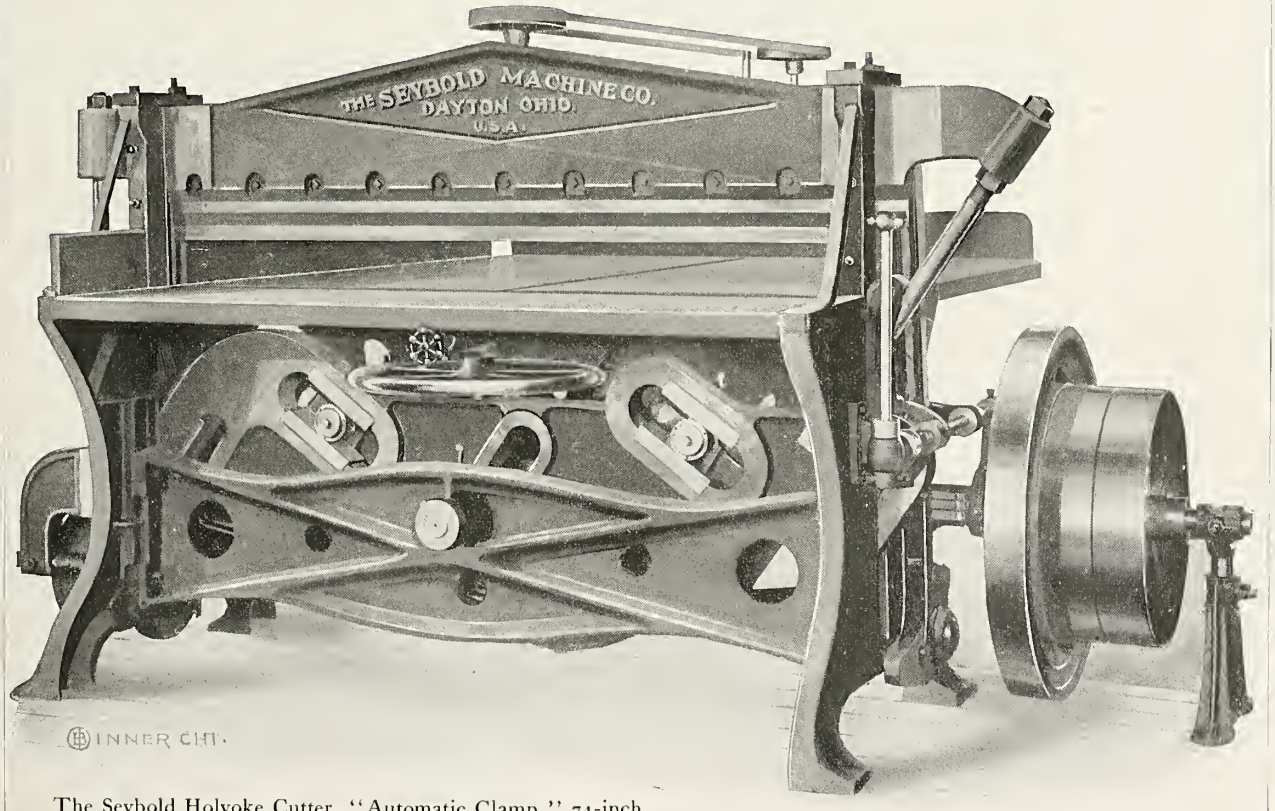
SIX STYLES. EIGHT SIZES

Embossers

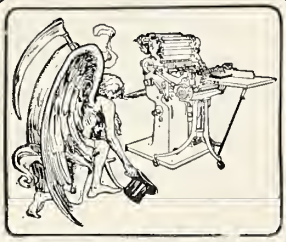
EIGHT STYLES. NINE SIZES

Duplex Trimmer

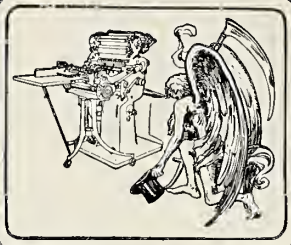
Signature Presses
Die Presses
Smashing Machines
Bundling Machines
Backing Machines
Round-Corner Cutters
Rotary Board Cutters
Knife Grinders
Hand Stampers



The Seybold Holyoke Cutter, "Automatic Clamp," 74-inch.



The HARRIS AUTOMATIC PRESS COMPANY



The Many-sided Harris

To the General Trade

The Harris is offered as a time-saver, space-saver and money-saver on a very large class of general printing. It is thoroughly automatic, feeding itself from a pile of ordinary cut stock.

To the Proprietary Medicine Trade

The Harris is of great value. It has been generally adopted for printing customers' cards on the backs of almanacs — doing the work at the rate of 5,000 impressions per hour, where the runs average but 300 between changes.

To the Folding-Box Maker

The Harris now offers facilities for printing board, all weights up to 23 x 33 inches, at 5,000 per hour. This is on the basis of printing the stock in mill sizes, the scoring and cutting to be done after printing.

To the Envelope Manufacturer

The Harris offers a printing facility so advantageous that it has been generally adopted.

To the Card Index Maker

The Harris is a prime necessity. To this work ten Harris presses are devoted exclusively, or nearly so.

To the Counter-Check Book Manufacturer

We say that the Harris can be run with numbering heads, printing in one color and numbering with another at the same impression. The demand made upon us by printers of this specialty is now met by recent devices of our Mr. C. G. Harris and others, and counter-check books are being economically produced on the Harris.

FOR FULL PARTICULARS, ADDRESS

THE HARRIS AUTOMATIC PRESS CO.

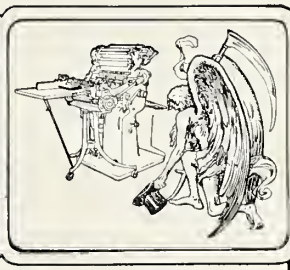
NILES, OHIO

CHICAGO — Old Colony Building

NEW YORK — 26 Cortlandt Street



The HARRIS AUTOMATIC PRESS COMPANY



The Many-sided Harris

To the Paper Bag Maker

The Harris offers facilities for automatically printing square, satchel bottom and automatic bags in sizes from ¼ lb. to 25 lb., at 5,000 impressions per hour, and also flour sack tubes in four colors, 5,000 tubes per hour.

To the Tag Manufacturer

The Harris has proved itself indispensable, printing 125,000 single tags per day, day in and day out, with frequent changes, or in gangs of four if desired.

To the Manufacturer of Gummed Labels

The Harris is highly economical.

To the Maker of Manifold Impression Books

The close automatic register of the Harris is a high recommendation.

To the Seedsman

The Harris is useful for seed packets, flat or made up, and for a hundred other things.

To the Manufacturer of Paper Novelties

What the Harris will do is a good reason for corresponding with us.

To the Manufacturer of Jewelers' Cards

The Harris is as useful as to the tag men or the card index maker.

To all large Manufacturers doing their own Printing

The Harris is unusually attractive, because as a class *they always figure costs.*

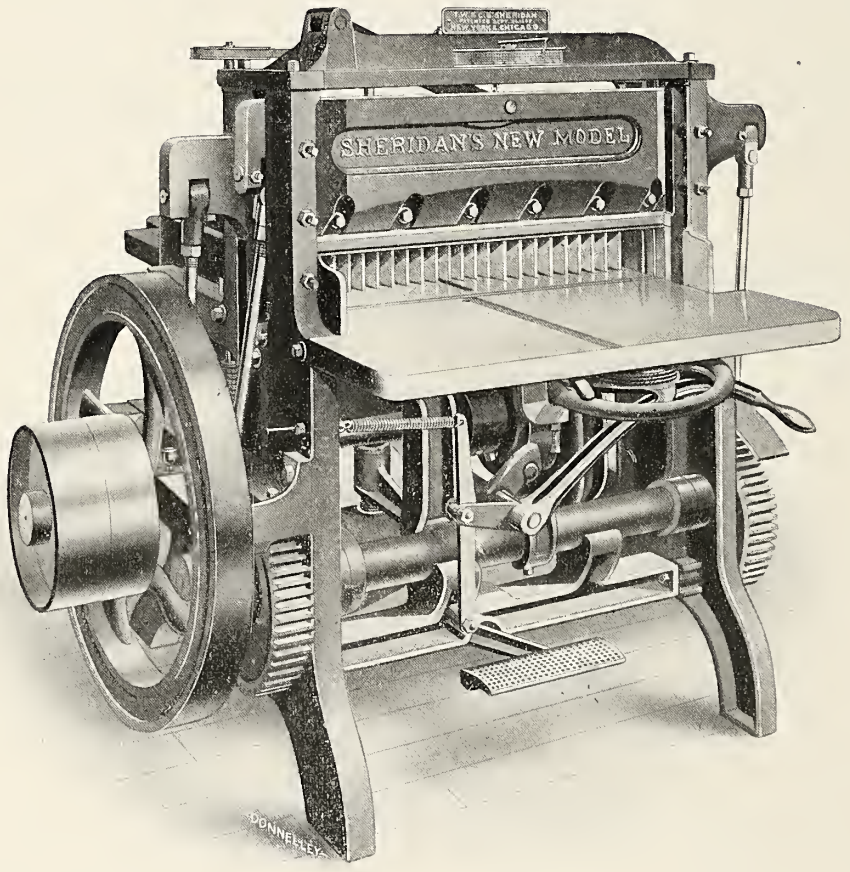
FOR FULL PARTICULARS, ADDRESS

THE HARRIS AUTOMATIC PRESS CO.

NILES, OHIO

CHICAGO — OLD COLONY BUILDING NEW YORK — 26 CORTLANDT STREET

SHERIDAN'S NEW MODEL



Automatic Clamp, built in sizes 36 inches to 70 inches.

Write for particulars, prices and terms.

T. W. & C. B. SHERIDAN

NEW YORK	CHICAGO	LONDON
56 Duane Street	413 Dearborn Street	46 Farringdon Street

№ 1016





№ 1009

№ 1017





№ 1015



№ 1010



№ 1014

SUFFOLK ENGRAVING AND ELECTROTYPING CO.

THREE COLOR PLATE ENGRAVERS & PRINTERS.

DESIGNERS~ENGRAVERS~ELECTROTYPERS.

1903			JANUARY.			1903
SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.
First Qtr. 6	Full Moon 13	Last Qtr. 19	New Moon 28	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Style C Size 4 x 7¼.

BOSTON~MASS~PROVIDENCE~R.I.



№ 1011



№ 1012



№ 1013

Originality and character distinguish the work produced by the Suffolk Engraving & Electrotyping Company. Boston — Massachusetts.



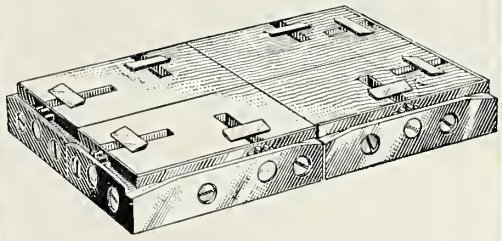
FROM "AN ENEMY TO THE KING".
COPYRIGHT 1897
BY L. C. PAGE & COMP., INC.

Those who have used our **Tri-chromatic Work** speak of it in the highest terms.

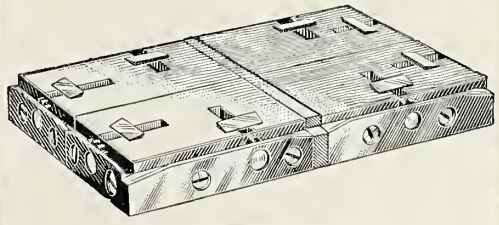
Sample sheets will be sent upon application.

Branch Office — 75 Westminster St. Providence, R. I.

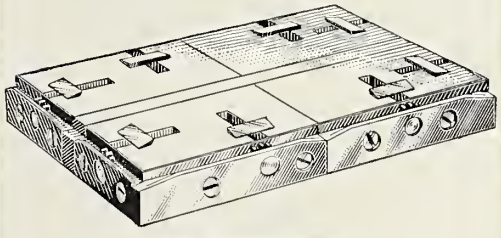
PATENTED MARCH 25, 1902



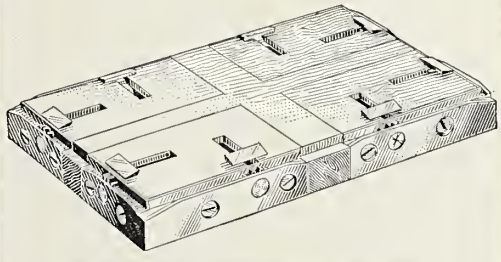
BLOCK WITHOUT EXTENSIONS



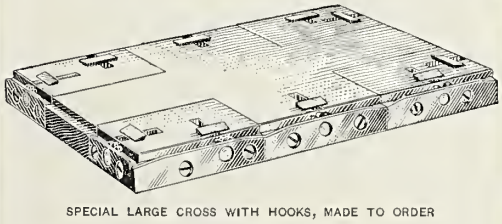
BLOCK EXTENDED IN LENGTH



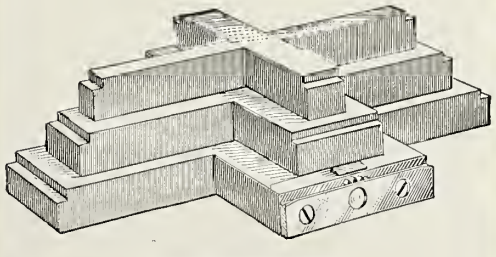
BLOCK EXTENDED IN WIDTH



BLOCK EXTENDED PROPORTIONATELY WITH CROSS



SPECIAL LARGE CROSS WITH HOOKS, MADE TO ORDER



THREE EXTENSION CROSSES.

Weatherly Extension Register Block

With Hooks All Around

Made in Iron **Made in Mahogany**

Quickly increased or reduced in width or length by picas, to take on plates of any size from $2\frac{1}{8}$x$4\frac{3}{8}$ to $5\frac{1}{8}$x$8\frac{1}{8}$, as shown by accompanying illustrations.

With Hard Brass Hooks adjustable from sides and ends, allowing plates to be moved in any direction and held firmly in register, without unlocking the form or taking it from the press.

The Blocks regularly carried in stock allow $\frac{7}{16}$ of an inch margin to each page. Can be made to order for $\frac{1}{4}$ inch margins without extra charge.

All printing from plates requiring perfect register, narrow margins and fine presswork, can be done from these Blocks more quickly and with less expense than with any other base—there are no exceptions.

Time required to make ready a form of Iron Blocks is about half of what is taken with ordinary old style Mahogany Blocks. Time of press and pressman saved will pay for the Blocks over and over again, to say nothing of the superior presswork obtained from the Iron Bases.

Money spent for Iron Weatherly Extension Register Blocks is a permanent investment—they do not wear out like machinery. It pays to throw away the old Blocks and get them—money is saved every time they are put on the press.

These rigid Bases beat the world for embossing—you can't smash them down—no press has the power to do it.

BLOCK WITH DIFFERENT EXTENSIONS.

	Block Without Extensions	With Cross A	With Cross B	With Cross C
Outside Dimensions of Blocks - - -	4 x 6	$4\frac{1}{2}$ x $6\frac{3}{4}$	$5\frac{1}{4}$ x $7\frac{3}{4}$	6 x 9
Largest Plate, including Bevel - - -	$3\frac{1}{8}$ x $5\frac{1}{8}$	$3\frac{5}{8}$ x $5\frac{7}{8}$	$4\frac{3}{8}$ x $6\frac{5}{8}$	$5\frac{1}{8}$ x $8\frac{1}{8}$
Smallest Plate, including Bevel - - -	$1\frac{5}{8}$ x $3\frac{3}{8}$	$2\frac{1}{8}$ x $4\frac{3}{8}$	$2\frac{7}{8}$ x $5\frac{3}{8}$	$3\frac{5}{8}$ x $6\frac{3}{8}$

Outside measure of Block is $\frac{7}{8}$ of an inch larger each way than above measurements.

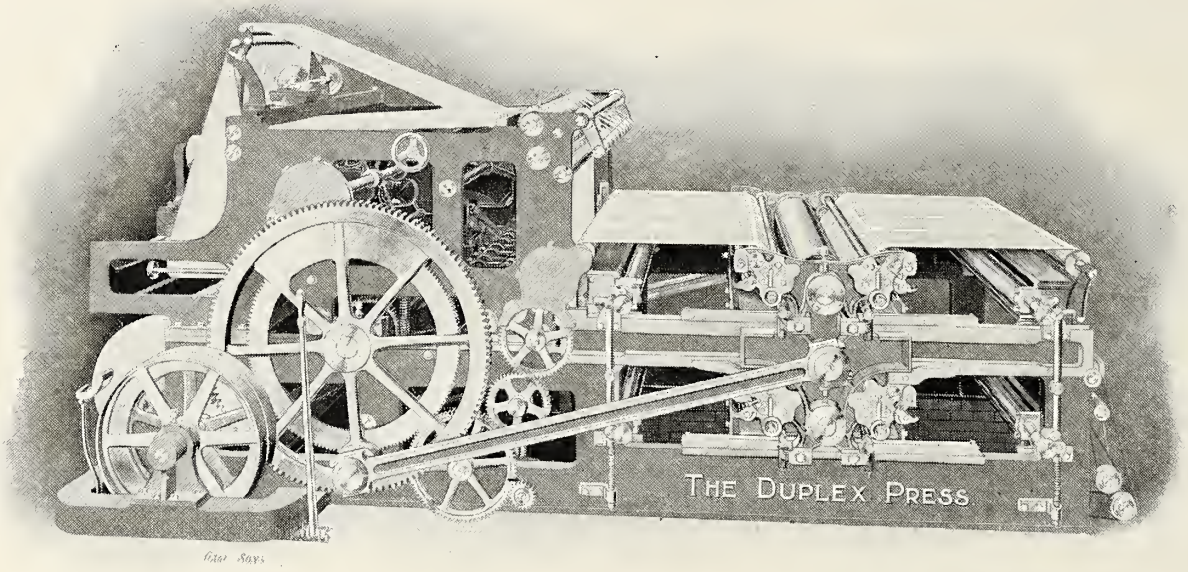
Weatherly Extension Register Blocks, both Iron and Mahogany, carried in stock for immediate shipment

A. D. Farmer & Son Type Founding Co.

189 Fifth Ave. Chicago

63 & 65 Beekman St. New York

THE DUPLEX



Flat-Bed Web-Perfecting Newspaper Press

Prints, Pastes and Folds Six Thousand 4, 6, 7 or 8 page Papers per Hour without the expense, delays and annoyance of Stereotyping.

In Daily Operation in all Parts of the World. **Is the Only Press of Its Kind in the World.**

Recent Sales:

LEADER, Lexington, Ky.
The second Duplex sold to the Leader.

SENTINEL, Keene, N. H.
The second Duplex sold to the Sentinel.

ADVOCATE, Stamford, Conn.
The second Duplex sold to the Advocate.

ADVERTISER, London, Ont.
The fourth Duplex sold in this town.

STAR, Poughkeepsie, N. Y.
The third Duplex sold in this town.

BULLETIN, Rockhampton, Australia.
The second Duplex sold in this town.

HERALD, Lexington, Ky.
The third Duplex sold in this town.

FREE PRESS, London, Ont.
The third Duplex sold to the Free Press.

SUN, Hamilton, Ohio.
The third Duplex sold in this town.

NEW YORK HERALD, Paris, France.
The second Duplex sold to the Herald.

WHIG, Quincy, Ill.
The third Duplex sold in this town.

JOURNAL, Battle Creek, Mich.
The third Duplex sold in this town.

TRIBUNE, Omaha, Neb.
The second Duplex sold in this town.

NEWS, Parkersburg, W. Va.
The second Duplex sold in this town.

JOURNAL, Crawfordsville, Ind.
CITIZEN, Asheville, N. C.
JOURNAL, Sault Ste. Marie, Mich.
DEMOCRAT, Kankakee, Ill.
JOURNAL, Lafayette, Ind.
EL MUNDO, Havana, Cuba.
TRIBUNE, Kokomo, Ind.
ITEM, Clinton, Mass.
GAZETTE, Xenia, Ohio.

Among others (not noted above) who have shown their appreciation of the Duplex, by the purchase of a second machine, are the following:

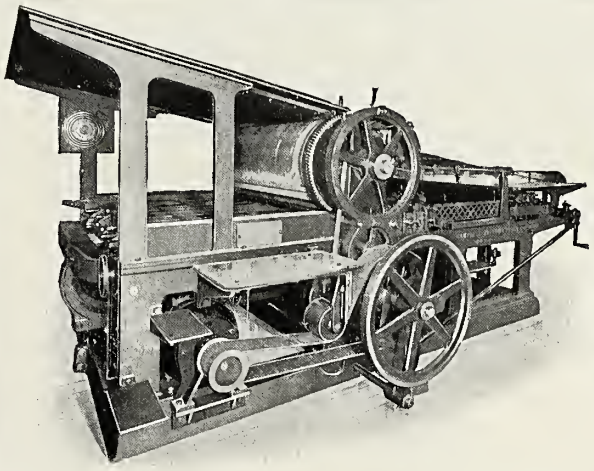
HERALD, Quincy, Ill.
REPOSITORY, Canton, Ohio.
TIMES, Port Huron, Mich.
MIRROR, Manchester, N. H.
L'ARALDO, New York, N. Y.
EXAMINER, Lancaster, Pa.
HOME NEWS, New Brunswick, N. J.
KENNEBEC JOURNAL, Augusta, Me.
LEADER, Gloversville, N. Y.
MOON, Battle Creek, Mich.
SENTINEL, Fort Wayne, Ind.
TIMES, Gloucester, Mass.

OUR CUSTOMERS WRITE OUR ADS.

DUPLEX PRINTING PRESS CO., Battle Creek, Michigan

SPRAGUE ELECTRIC COMPANY'S DIRECT CURRENT

ELECTRIC MOTORS



THE SUCCESSFUL PRINTERS

in America and Europe are using the Sprague Motors because of their efficiency and economy. These Motors are built on scientific principles, are non-sparking, reliable, safe and durable. The little printer as well as the big printer saves money by using Sprague Motors, and neither can afford to overlook the advantages of electrically driven presses and machines.

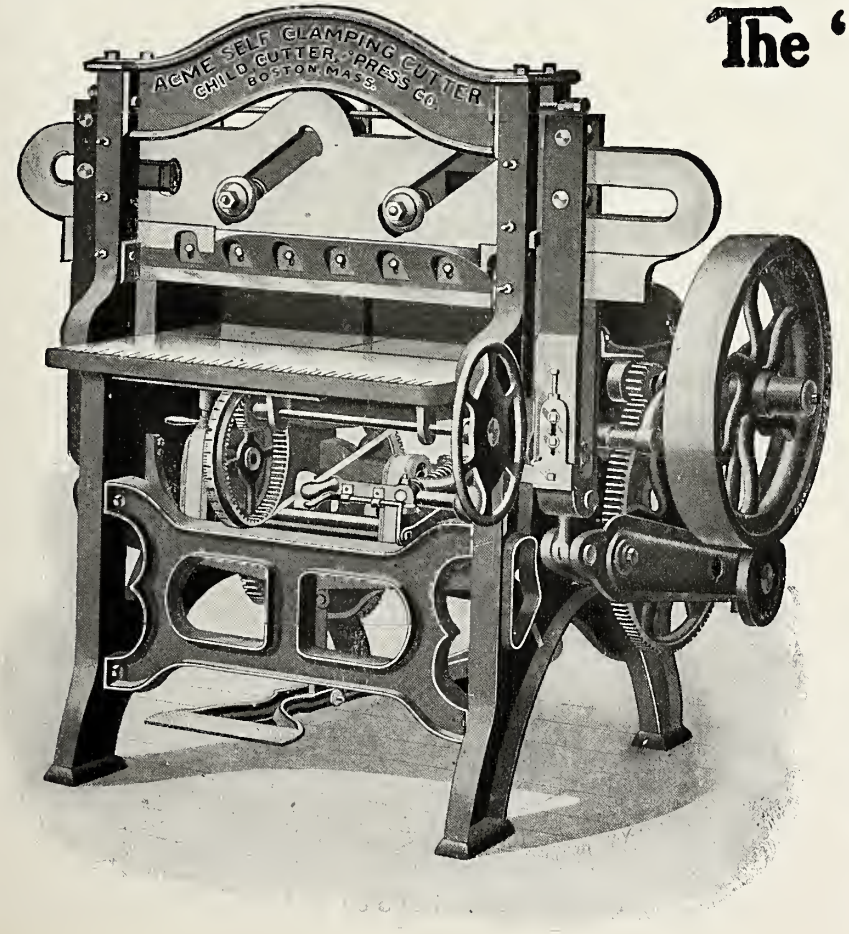
Send for Bulletins No. 3200 and No. 3207.

SPRAGUE ELECTRIC COMPANY

General Offices — 527-531 West 34th Street, New York.

BRANCH OFFICES:

Chicago: Fisher Building. Boston: Weld Building. St. Louis: Security Building. Baltimore: Maryland Trust Building.



The "Self-Clamping ACME"

Attains the "Acme" of Self-Clamping Cutters

32 inches to 80 inches in Width

Let us refer you to some of our customers.

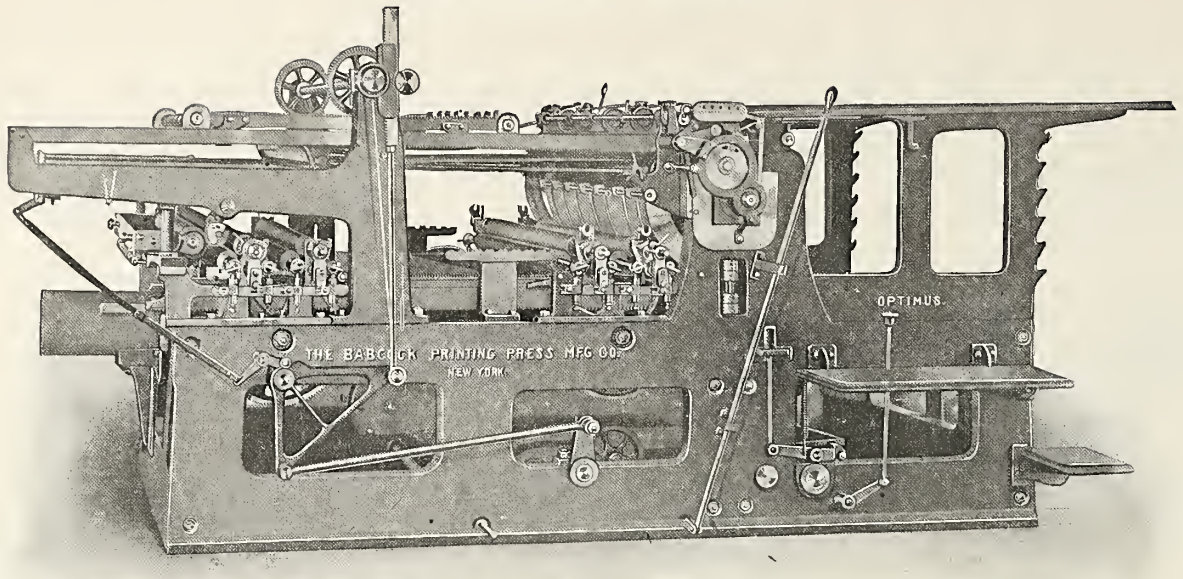
THE CHILD ACME CUTTER & PRESS CO.

33-35-37 KEMBLE STREET

BOSTON, MASS., U. S. A.

NEW YORK OFFICE, 12 Reade Street
O. C. A. CHILD, MANAGER.

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THE HEAVIEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THOSE OF ALL OTHER PRESSES.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle.

THE OPTIMUS

THE OPTIMUS

Delivery. The Optimus has the advantage of a delivery that is always set. No matter what the size of sheet, the delivery is ready to receive it, and printed side up or down can be had **without stopping the press or losing an impression.** It exposes every printed sheet to the drying influences of the atmosphere during three complete impressions before it is covered by the following sheet. Nothing comes in contact with the printed surface. Freedom from offset is assured, and the saving of slip-sheeting. Do you appreciate all that? These advantages make for improved product, speed, and dollars and cents. They are not to be found anywhere else.

Back-Up. The Optimus possesses a back-up, a facility its principal competitors do not have. Time, and a great deal of it, too, is saved here. Can you appreciate that? It is speed, and dollars and cents again.

Distribution. The Optimus new inking apparatus, patented, is the greatest improvement recently applied to printing. Ink is taken from fountain to vibrator on top of table rollers instead of direct to table, and is thus broken and partly distributed before it reaches the plate. It is a simple and most complete mechanism for the purpose, altogether better and more effective than is possessed by any other press. Here again is time saved, and dollars and cents.

With the above the Optimus is the strongest and most uniform under impression; smoothest and easiest in running; accurate in register (which is built into the press and not patched on); speediest and most enduring. It is the best designed and constructed, the heaviest and handsomest.

Every claim made above we believe to be true, and susceptible of demonstration.

Set in Barnhart Bros. & Spindler's Old Style No. 59 and Plymouth Condensed.

PARSONS BROTHERS

Paper Merchants and Exporters

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Cable address, "Normanique."

257 Broadway, NEW YORK
Cable Address, "Parsobros."

Pitt Street,
SYDNEY, - N. S. W.
Cable address, "Unitpaper."

Export Agents for



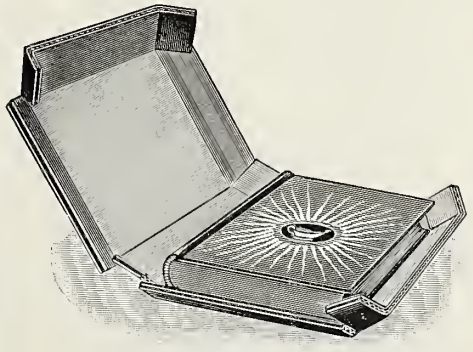
American Writing Paper Co.
The Duncan Co.
Geo. W. Wheelwright Paper Co.
AND OTHERS.

***All grades of* Paper, Cardboards, Boxboards, Printing Machinery, Printing Inks and everything connected with the Paper and Printing Trades.**

Light, Inflexible

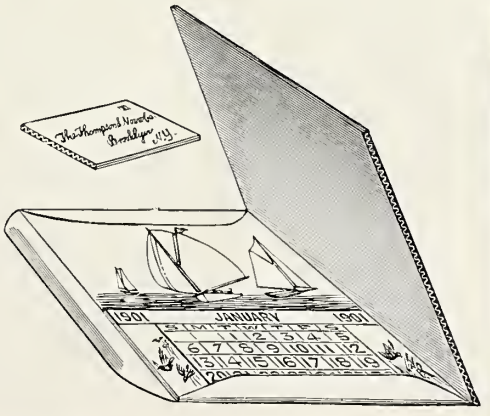
WRAPPERS

For MAILING



**Books,
Pictures,
Calendars
and
Catalogues**

**WITHOUT
BENDING
OR
BRUISING**

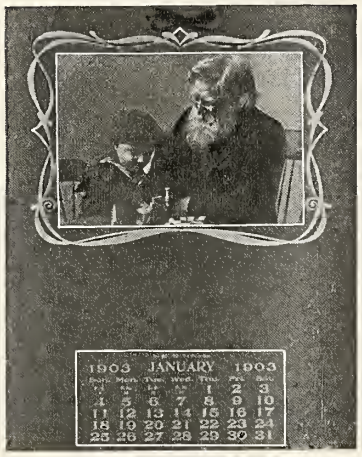


THE THOMPSON & NORRIS CO.

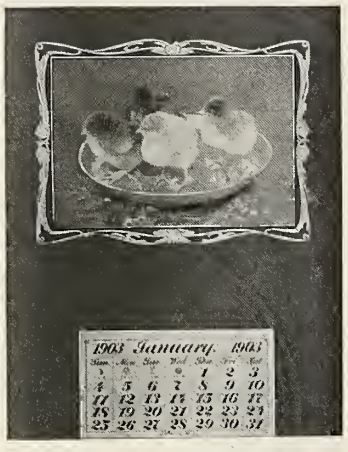
BROOKLYN, N. Y.

ART ADVERTISING CALENDARS

EXCLUSIVE DESIGNS





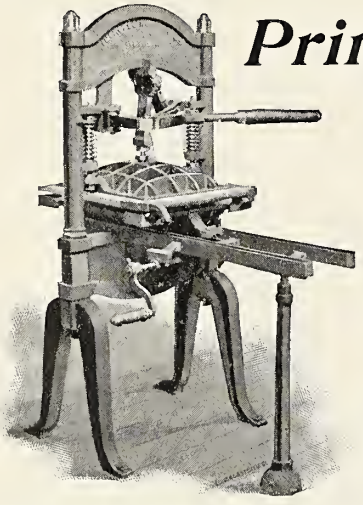


Above illustrations are from our most popular lines. Mounted series in 11x14 and 14x18¼ sizes; Life Subjects (copyrighted) artistically printed in two colors, mounted on heavy photo-mount stock, white ink border and silk cord hanger, pads printed in white ink on stock to match backs. Same designs furnished in Hangers, 12x18, and Cardboard Backs, 11x14 size, border and background beautifully lithographed in one-color. One-color blocks, tinted background, in 9¼x11, 7¼x14 and 11x14 sizes. Largest and most complete line of imported and domestic hangers, cut-out shapes, novelties and art souvenirs, comprising a careful selection of the cream from foreign and domestic manufacturers.

LITHOGRAPHED PADS FOR THE TRADE
PRICE LIST ON APPLICATION
SPECIAL CALENDARS MADE TO ORDER

MARSHALL MFG. CO.
FACTORY AND MAIN OFFICE
190-192 FIFTH AVE., CHICAGO

Paul Shniedewend & Co's *Printers' Proof Press*



is of modern construction and is designed principally for taking proofs in printing-offices.

It will enable the printer to give his customers proofs from forms containing half-tone cuts and type so perfect and clean that they can see how the work will look when completed.

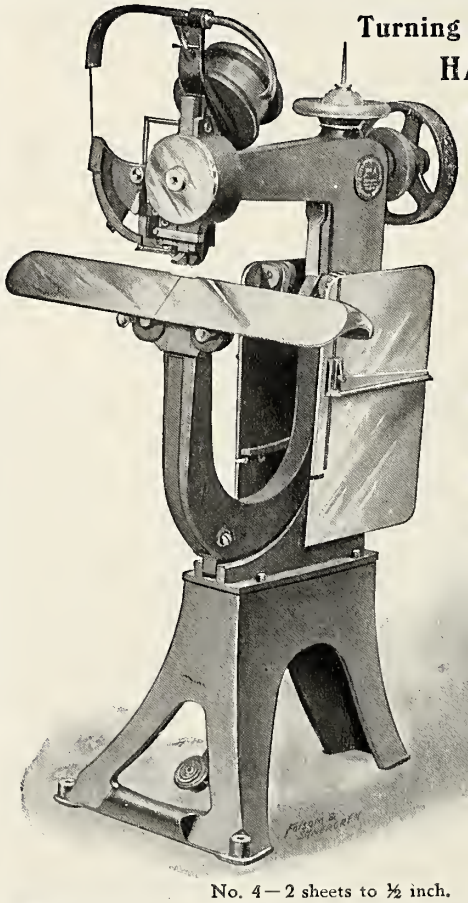
Six sizes are made, in dimensions best adapting the press to printers' use from the standpoint of utility and compactness; and the prices are moderate for the quality of press, to bring it within reach of both large and small offices.

John Haddon & Co., London, Eng., sole agents for the United Kingdom and English Colonies, except Canada.

SOLD IN THE UNITED STATES EXCLUSIVELY BY THE MANUFACTURERS

PAUL SHNIEDEWEND & CO.
118-132 W. Jackson Boulevard, CHICAGO, U. S. A.

To whom write for further particulars and prices.



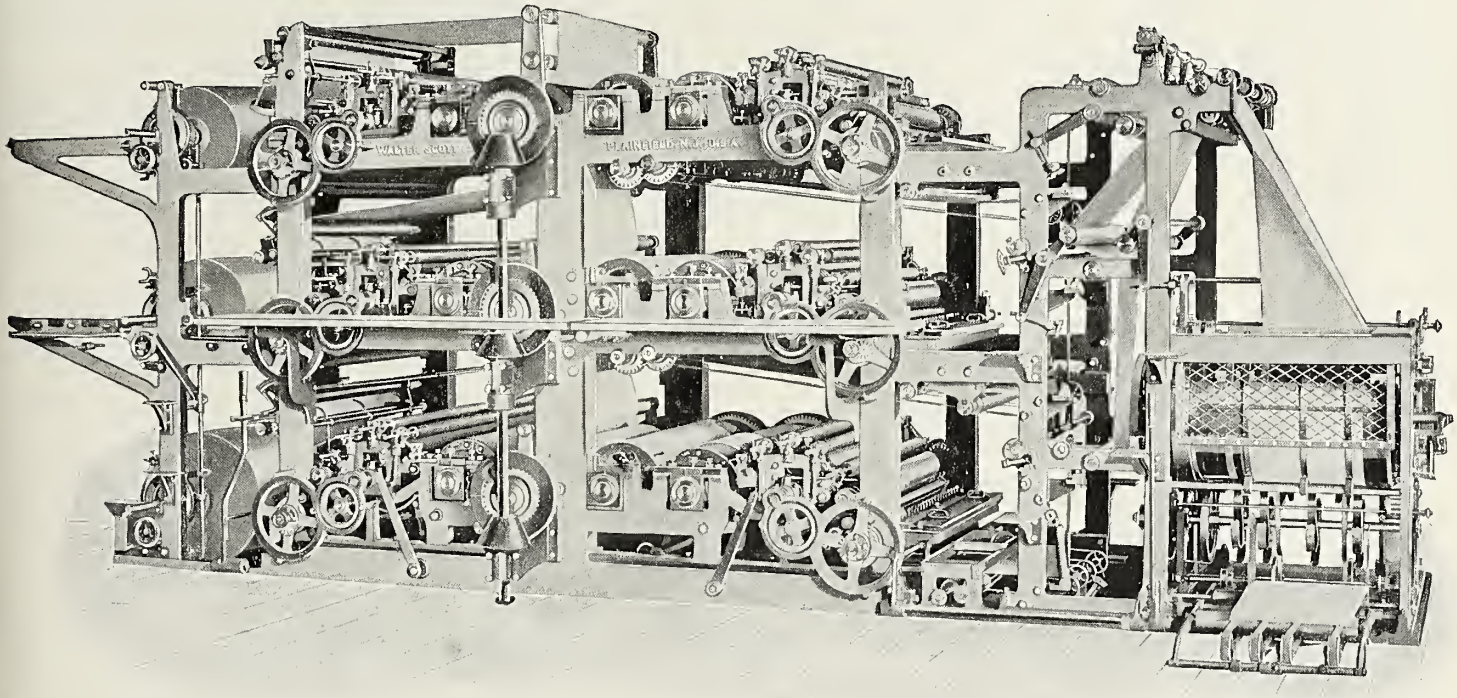
Turning this HAND WHEEL automatically adjusts all parts of the machine for any thickness of work

A revelation in ease of operation and quality of work.

No. 4—2 sheets to ½ inch.

BOSTON WIRE STITCHER CO.
NO. 170 SUMMER STREET, BOSTON.

The Scott Three-Tiered Rotary Web Printing, Insetting and Folding Machine—Class W.



THIS MACHINE PRINTS upon three webs simultaneously, the printed webs are brought together in register, folded longitudinally and cut off the length of a page.

IT IS TWO PAGES WIDE with the columns placed around the cylinder. The size may be changed in width or number of columns only.

THE ROLLS OF PAPER are at one end of the machine and the folded papers at the other.

IT WILL PRODUCE copies of 4, 6, 8, 10 or 12 pages, inset, pasted, cut and folded, at a running speed up to 26,000 per hour, and put two copies of 8, 10 or 12 pages, once folded, together, and again fold them as a 16, 20 or 24 page paper at a running speed up to 13,000 per hour.

IT WILL ALSO PRODUCE magazines with pages about one-half the size of the newspaper page and consisting of 8, 12, 16, 20, 24, 32 and 48 pages, all inset in book form and folded.

INKING APPARATUS—There are two ink distributing cylinders and their rollers to each plate cylinder. The ductor roller receives ink around its entire surface or less. The quantity of ink is regulated by the length of time the ductor roller is allowed to remain in contact with the fountain roll. The adjustment is made by turning a handle, and can be done while the machine is in motion.

THE CUTTING AND FOLDING DEVICE—The movements employed in pasting, cutting, folding and delivering are all rotary, capable of running smoothly at a high speed. The folder is compact, simple and tapeless.

TENSION INDEX—An index is provided which shows the strain on each web of paper. The tensions are controlled by one lever and separately.

A SLOW MOTION BY POWER is provided to facilitate the threading of the webs and putting the machine in order.

THE DRIVING GEAR is mounted on a sub-bedplate below the floor level and is securely fastened to the base of the machine.

EITHER SET OF PRINTING cylinders can be run without the other and the folder with each set.

We manufacture One and Two Color Lithographic, Rotary, Aluminum, Drum-Cylinder, Two-Revolution, Stop-Cylinder, Flat-bed Perfecting, All-size Rotary Web, Rotary Color Presses, and one, two three or four tiered Newspaper Machines.

Send to nearest office for prices and further information about our machines.

NEW YORK OFFICE, Times Building
CHICAGO OFFICE, Monadnock Block
ST. LOUIS OFFICE, Security Building
BOSTON OFFICE, Winthrop Building

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LONDON . . T.W. & C. B. SHERIDAN
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Walter Scott & Co.

PLAINFIELD, NEW JERSEY, U.S.A.

CABLE ADDRESS, WALTSCOTT, NEW YORK



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CAN GET THE
PROPER RESULTS

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PLATES
(DOUBLE IMPRESSION)

THEY PRINT ON THE ORDINARY PRINTING PRESS
AND GIVE RESULTS SIMILAR TO *PLATINUM PRINTS*
WE WOULD LIKE TO SEND YOU SPECIMENS

THE WILLIAMSON-HAFFNER ENGRAVING CO.

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Something new in Covers. Most attractive effects can be secured on these covers when combined with appropriate typography and ornamentation in harmonious combinations of color

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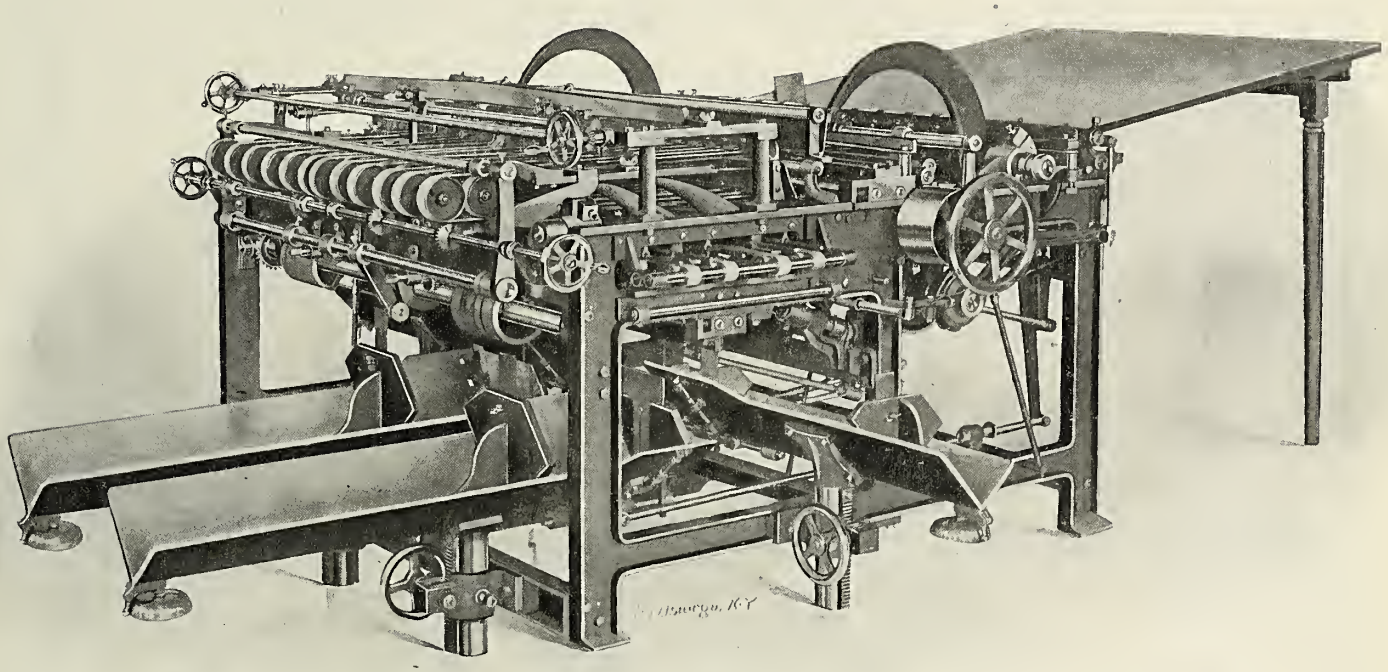
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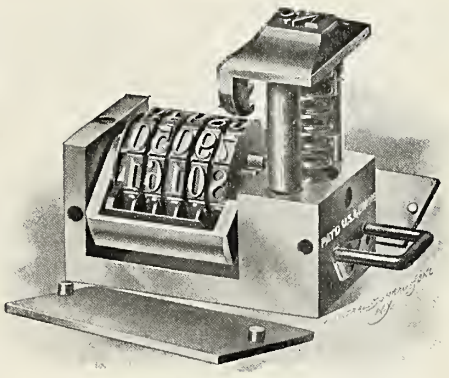
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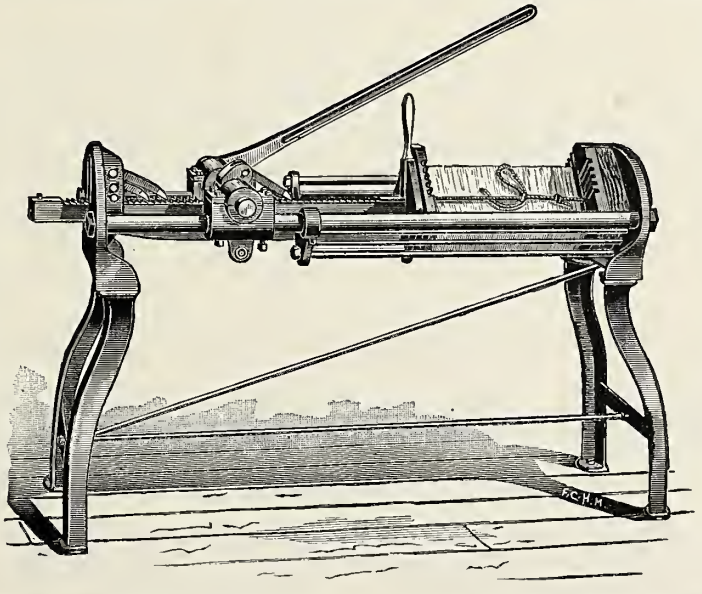
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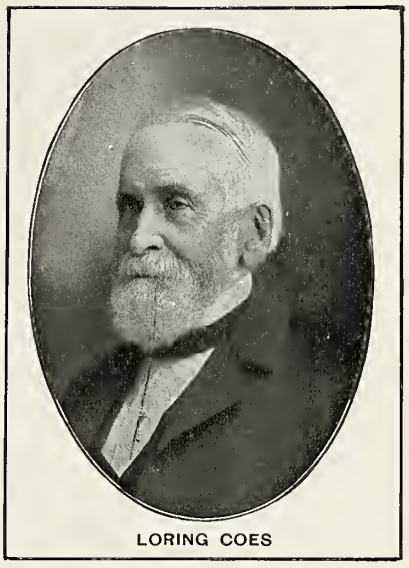
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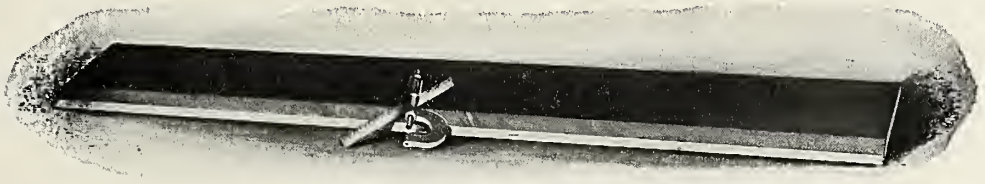
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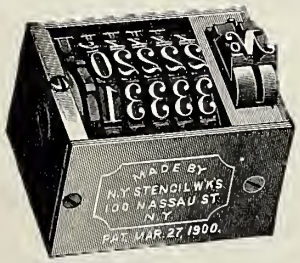
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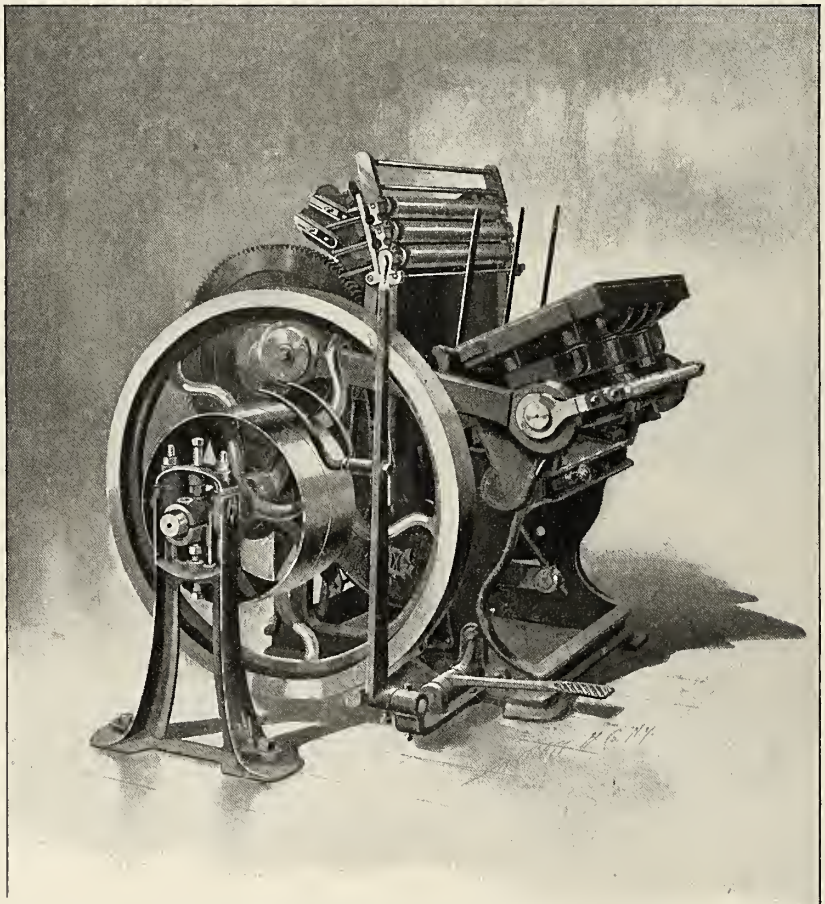
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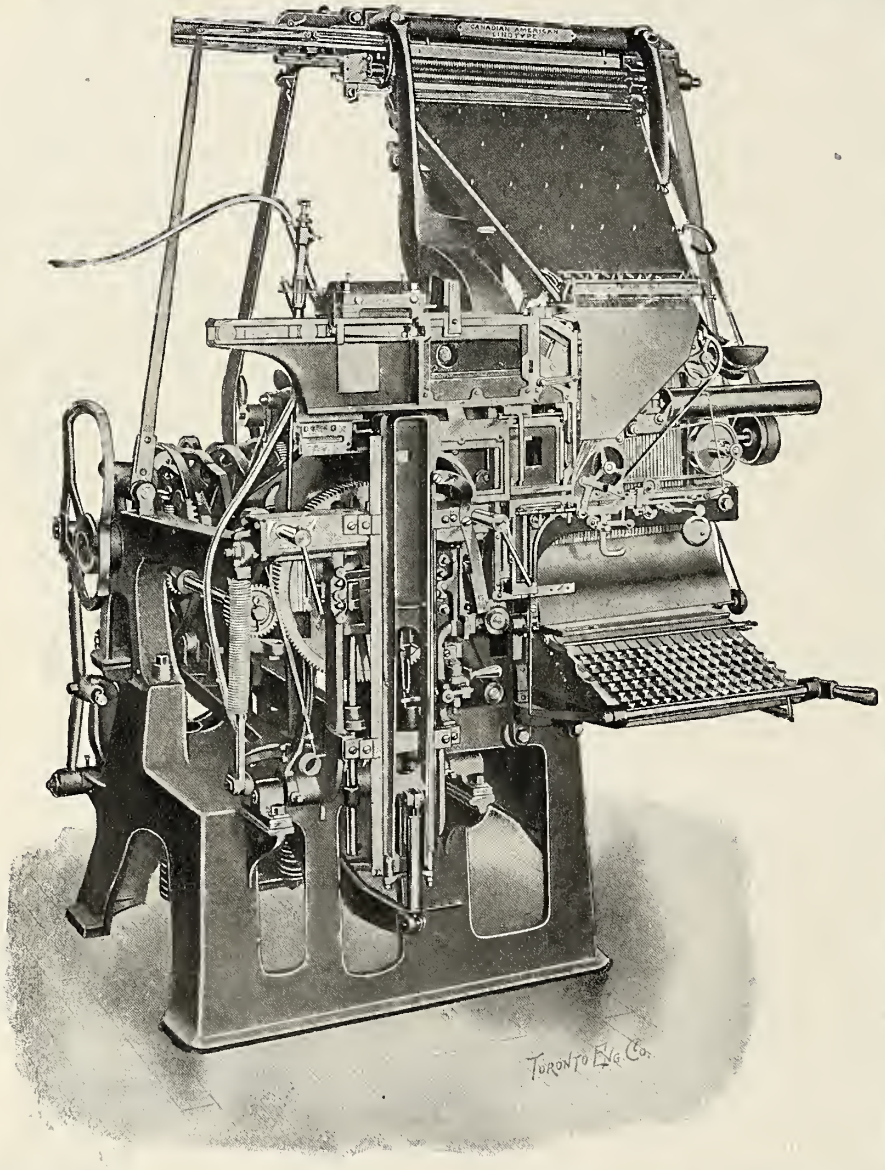



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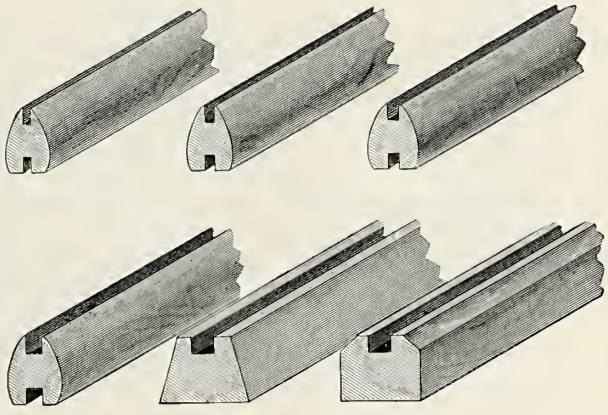
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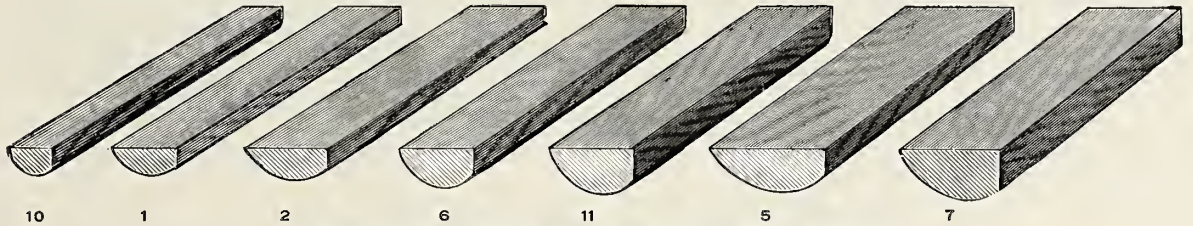
We desire to call the attention of Bookbinders to the superior line of our manufactures, and we can assure our customers that the same careful selection of materials and the same excellent workmanship enter into all our manufactures in this line which characterize our general line of Modern Printing Office Furniture, now well-known and in use in all first-class printing establishments.

Bookbinders' Band and Rubbing-up Sticks



At the request of some of the leading binders of the country we have decided to put on the market a Combination Band and Rubbing-up Stick. Binders will quickly recognize the utility of these Band Sticks for use in the better class of bookbinding, where bands are formed on the backs of books. These sticks are nicely made of smoothly finished rock maple, and are put up in a set of six sizes—one each 3/32, 4/32, 5/32, 6/32, 7/32, 8/32 in. widths of groove. By their use the work is done much quicker and bands of uniform width and finish are formed. The two larger sizes can be used for forming the larger bands on backs of blank books, turning sharp corners, etc., thus taking the place of the folder, rubbing-up stick, burnisher, etc., heretofore used for this purpose.

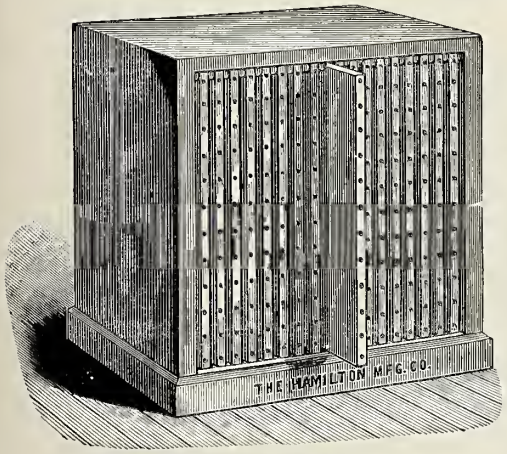
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No. 3—Demy, 20¼ in.
No. 4—Medium, 22¼ in.
No. 5—S. Royal, 24¼ in.
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No. 7—Demy, 20¼ in.
No. 8—Medium and Royal, 22¼ in.
No. 9—Imperial, 24¼ in.
No. 10—Small Quarto, 18 in.
No. 11—Medium, 18¼ in.
No. 12—S. Royal and Medium, 22⅜ in.
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These Joint Rods are made of hardwood and they are true and accurate. Unless otherwise ordered they are cut in lengths as given above, which allows about ¼ inch for overlapping ends of book. Order by number. PRICE, 75 cents per dozen, any size.



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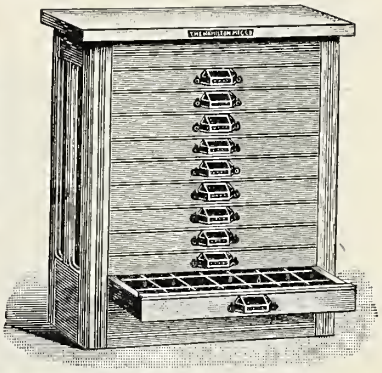
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Our Brass-bound Press Boards are made of thoroughly seasoned, kiln-dried cherry, bound with extra heavy hard brass, with folded corners and rounded edges. The brass binding strips are fastened with brass screws placed closely together. We guarantee them to be fully equal, if not superior, to any board ever placed on the market. All boards can be returned if not just as represented. We give price here of but one size, the standard size, 16 x 24. We can furnish, however, any size desired at proportionate price, and will quote on application.

Price { 16 x 24 inches, each, . **$2.75**
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Subject to usual discount.

Special quotations furnished on large orders.



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No. 1—Cabinet with 6 cases, weight 75 lbs. **$ 8.00**
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Accurately made of straight-grained rock maple.

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48 "	4 "	⅝ "	"	.	60 cents.

Each has large hole in end for convenience in hanging up.

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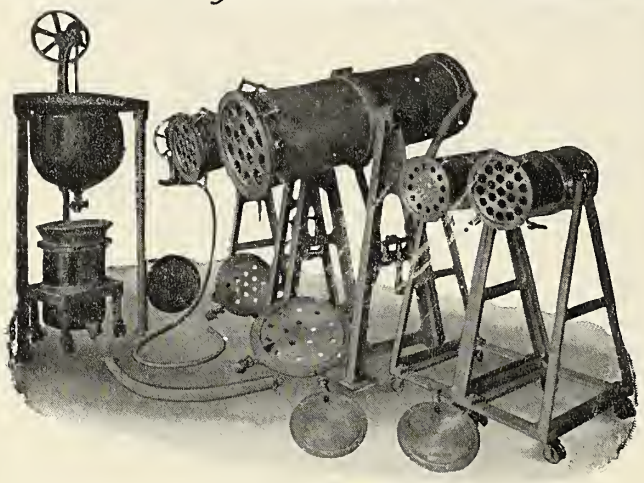
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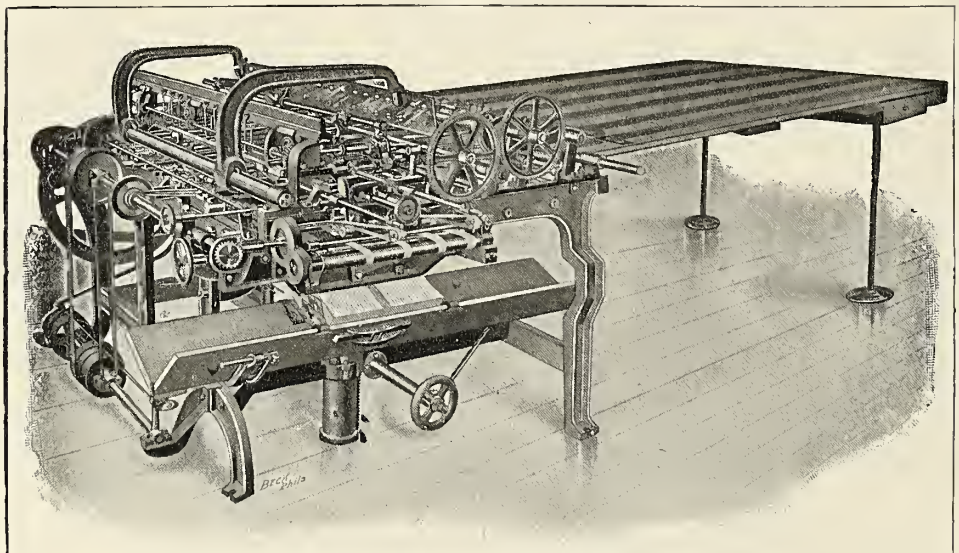
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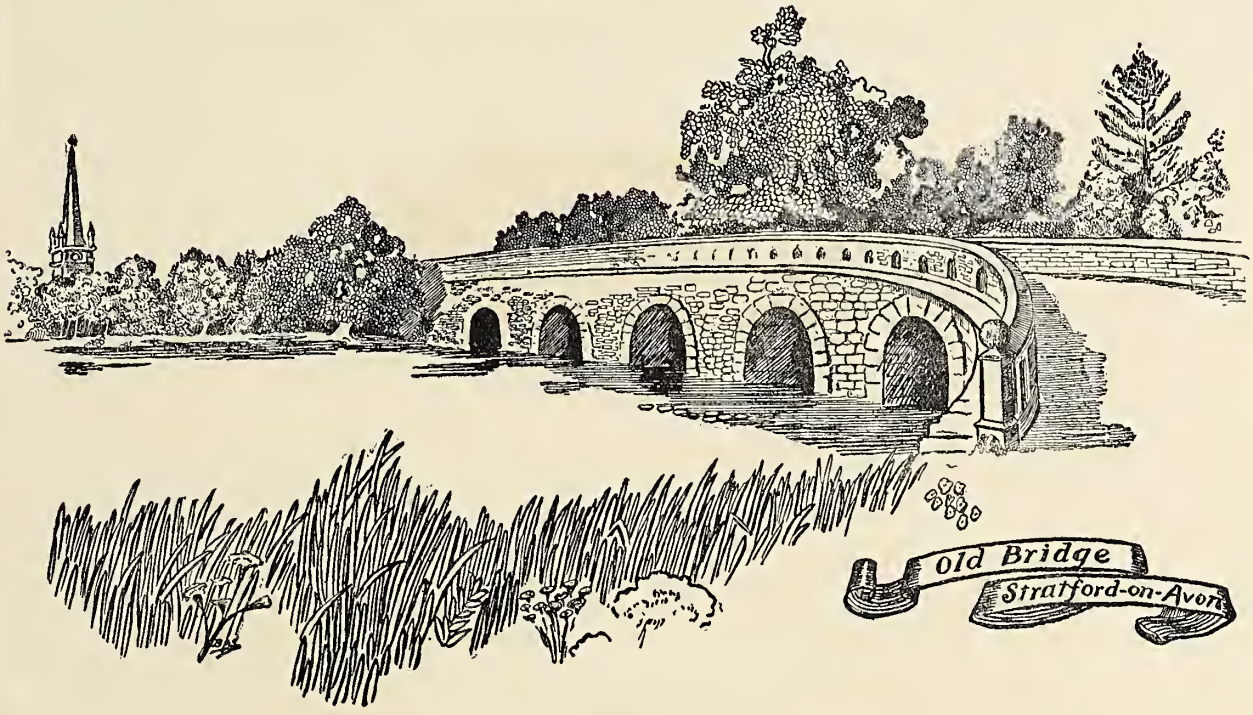
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PRINTING CHARTS FOR THE MARINER.*

ALMOST under the shadow of the capitol dome at Washington is a printing-office upon which the navigator who sails the ten thousand miles of United States coasts depends for his charts. Each year he is willing to spend $30,000 to buy the product of this office, and Uncle Sam is willing to spend half a million to keep it, and the Coast and Geodetic Survey to which it belongs, running, because otherwise the American merchant marine and navy would have a big bill to pay for wrecks and casualties.

Unlike the railroad business, the seafaring world has no expensive track to build or keep in repair, but unless it knows its "lanes" across the seas, and its safe coastwise highways and channels, danger is always imminent. The sailor here is peculiarly dependent on the printer. A destructive storm, making new bars, a volcano or an earthquake, transforming the coast and sea bottom, a sunken scow, a derelict, a change in the beacons that mark his track or in the magnetic force that affects the ship's compass needle — any of these causes may bring him sudden and overwhelming disaster; but the Survey, with its fleet of surveying vessels and other facilities, gets prompt information, and with equal celerity its chart-printing plates are corrected to show the strange conditions, and a fresh edition sent forth that will find its way to the pilot and captain. New editions, therefore, are constant and frequent, and the printer often has to work harder than the man before the mast to meet the sudden emergencies. The inland man may not know it, but these charts also mean dollars and cents to him. They cheapen the insurance on cargoes, and therefore increase the price paid for his products going abroad, to say nothing about making his voyage safer when he himself goes. The chart engraver and printer, it will be seen, holds an important relation to both maritime and inland commerce.

THE CHART ENGRAVER'S "COPY."

There are a great variety of processes employed to produce a chart, but the limits of this article preclude any description of the preliminary operations of drawing and photography, by which the "copy" is prepared for the engraver. Indeed, a special article would be necessary to set forth the comprehensive and up-to-date methods employed in these branches. But let us see, first, the complexity of detail with which the copperplate engraver has to contend to sink into metal a map of the coasts.

The drawing of the chart (for so a map of waterways and oceans, showing their depths, is designated) is like, we will say, the accompanying bit of a chart of Newport and adjacent shores. A glance at this "copy" shows an elaborate detail of city streets, country farms, roads, houses, woodlands and hills, characterizing the shore. These landmarks to a distance of, say, three miles inland are helps to the mariner, who always makes use of every feature of his waterscape to guide his ship. The copy shows further, shore lines, sounding figures for depths, sanding for beaches and shoals, abbreviated words for kind of sand or clay at the bottom, and position of lighthouses and port and starboard buoys. These are the special facts connected with his own element that lead the mariner to use a chart rather than a map, which only delineates the land.

There remain lines of longitude and latitude, which are accurately marked because the mapping is with reference to these lines, that is to say, the longitude and latitude cross-marks or lines "control" the plotting of all other features, and hence enable the navigator to make his reckonings with precision. The circles and points of the "compass rose," like a seal, confirms the chart, for it must always be in evidence

*From data furnished by D. N. Hoover, Foreman of Chart Printing, H. M. Knight, Engraver, and E. L. Burchard, Librarian, United States Coast and Geodetic Survey. Published by permission of the Superintendent Coast and Geodetic Survey.

to indicate the pull of the earth's magnetism on the delicately poised needle in the pilot house. Finally, the general lettering gives all the other varied information not graphically depicted, and sometimes even a sketch or two is appended at the bottom of the chart to picture the shore itself as it would appear to an approaching boat.

Three distinct operations are involved in putting this elaborate drawing on to the metal plate; first, a "transfer" of the "copy"; secondly, cutting outlines on the copper through the wax ground; and, thirdly, graving broad, deep or special lines on the bare copper.



UNITED STATES COAST AND GEODETIC SURVEY OFFICE, WASHINGTON, D. C.
Where charts for mariners are prepared and printed. The capitol is to be seen in the background.

TRANSFERRING FROM GELATIN.

To make the transfer, a thin transparent sheet of gelatin or fish glue is laid over the drawing, each line of which is then carefully traced with a very sharp point. Areas of wood, grass, marsh or shoals are not filled in, of course, but only outlined on the gelatin tracing. The cross-marks of longitude and latitude have previously been cut with mathematical accuracy on the plate, and serve as marks with which the corresponding longitude and latitude intersections that have been scratched on the gelatin tracing can be made to register.

Lampblack is rubbed into the lines on the gelatin with a soft rag, the copperplate is cleaned to remove grease, and a thin wax ground is laid over the entire surface of the plate, but allowed to dry for a few minutes. The tracing is now placed face down on the plate and a burnisher is passed over it. This transfers the lampblack in the lines to the sticky wax ground. As a matter of precaution, to prevent the work from being rubbed or marred, the surface is now covered with tissue paper, but this covering of paper is torn off a section at a time as the engraver works.

CUTTING THE COPPER.

Actual engraving now begins. First, the shore line is cut with a graver having a round bottom, which follows the twisting of the line without bruising the incision. The roads are next cut through with a graver having two edges, provided it is a double line road. For the rivers a set of two or three round gravers is required, varying in breadth as the river proceeds from source to mouth. The houses, fences and boundary lines are put in usually with very narrow flats. The areas of wood, grass, marsh and sand are marked lightly with a point, as this work is engraved after the ground is removed.

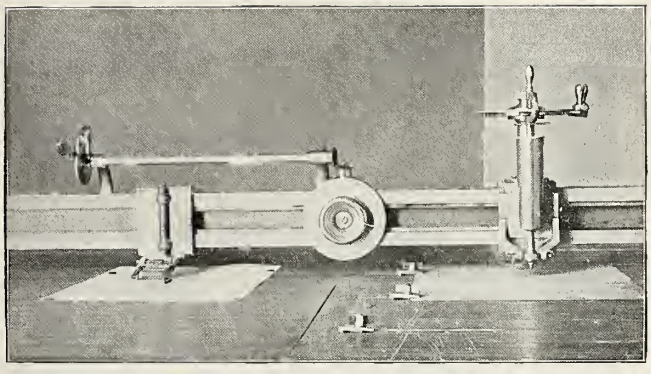
This brings us to the third and final stage of engraving. As the work is now properly secured, either by point lines or graver cuts, the wax ground is removed and the heavy parts, such as soundings and general lettering, are engraved on the bare copperplate. Gravers with flat bottoms are necessary for thick lines, lozenge or knife-shaped gravers for hair lines. The woods and grass are usually engraved with a round point, effect being given by pressure. The beautiful,

soft, round appearance seen in the " sanding " or sand tinting for shoals finds its secret in a series of minute dots made by a round point, the size and strength of each dot being regulated by pressure of the hand. The first three rows of dots are kept an equal distance apart, but the effect is given by gradually widening the succeeding rows.

Engraving machines are used wherever possible, as in marsh work, which consists of a series of parallel lines. These can be produced evener by machine than by hand. A machine also has been invented within the the last few years for cutting sounding figures. The one shown in the illustration has been installed in the Survey office at a cost of $4,000. It is operated by two men, who can engrave with it from two to three (under exceptional conditions three to four) times as many soundings on the plate as would be possible by hand.

CHANGES IN STYLE.

At the time the Survey was organized (seventy years ago) great military maps of their domains were being issued by the powers of Europe. To delineate countries like Switzerland, France, Germany, where the surface is exceedingly mountainous and deeply eroded or else densely populated and marked with the human



ENGRAVING MACHINE FOR SOUNDINGS.

culture of the ages, required an exhibition of the utmost skill of the engraver and the outlay of vast sums of money. Hachuring, shading, tinting and all the devices of the art were requisitioned in all their elaborateness to make one color show the necessary surface distinctions. Hence it is that these old maps look to-day like old engravings of the masters. As the first engravers in the Survey (none being available in this country at that period) were imported from these European map establishments, a similar artistic perfection prevailed in the engraving of charts during the earlier decades.

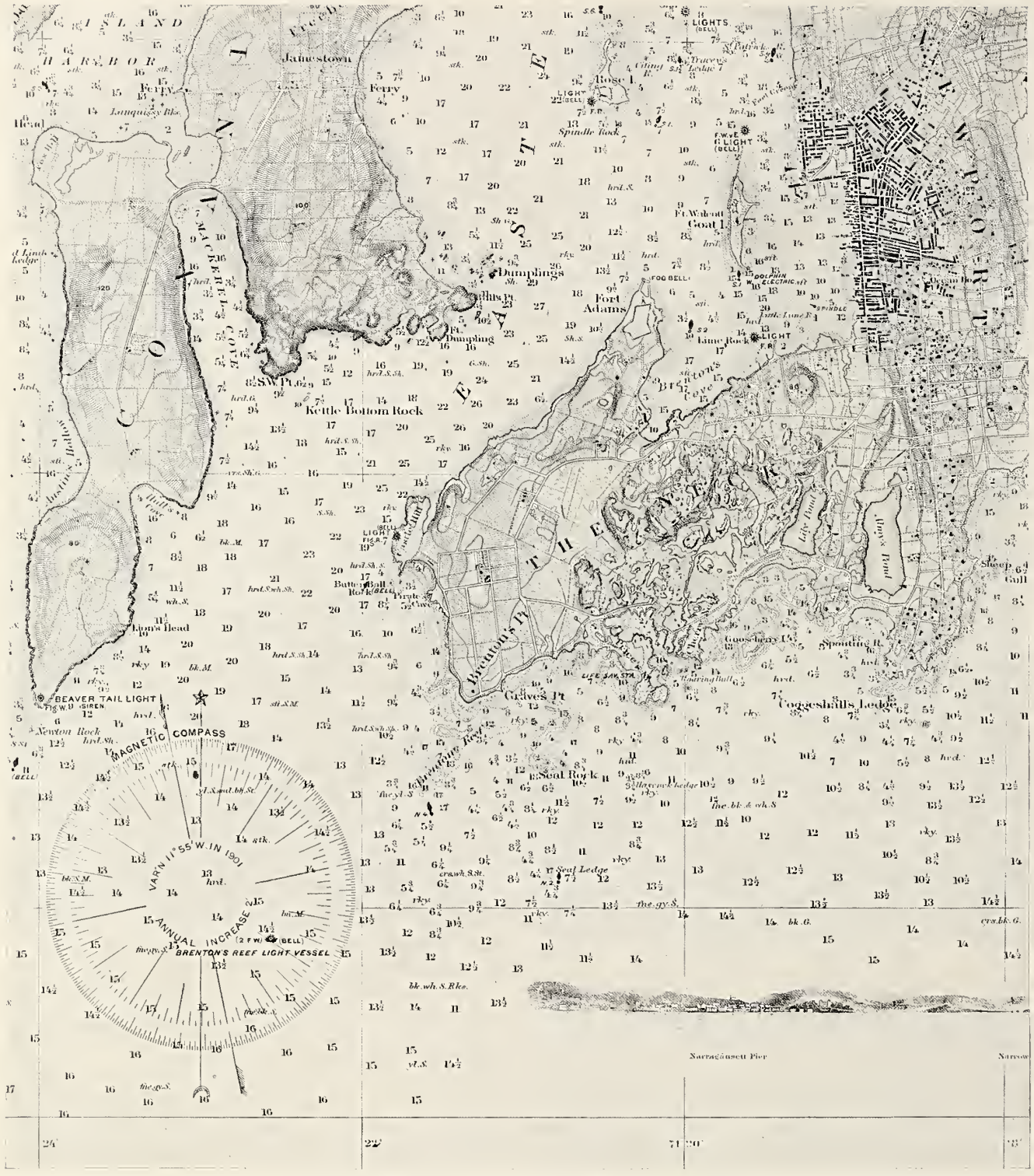
The introduction of color printing in map-making is responsible for a new departure. This was forced on France and other countries about the time of the Franco-Prussian war, because for the growing complexity of detail desired one color was found inadequate, in spite of the expensive efforts to display differences in surface features by means of artistic effects. This has worked wide changes in the style of engraving charts. The simplified style brought about by the use of many colors in maps has gradually paved the way for the sacrifice of artistic finish to utility, that is, to the production of a chart that will answer in clearness, but without extravagant labor, the real demands of the mariner.

The entire plate of Narragansett Bay, a part of which appears on next page, would cost a high figure if valued on the earlier style. To reproduce it to-day by hand alone would employ an engraver's entire office time for, say, two years or over. As is probably known, the best map engravers in Washington receive about $2,000 per annum. The fireproof storage vaults of plates contain 150 plates approximately this size (36 by 48), and altogether about three thousand plates, running in size from a foot square up to the largest. It will be apparent that the value of all these plates would not be represented by a small sum, bearing, as they do, the finest art of the chart engravers for the past seventy years.

Some of the engravers still handling the Coast Survey gravers have been in the service around the half century mark. Mr. H. M. Knight, who is seen in the picture of the engraver at work, on page 881, has a record of fifty-five years, and occupies the place once filled by his father, J. Knight, whose work, especially in lettering, has long been the standard of reference both inside the office and out. Messrs. Davis and Sipe follow close after the younger Knight with a service of over forty years. A long honor roll of engravers might be mentioned, including names far-famed in the engraving world, such as Enthoffer, author of the standard work on lettering and drawing; Siebert, Rolle, McCoy, Barnard, Maedel and others.

ELECTROTYPING THE BASSO.

Charts for commercial use are not printed from the original engraved plates, as these must be preserved without wear in the storage vaults for future reference and to make new plates from. After the original engraved plate is completed it is sent to the electrotyper for a basso or printing plate. The original plate is first silvered with a solution of cyanide of silver to prevent the plates from sticking together. It is then put in an upright vat next to a blank copperplate, and a deposit is thrown on the original plate for twenty-four hours, after which it is placed in a horizontal vat to remain until it is of the necessary thickness, requiring, say, two weeks. The edges are then filed and the plates are separated, which gives the " alto " or raised copy. This is to the engraved plate what a matrix is to a type form. This alto is then put through the same process as the original plate, and from it is obtained the basso or printing plate. As this is an exact copy, the original engraved plate is now retired. Each basso plate is capable of printing from two thousand to five thousand impressions, according to the fineness and detail of the work on it. New electrotype bassos are made from the intermediate alto or relief plate whenever the



BIT OF COAST SURVEY CHART (SLIGHTLY REDUCED).

Vicinity of Newport, Rhode Island.

amount of wear or number of corrections make it necessary. It may be interesting to know that the method of electrotyping engraved plates as practiced in Europe was first introduced into America by the Coast Survey, Selmer Siebert, one of its best topographical engravers, having brought it into use in the Coast Survey work in 1849. It was later improved by George Mathiot, also of the Survey. Since then, of course, the methods have been thoroughly modernized. Indeed, an entirely new electrotyping plant, with the latest improvements, is soon to replace the one now in use.

PRINTING.

The electrotyped basso has been sent up to the printing rooms, and is now ready for the manipulations of the printer. He must first "pack" the plate. There is so much inequality in the thickness of the copper, due to "bumping" up the original plates for correc-

tions and to other causes, that this step is quite important in printing. The usual methods employed by the type pressman for underlaying a form are employed in this process, paper being packed under the thin portions of the plate until the surface is brought into perfect contact with the roller. The printer carefully lays on the inks with a hand roller, skilfully wipes the plate with millnet, and then polishes it with the hand (as



ENGRAVER AT WORK.

shown in the picture), until one would think no ink remains to obtain a print from, the plate having the appearance of a highly polished piece of copper. The impression is made upon a plate power press of large size, having a 38-inch bed. A sheet of superior chart paper is laid over the inked plate and both pass under a cylinder which has several very fine textured blankets between the cylinder and the plate. The blanket protects the plate and also helps to force the paper into the engraved lines. The paper is then lifted and shows distinctly every feature of land and water, aids to navigation, etc., so plainly that any one with a knowledge of navigation could enter without danger any harbor or channel. It usually requires, on an average, five minutes for each impression. A day's output of charts on each press, employing two men, varies from forty to sixty charts, according to the size of the plate. Only small editions are printed at a time, for constant changes are taking place in shore line and depths, and every sheet sent out is corrected to date, so that it is impossible to keep a supply on hand.

WAR BRINGS HURRY.

During the Spanish War, when all our war-ships had to be stocked with special charts, the navy was the principal customer. Uncle Sam was not furnishing in those days new information to outsiders about our vulnerable coasts. The Survey printing-office started up on a notice of three hours, and by printing day and night issued fifty-four thousand charts for the fleets, meeting all of the demands without depreciation in the quality of the work. To do this every man employed in the office had to be (as is now the case) an expert. Poor work here means possibly the loss of a ship. A perfect copy is none too good for the navigator when he is straining his eyes to strike the right course in stormy weather or by the dim or flickering light with which he must often read his chart. And the Survey will permit none but a perfect copy to go out. All mistakes are charged to the printer making them by a precise system of recording, although there are seldom any errors made. Indeed, the high grade of skill required of these printers is equal to that required in bank-note printing, as shown by the fact that a number of plate printers at the National Bureau of Engraving and Printing have at one time been employed in the Survey's chart-printing office.

Photolithography is sometimes used for first publication of a chart, because the process of engraving is a slow one and the information must be issued in charted form long before some of the engraved plates can be finished. Even in these cases, however, the charts (as a rule) are published ultimately from engraved plates. This, of course, produces a much finer chart in appearance than a photolithograph. These charts are printed by contract. Some charts are also published by lithography, for which a transfer is pulled in the Survey's printing rooms and sent to the lithographer, but all copperplate printing is done in the Survey's office.

HANDLING CHART PAPER.

The paper used is a chart paper made for this work. It is a machine-made linen chart paper, the largest



PLATE PRINTER INKING IN PLATE.

sheet used being 40 by 50. After dampening the paper it is allowed to lie in piles for twenty-four hours, so that it will " creep " out to its elastic limit, and will not stretch further when pressed under the rolls. Each

sheet is also once shifted and turned during this time, in order to take out all wrinkles and to put it in proper condition for printing.

The stretching of paper has been a bugbear in every printing-office. But this is peculiarly a difficulty to be overcome when the print carries on its face a scale of length. The scale of this chart of Narragansett Bay, for example, is 1-40,000, that is to say, 40,000 x 40,000 copies of this chart would cover the land and water shown on its face). To keep this true to scale so that it will measure exactly, say, two inches to the mile in every direction, and under exposure to all kinds of weather — this is the ideal toward which the chart printer must work. Were all charts lithographed only this would be an easy matter, as the paper would be printed dry, of course. With intaglio engraved plates this is impossible, because the paper, in going through the rolls, must be forced down by pressure into the lines on the plate in order to take out the ink. The pressure required to do this with dry paper would flatten or extend and so ruin the soft copperplate, even if the press were not injured in the operation. Wet paper, therefore, must be used and must give nearly as good results as non-elastic dry paper. Experiments have been made for reducing expansion and contraction of the paper, and have been successful under the most favorable conditions.

THE FINISH.

After printing the charts are allowed to dry and then are calendered for twelve hours under a hydraulic



PRINTER POLISHING PLATE AFTER INKING.

pressure of six hundred tons. The sheets come out hard and smooth, and after hand coloring for buoys and light houses are ready for issue.

The plates are now carefully washed with benzine, warmed and covered with paraffin and tissue paper to prevent tarnish or scratches. When cool the plate is placed in the fireproof vault until a call for another edition. All of the Survey's operations involved in chart reproduction are grouped under one large division, called the Drawing and Engraving Division.

NEW IDEAS CONSTANTLY IN DEMAND.

The newer processes of engraving and printing are constantly watched with a view to the adoption or

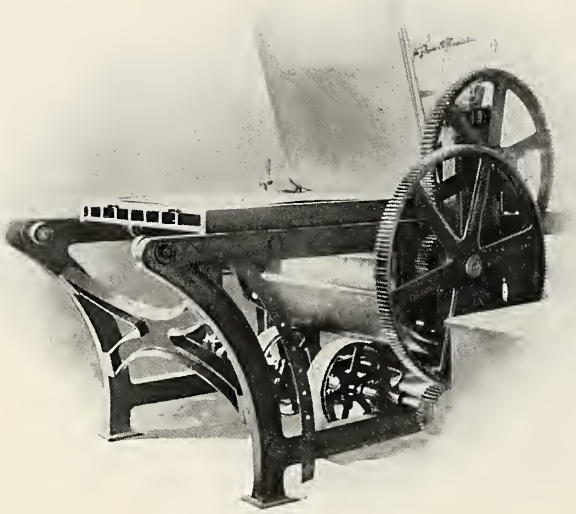


PLATE POWER PRINTING-PRESS.

suggestion of any methods applicable in the work. The Inland Printer is in this connection not simply of great interest as an unusually readable and artistic magazine, but of actual value for ideas thrown out through its technical departments. Perhaps no one in the Survey is more interested in the progress of photography, engraving and printing than its Superintendent. Indeed, it may safely be said concerning the directors of every great survey, that they watch closely and adopt or initiate new methods that tend to perfect the printing processes by which the measurements of the earth's surface obtained scientifically by their large staffs of engineers are transformed into accurate, clear, attractive, widely useful maps and charts.

Written for The Inland Printer.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XXVI.— PECULIARITIES OF NEWSPAPER PRACTICE.

SOME special features of newspaper practice are worthy of note, although it would seem a work of supererogation to strive after a complete record of all items possible for inclusion in this division of our study. Of course, some peculiarities will be found in any work as distinguished from any other; and not only that, but each establishment differs in some ways from all others. Idiosyncrasies that have to be humored must, of course, be learned by the proofreader, as indeed by all workers, in each new environment. We shall consider only some of the general,

if not universal, features of newspaper work, that differ from the demands of any other class of work.

News articles from a distance are generally dated. Those treating matters of immediate occurrence or interest have the date of the day on which they are published in evening papers, and of the day before in morning papers. Ordinary correspondence or letters on more remote topics have other dates, and these, of course, must be chosen by the editors, all that proofreaders have to do with them being to verify them by the copy. Proofreaders, however, must keep the current date in mind, and often find occasion to correct after editors, who sometimes send copy with a wrong date, but can hardly tolerate any excuse from a proofreader for leaving it wrong. It is especially trying to an editor's patience to find in the paper an article labeled "special cable dispatch" with any but the current date, for it is an inviolable newspaper canon that news must at least appear as fresh as possible, and it is presumably very important when it comes by cable.

Each newspaper has its own typographic differences for different kinds of matter, and the proofreader is expected to learn these distinctions very quickly, so as to check any confusion in this respect. One mark of classification of certain articles is the style of type used for their headings. Determination of the style of heading to be used over ordinary news rests with the editors, and is often seemingly arbitrary. With such choice the proofreader's duty is merely to verify the style of type as marked on copy. A common method of direction is the use of numbers by which the types are known, according to the numbering of the cases in which they are kept. This numbering, of course, is merely local, but is easily learned as far as the proofreader need know it, which is demanded only in the case of the few styles that are used for regular head-lines. Every newspaper has articles or items that always have the same kind of heading, and proofreaders are expected to see that this is right, or to have it made right, just as strictly as they are to correct any error. Anything erroneous in this line may more easily escape detection than other mistakes, just because it is not likely to occur frequently.

Various other classifying distinctions are made on newspapers, which the proofreader must learn. One paper, for instance, prints a certain kind of short paragraphs with an em dash at the beginning, another kind with a two-em dash, both leaded, and some others with no dash and solid. Copy of such paragraphs is very likely not to be marked with any direction other than a classifying abbreviation, as "Jots," for "Jottings," the supposition being that compositors and proofreaders all know from classification what type is to be used.

One of the most important differences between proofreading on books and the work on newspapers is in the matter of knowledge requirements. General educational acquirements are valuable in both connections, and, as we have said before, the proofreader can not know too much. But one qualification of this statement may be useful. Knowledge, merely as an accomplishment — that is, without ability of practical application — amounts to nothing. Many persons of real scholarly attainment have thought themselves prepared thereby to be proofreaders, have made the attempt, and have failed, simply because they did not know how to make use of their knowledge in this way. And the mere scholar is more likely to fail on a newspaper than on book-work.

Mr. De Vinne, in his book on "Correct Composition," notes this fact as follows: "The reader good in



Collection of H. W. Fay. Photo by Cary.

AN OLD-TIME "COMP."

one house may be inefficient in another, for the requirements of printing-houses vary. On the ordinary daily newspaper the broad knowledge required of the reader is the knowledge of to-day, which comes from present observation more than from a study of books. A good memory is also needed. The reader who can recollect the spelling of baptismal names of public men who respectively spell their names Read, Reid, Rhead, and Reed is of greater value to his employer than the scholarly reader who can read Latin and Greek, but who rarely has occasion to use that knowledge, and who professes some contempt for much of the distasteful work on which he must be engaged."

Of course the mention of different spellings of the same sound in names is simply typical of a class of demands in reading proofs on a newspaper. It is the easiest thing in the world for a reporter to get even the most prominent names misspelled; and not only young reporters, either, but those who have been for years writing the kind of reports in which such names recur, often make mistakes in the writing of them, and mistakes of statement about them, which the proofreader is, to a certain undefined extent, expected to correct. We say undefined because under some circumstances

errors undiscovered by the proofreader are, but with reluctance, admitted to be excusable when they originate in the writing.

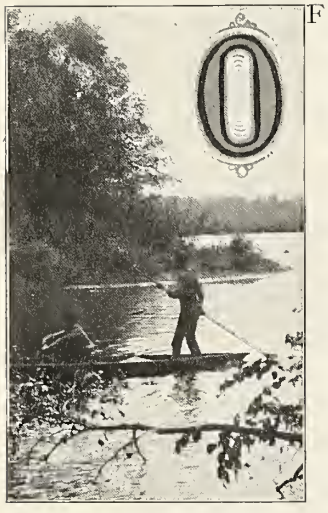
The proofreader can hardly expect, if a reporter happens to write "Thomas B. Reid," in matter which shows that the former Speaker of the House of Representatives is meant, to find any reasonable plea of defense for failing to correct the spelling of the name. He must also make the necessary correction if the copy has "Whitelaw Reed." And not only has he the responsibility for these names in the paper; he must check the career toward public print of "Amos Cummings, Assemblyman," or of local streets placed in wrong juxtaposition, and innumerable other errors that will creep into copy.

(To be continued.)

Written for THE INLAND PRINTER.

TECHNICAL KNOWLEDGE VERSUS BUSINESS TRAINING.

BY R. C. MALLETTE.



IF two printing-offices, one is managed by a practical printer of varied typographical experience but no business training, the other by a man trained in business methods but without knowledge of typography. The one, lacking business training, buys needlessly and heedlessly, fails to take advantage of the market, orders in quantities so small that transportation charges loom large on his books, or in quantities so large that his shelves groan with the weight of dead stock; is usually unable to discount his bills; is not prompt and systematic in collections and payments. Yet he may be an excellent printer, doing good work and pleasing and holding custom. Seldom can he tell from actual record or knowledge of producing capacity of his plant what are his fixed charges and cost of production. Hence, his prices are based — so far as they have any basis — on the supposition that if Smith's big plant can turn out a job for $5, he can do it "easy" for $4.60. Sometimes dear experience causes him to become firm and unyielding in obtaining adequate compensation for the product of his brain and brawn, but in this matter of price he is far more apt to remain an invertebrate all his printorial days.

He does a fair business until the day when he must add more machinery, or newer machinery, or replace worn-out type. He has meantime done well if he has met current bills, without provision for interest on investment or depreciation of plant, while his profits have been represented by a meager wage, frequently not so great as that paid to some of his employes. He has now but two courses — to buy or not to buy. He may drag on as before, "making the old plant do," and thereby render himself incapable of producing any but cheaper, coarser grades of work, in which there is little honor and less profit, at the same time increasing his cost of production by growing lack of facilities for doing any sort of printing economically. Or, he may purchase the new material on time — mortgaging a very uncertain future hope for a very certain future payment. If heretofore he has been unable to do more than pay running expenses, how shall he now meet the notes he has been obliged to give, and the interest thereon, in addition? Too often has it been proven that this he can not do, and he is forced to give up the weary struggle. But some one is always waiting to catch the burden as he drops it, and the trade has not time to recover from the demoralizing effect of the presence of one such sincere but misguided printer ere another has taken his place.

There is more hope of a mere man of business than of such as these, for one trained in methods of trade will give his first thought to the questions of cost and of securing satisfactory returns upon money invested, as well as salary for services rendered. He will meet many drawbacks and discouragements; he will be allured by "seconds" and "jobs" and "trades" in cards and paper; he will be unable to distinguish grades and qualities of stock and will give figures — honestly enough — on one kind of paper when something quite different is required; his customer, if he be fussy, may refuse the work altogether and insist that the job be done over in accordance with original specifications, or at least demand so large a rebate that all profits of this order and many others must be sacrificed. Nor can he judge with accuracy the cost of producing work, or give intelligent estimates when asked to bid. Nor can he know whether his men are doing their work properly, expeditiously and economically, nor be assured that time which should be productive and profitable is really so or is unproductive and unprofitable. These are but few of the ways in which such a manager is handicapped early in his career. Of course, I am referring especially to the office employing not more than six or eight men; were it much larger it would be possible to employ a superintendent to take from the owner this burden of detail with which he is unfamiliar. Better still would it be for both this man and the other were he to take as his partner the practical printer who has had no business training, that each may supply that which the other lacks and the eternal law of average be invoked in their behalf rather than, as would otherwise be the case, for their destruction.

But, as I have said, there is hope for such a one, even when left to his own devices, for through very force of habit he will scrutinize closely his books and balance-sheets, and he will not knowingly make the



Photo by George Stark, St. Louis, Mo.

MAUD MULLER

same error twice. If his training has been along mercantile and manufacturing lines, he will apply to his own business principles there learned, he will marvel that his profits are proportionately not so great as those of the business with which he has been familiar, and he will set about making them so. Naturally, his first thought will be to reduce expenses. Here is where he is likely to err. There are few ways in which the fixed charges of such an office can be reduced — lower rent, fewer workmen, cheaper workmen, no bookkeeper — these virtually comprise the list. Not many offices occupy quarters so expensive that the difference to be saved by moving to a cheaper and less central location would, even in several years, pay the cost of removal, to say nothing of the loss of prestige which always results from such a change. A shake-up among the workmen is sometimes beneficial, but such benefits usually result from changes in the personnel rather than the number of employes; and it is a fair statement that when the number of men is reduced in a print-shop of this size, there is, of necessity, a corresponding reduction in the output and the profits. As for replacing well-paid and competent workmen with those willing to take smaller wages, this is one of the surest ways to increase expenses, rather than decrease them. And he who fondly imagines to save the cost of a bookkeeper and office assistant by doing his own work and that of the bookkeeper also, will find to his lasting sorrow that, while saving the clerk's wages, he is loading himself with extra work which, because of the limitations of human nature, is but indifferently done, and his own tasks suffer in sympathy.

Now, if he be a man with the right spirit in him, he will do at this stage what he should have done at first — keep his cost of production as low as is possible, consistent with sound business ethics, and *then raise the selling price* to yield him the compensation he deserves and should have, and could obtain in other lines of activity. It is "up to him" to refuse to sell his goods at less than a living, profitable price. Knowing that price, he has the less pretense of reason for going below it. Ignorance of the law excuses no man. It is not sufficient to say that one did not know, when he made a price, that the actual cost was in excess of that figure. It was his business to have known. This being so, there is far less reason why he who knows its cost should ever sell his printing at less than that cost plus a reasonable percentage of profit for himself. In the one case it may be unwittingly done; in the other it is with full knowledge and determination.

But, again, the habits of business prudence instilled into the mind of the printer before he became a printer are fairly certain to bear their good fruit, and he will not often quote prices that are below low-water mark. About this time the manager-printer decides to join the local Typothetæ and Franklin Club, or to organize them if none exist in his city. He learns not to give his customers the benefit of all the improvements or little economies or labor-saving devices he introduces, but retains that as the reward of his ability to add to his investment or increase his equipment. He preaches the necessity of keeping records and using them; of comparison of actual records with possibility of production; of holding one's finger on the pulse of the business so that the course of each order is known from the moment it comes shyly in at the open door until the O. K. is given and the job is done and the bill is paid — yes, and can be instantly referred to years afterward, if necessity should arise. He urges closer fellowship, greater community of interest, among printers; he goes much more than half way to promote that spirit of comradeship — that *esprit de corps*



Photo by J. B. Mabry, Waco, Texas.

"JUST GETTING OVER THE GRIP."

— which all printers should have, but which most printers sadly lack. And there is every reason to believe that ere he reaches the scriptural limit of threescore years and ten he will be able to retire from active business, like Franklin and De Vinne and Morehouse, to enjoy to the fullest the fruits of his industry and foresight and prudence. May his tribe ever increase!

I do not argue from this that knowledge of things typographic — of the details of our most ancient and most noble handicraft — is lightly to be regarded. I yield to no man in love and reverence for this art and all that it implies and embodies. But I hold, also, that the conditions of our modern life are such that in order to obtain best, truest, fullest results from modern printing it is necessary to apply not merely that technical and practical skill which comes only from faithful apprenticeship, but also those sound commercial principles without which it is not possible to make of any business, any profession, a success worthy of emulation and imitation.

WANTS THE PAPER REGULARLY.

The Inland Printer gets better every month. Keep my name on your list.—*Will N. DePuy, Kalkaskian, Kalkaskia, Michigan.*



GREEN LAKE, WISCONSIN.

(On the Chicago & North-Western Railway.)

The Inland Printer

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
James G. Mosson, 6 Glinka street, St. Petersburg, Russia.

EDITORIAL NOTES.

Few people will dispute the assertion that trades unions are a good thing when properly conducted. The men who would strengthen unionism are the conservative members who take little interest in union affairs and rarely attend meetings. If you are a union printer, go to the meetings and use your influence in an endeavor to raise the trade to a higher standard.

Lack of good business sense and executive ability is claimed to be the reason why printers do not make a more pronounced success. The article on page 884 of this issue endeavors to prove this point. Very few, however, have courage to adopt reforms to place their business on a sound basis. Courage is an important factor. According to the *Bookseller, Newsdealer and Stationer,* the conflict in the business world grows fiercer with the successive years, and there has never been so much need for business bravery as now. The man who is satisfied to continue in the easy-going way of a past generation soon finds himself distanced by his competitors. While it is still true, with limitations, that there is safety in conservatism, it is quite as true that too strict conservatism is opposed to progress, and if it be followed too faithfully it may lead to stagnation and failure.

Our attention has been called to the fact that some typefounders, even now, when nearly everything for the convenience of the printer is looked after, display little judgment in the nicking of type. Any compositor knows that type is more easily handled when the nicks are near the bottom, yet some of the late faces of body type have but two nicks, which divide the space from end to end into three almost equal parts. This necessitates close and useless scrutiny on the part of the compositor in order to tell which end should be up. Time was when as many as four nicks were used in making up the different styles of type, but the typefounders of to-day evidently figure that not a little money would be lost if so much were given up to nicks, i. e., it would take more letters to make a pound. In large quantities this probably would make quite a difference. But the founders, with three as the limit, certainly should be able to make distinguishing and distinct nicks and locate them all well toward the bottom of the body.

While I can not fail to have some respect for the man who is endeavoring to better his position by joining a labor organization, I have a much higher regard for one who not only does this, but by study and application obtains a thorough knowledge of all the intricacies of his calling and thus makes himself more valuable to his employer. With the majority of men the main object is to secure the benefits of a larger salary, not because to be admitted means that they have passed a test for competency. No such examination is expected or required. When the joining of

a union shall indicate that a workman has thoroughly learned his trade and acquired skill that shall make him worthy of his hire, then, and not until then, will the statement that he is a union man mean much to his employer.—A. H. M.

SPANISH ROYALTY AND THE ART PRESERVATIVE.

THAT the printing craft is held in high esteem by the Spanish people, and that the efforts of the Madrid typos to perfect themselves in the "art preservative" is fully appreciated and encouraged by the leading men of that nation, is attested by *Blanco y Negro* (White and Black), a popular weekly journal published in Madrid, which gives a good half-tone illustration of the printers of Madrid assembled on May 31 last for the purpose of presenting prizes to the successful competitors in a contest for superior workmanship in typography. The judges — gentlemen of national renown — declared Messrs. Fau, Medel and Arambarri the prize-winners. On June 4 they were presented in private audience to King Alfonso and the Queen, who received them with marked cordiality, and evinced a sincere interest in the welfare and progress of the craft.

A CHANCE TO HEDGE.

IT is practically certain that the advent of the Wicks automatic typecasting machine will, in a comparatively short time, reduce the cost of body type about one half.

With body type so cheap that it is possible for every edition of the London *Times* to be set from new type; with the melting-pot and the typecaster competing with the distributor in point of economy, there seems to appear a silver lining to the cloud which has so long hung over the financial aspect of the composing room.

The question now is, will this advantage, soon to be gained, be given to the public or will it be kept by the printers.

We are willing to grant as a general principle that the public is entitled to share in the saving effected by new and more economical processes; but in this case the public has got its share beforehand. It is a safe proposition that few printers get an adequate profit from their composing-rooms under existing price conditions. The large first cost of type, its rapid depreciation and the almost universal tendency to allow too little for these items have resulted in the composing-room being commonly looked upon as a sink hole.

When the cases are filled with cheaper type will the prices for composition be still further cut and slashed or will printers have the business acumen to keep this advantage for themselves?

It will be a good chance to hedge, so to speak, and we hope the trade will realize it, and keep the saving for themselves. F. W. THOMAS.

TRADE SCHOOLS.

IT is generally admitted that, notwithstanding the wonderful industrial development of the United States, we are singularly lacking in means for the adequate instruction in technology. There are a number of technological schools, but the course of instruction is purely academic, and hence they do not fill all the requirements. Justly enough, the unions look askance at schools which give instruction to youths for a few months and turn them loose to seek positions at any wage they can get. They are imperfect workmen and are a menace to the trade they have been partly instructed in. The unions are forced to take them into membership, and when labor is scarce the employers are forced to pay them the standard scale, or they may obtain positions in non-union offices at wages graded according to their necessities or the employers' need of that kind of labor.

There are enough printers to meet all demands if their education is rounded out, and the printers are eager enough to learn, but the exigencies of business routine in the printing trade give few the desired opportunity.

What is required, therefore, is a school wherein printers may perfect their knowledge of the art under practical and highly skilled instructors. The product of the school should in no case be put to commercial uses, as this would be a palpable injustice to the trade. There are many printers who could obtain remunerative positions, positions which offer an assured future, but they are fearful of their ability to hold their own on account of some imperfection in their knowledge of an essential branch of the trade. A few weeks' instruction in the branch of the business they feel themselves to be incompetent in would give them the benefit that they could not hope to derive from months or years in the ordinary course of business, besides saving them possible loss and keen mortification.

SUGGESTIONS REGARDING POST CARDS.

BROADLY speaking, any subject worth writing about is worthy of a sealed envelope and full letter postage. And a copy, either carbon or press, should be kept of all correspondence that leaves your office. Never use a postal card except for the briefest notes — principally acknowledgment of orders and such communications. True, it is much easier and quicker to scribble a few words on a card than to write and enclose a letter, but it is never wise. And one drawback to the use of cards for even this subordinate purpose is the fact that few printers even, to say nothing of the average mercantile man, deem it necessary to print a business heading on the postal. The impression gained by the recipient of a note scrawled on a card otherwise blank is apt to be anything but complimentary to the sender. If you use cards, print a few lines, similar to the "return" on an envelope, in the corner of the Government card. That lends an air of businesslike dignity to the message that pays about

four hundred per cent on the cost of printing. Or, better still, take advantage of the new regulations regarding post cards, and issue private cards of your own. Any firm may now do so; any printer may now print them for his customers and keep them in stock for sale at wholesale or retail, under the following revised rules:

Each card must be an unfolded piece of cardboard not larger than 3 9-16 by 5 9-16 inches, nor smaller than 2 15-16 by 4⅝ inches. The form of card and the quality and weight of paper used must be substantially that of the Government postal card of like size. They may be of any color which does not interfere with the legibility of the address and postmark. Each card must bear the words "Post Card" in conspicuous letters, unobstructed by any other matter, at the top of the address side, and so placed as not to interfere with a perfectly legible postmark and address. Both address and message may be in writing or print, or affixed by handstamp or adhesive label not more than ¾ by 2 inches. The sender may place his name and address on either front or back of the card, or both. Advertisements and illustrations in any color may be printed upon either or both sides of a post card, provided they do not, when placed upon the face, interfere with a perfectly distinct address and postmark. When post cards are prepared by printers for sale, they should, in addition to conformity with the above requirements, also bear in the upper right-hand corner of the face

POST CARD.

PLACE A ONE CENT STAMP HERE

The Henry O. Shepard Co.,
Chicago, Ill.

Intended for.....

at No.....Street

in City of.....

and State of.....

[FACE.]

The Henry O. Shepard Company, Chicago, Illinois, has pleasure in hereby acknowledging with thanks the receipt of the favor dated.....with enclosures as therein stated from.....

and in reference thereto desires to say that.....

.....

.....

.....

.....

[BACK.]

an oblong diagram containing the words "place postage stamp here," and across the bottom the words, "This side for the address." The sender must affix stamps, 1 cent for domestic mails, 2 cents for foreign. It has been found very convenient to use a card such as is herewith produced. This gives a quickly seen but not obtrusive advertisement on the face, in addition to the imprint on the reverse, and imparts an air of distinction and individuality that can not be obtained from the regular postal.

There ought to be a field for the enterprising printer in acquainting a certain class of customers with the merits of these cards and incidentally in acquiring the profits that accrue from the printing thereof.

THE ADVENT OF NATHANISM.

THAT a printer who has been successful in his own business has retired and is now regularly in the way of helping other printers to success by assisting those who lack capital to get it, is an encouraging sign.

It indicates a beginning, in the printing business, of a practical conception of the benefits of widespread coöperation and organization which have already led to so much success in other lines.

It means that the printer who has opportunities for securing trade and the ability for handling it need no longer be held back by a lack of capital.

It means that the man who has capital to invest in the printing business is more likely to be led to place that money to the best advantage, instead of putting it into some already overcrowded field or into the hands of those who will use it to the detriment of the trade.

Most of all it means that the workman or foreman with a few hundred or a thousand or two of dollars will be more likely to be led to place that money, with his services, in some good established business than to start a new one of his own. There are many good workmen who have saved some money who can thus secure permanent, satisfactory and lucrative positions in business life who might be absolute failures for themselves and a menace to the trade as proprietors of independent plants struggling for a new trade.

It is a matter for mutual congratulation among printers that the first efforts in this direction have come from a man of Mr. Nathan's fairness, breadth of view, and correct understanding of the working conditions in the printing business.

F. W. THOMAS.

PRINTERS' INSURANCE AND INVENTORIES.

THE value of insurance to the printer depends upon whether the assured is prepared to prove his loss to the insurance companies when he burns out. An insurance policy without a correct inventory to back it up is a poor investment. Printers incur large expense in moving their plants from one building to another, in order to cut down insurance rates and get a sufficient amount of insurance. Fires have occurred in fireproof buildings where rates are low, and even printers located in such buildings have suffered losses in settlements where they were unable to furnish a complete schedule of their plant to the adjuster. Where they made money in getting low insurance

rates they lost double the amount by not being prepared to prove loss. Most insurance adjusters are fair. They are, however, not philanthropists, and they have all the advantage of a printer who has met a fire loss, unless the latter is able to produce an up-to-date inventory of his outfit. A fire insurance adjuster is a smart man; he is paid for saving money to his companies. The adjuster is not the solicitor. "You have got to show the adjuster;" the solicitor takes your word for it. The insurance solicitor does not examine your inventory closely to see that you are insured to eighty per cent of your sound value, but it is the adjuster's business to look up the eighty per cent insurance; that is why he asks you for your inventory when he comes to adjust your loss.

The eighty per cent insurance clause, as adopted by the Underwriters' Association, provides that the



Photo by Larson, Randolph, Wis.

IN GRANDPA'S HAT.

established rates are based upon insurance being carried to the amount of at least eighty per cent of the value of the property, and is as follows:

"It is a part of the consideration of this policy, and the basis upon which the rate of premium is fixed, that the assured shall maintain insurance on the property described by this policy to the extent of at least eighty per cent of the actual cash value thereof, and that failing so to do the assured shall be a co-insurer to the extent of such deficit, and to that extent shall bear his proportion of any loss; and it is expressly agreed that in case there shall be more than one item or division in the form of this policy, this clause shall apply to each and every item."

The cost of a correct inventory is small as compared to the loss sustained by not being prepared to show the amounts and values of your plant to the insurance companies. A correct inventory tells you how much insurance to carry and provides against co-insurance. Blanket policies are best for the assured. Insurance companies prefer divided schedules, and charge a higher rate for blanket policies. A divided schedule is to the disadvantage of the assured in an adjustment.

A correct inventory is of great value to the printer in closing up his yearly business. It is of value to him in giving reports to commercial agencies, and assists in securing rating and credit. It tells him how to order sorts, and how long his material has been in use.

CHARLES S. BROWN.

THE COUNTRY MERCHANT AND THE PRINTER.

BY JOHN T. BRAMHALL.

In these our very strenuous days,
The merchant who is wise
Seeks many new and catchy ways
His goods to advertise.— NEW SAW.

IT is an old story, of course, but if the country merchant would awaken to the importance of using well-printed stationery, it would, as Mrs. Malaprop used to say, manure greatly to his advantage, to say nothing of the printer. I had a letter the other day from the proprietor of a general store up in Wisconsin, asking for advice on the best methods of advertising his business. And as this is a chapter from real life, I will take it as the text for my discourse.

Firstly, as to location and environment, Mr. Brown, as I will call him for short, writes that he has a general merchandising business in a town of three hundred people, in a good farming country, and carries a stock of about $6,000. His town has no newspaper. A glance at the map is sufficient to show that the surrounding country is largely settled by Danes and Norwegians, so I suggested a small ad. in the leading Skandinavian paper of the State, on the presumption that our fellow citizens from those northern, sea-girt lands are the best educated of our newcomers, reading people all of them, and with that old-fashioned, inbred respect for print that we no longer find, more is the pity, in our own people. (This is straight goods; I am not running for alderman in Milwaukee.) Again, the immigrant is naturally clannish, just as you or I would be if transplanted to his country for the rest of our uneasy days. We would not read our own home-tongue newspaper from scare-head to the last excursion reader, would we? So, with due consideration for the Skandinavian's intelligence and his love for his own language paper, I would advertise moderately and with fresh matter every week, in the paper that my foreign-born patrons take into their homes and read as they do their Bible. And I would be very careful to advertise nothing but the truth. This, it is true, should be a general rule, but one without exception in a case like this. No "California hams," or "Vermont maple syrup" for glucose, or "Japanese silk handkerchiefs" for cotton, if you please. Our own people have learned to discount these fakes, but the unsophisticated newcomer says: "Cheat in one, cheat in all!"

As there is no local paper where my friend is located—(shades of H. Greeley, absolve me of the sin of using that word!) it would be well for him to

get out some printed matter of his own. Dodgers? May I be burned if I recommend dodgers. Better the bill-board, which lines the road to Hades, for it, monstrous as it is, reflects no discredit upon the printer. If the city fathers of the ancient town of Albany enacted a fine of $25 for the planting of a cotton poplar tree, why should we not legislate against the artful and dirty dodger? It is a cheap and nasty method of advertising. Let it be anathema; for, unlike mercy, it condemns both him that gives and him that receives.

The circular is the respectable member of the Dodger family. There are places, to be sure, where it is not admitted, even in full dress, but in the rural districts it is quite R. S. V. P. A good thing for our friend Brown to do would be to get a list of the heads of families in his town and the country tributary thereto, say to the number of three hundred or five hundred; then prepare a neatly worded circular, with no fake or funny business in it. The merchant who works minstrel gags into his advertising has missed his vocation; he should travel with a circus, or be a barber. He might send his circular under a green stamp, which would be very bad policy in the city, but would work very well in the country where the people are not burdened with overmuch mail. The whole cost would be, for three hundred or five hundred circulars, under $10. If there are a large proportion of Skandinavians who do not read English, it would pay to have their circulars printed in their own language. The English-language arrogance, by the way, is not a proprietary characteristic of John Bull. The contempt which our Yankee manufacturers and exporters entertain for the barbarous lingo of other markets is nothing short of ridiculous, and the result is an enormous waste of printed matter, which with curious short-sightedness is not written in the common tongue of the people addressed.

Another good form of advertising for the general country store is the almanac, or a small note-book, with a generous number of blank pages, with some useful tables and general information; the idea always being to give the patron something good enough to keep, and which will serve to keep the dealer in pleasant memory. I once heard of an enterprising undertaker who issued marriage certificates in three colors, with bride and groom joining hands and the parson in the center, and underneath the legend: "Carriages for weddings and funerals. Elegant caskets. Also monuments. Embalming done. Prices reasonable. Geo. W. Smith."

But now to get back to my text. Whatever printing is done, applying Ben Franklin's maxim, is worth doing well. A poor job will simply advertise the merchant as a dealer in poor goods. On the envelope used by my Wisconsin friend was a rubber-stamp business card. I wrote him that the best advice I could give him was to throw the stamp into the fire and have his



Photo by D. J. Matthews, Stockton, Cal.

A MODERN MOSES.

stationery neatly printed. Of course this would cost a few dollars more; but suppose he writes to Jones, Smith & Co., wholesalers, or to the Northern & Southern Railway, using rubber-stamp stationery — would they be likely to rate him A1? On the other hand, I have known many instances where a brief, businesslike letter on good, dignified stationery, would bring an immediate and favorable reply without waiting for the formality of investigating the correspondent's standing. At all events I have no doubt that a printing bill of $15 or $20, with the cremation of the rubber stamp, would be one of the best investments our merchant could make, in the advertising way. I think if I were a printer, I would distribute an illuminated motto for the country trade reading:

"The merchant who does his own printing also digs his own grave."

And so it is up to the printer, after all. It falls to him to educate the country merchant to the use of good printing. And, like Chaucer's clerk, he "first must follow it himselve." The country merchant is improving his business very rapidly, and is open to conviction on the doctrine of good printing.

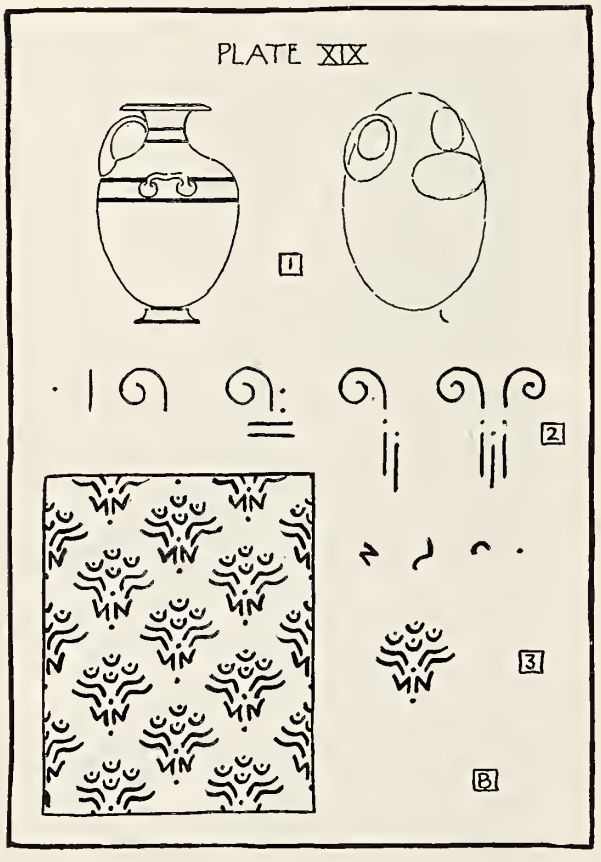
Written for THE INLAND PRINTER.

A COURSE IN THE PRINCIPLES OF DESIGN.*

NO. IV.— BY ERNEST ALLEN BATCHELDER.

HARMONY, as defined some time ago, requires that the details of a design shall have "something in common." Shape harmony would imply that all the shapes used in a piece of work must share some common property. For example, curves and curvilinear figures would go well together; straight lines and rectangular figures would be classified together. Thus, if we would have *complete* harmony of shapes we would see that all the figures in a design were similar or at least governed by the same law. To illustrate this idea of shape harmony examine the Greek vase shown in Plate XIX. Here we recognize qualities somewhat foreign to many productions of the present day. Among other desirable things, it is plain that the designer of that form sought a complete shape harmony. To gain this he took for his underlying form the ellipsoid, governed by the curve of the ellipse, and made every other curve in his design a repetition of this first one, merely changing the measures. Thus the repetition of this curve gives us a consistent whole, a design that pleases the eye because we are able to grasp the main features without confusion.

Here, though, we are confronted by another proposition. It is not always possible to use shapes that share common properties; often the designer is forced to do the best he can with unrelated shapes; he may prefer to use shapes that have nothing in common, that are not governed by the same law. Even so, harmony need not be sacrificed, for we are now brought to the second part of our definition. It becomes necessary to "reconcile the differences" of the various shapes. Here we show our skill as designers. We may say that the dot, the straight line and the scroll have very little in common. (Plate XIX, Fig. 2.) As shown in the first instance they have not; nor have they in the second example, for here the arrangement serves to make the differences more apparent than before. In the third instance, though, they have been placed in such position that they share a common movement or rhythm; the differences of shape are thus reconciled so that the eye finds no difficulty in

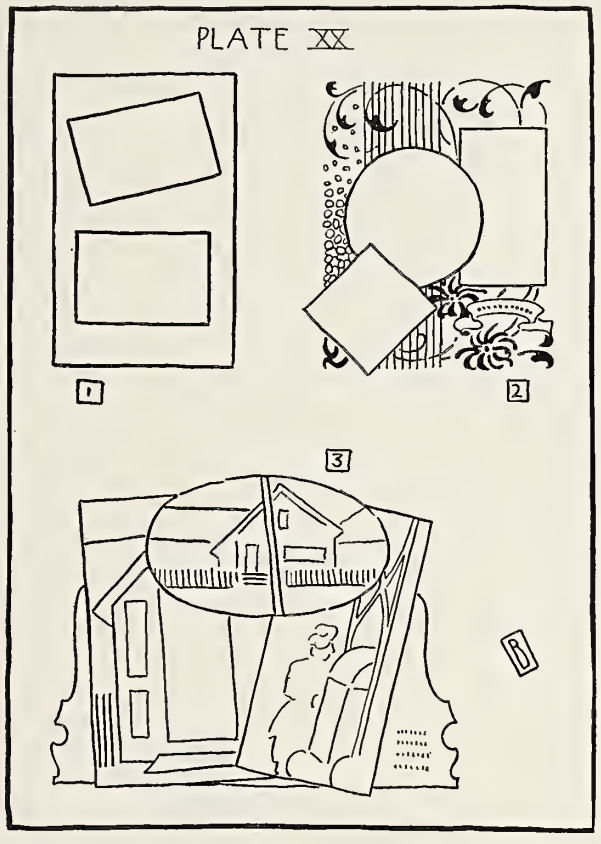


grasping them as a whole. In the fourth instance the shapes have been balanced, and the differences are even less evident than before.

In Fig. 3 certain shapes are shown that were made entirely at random, without thought of harmony or of the possibility of making a design. Given such awkward material, how can even a passable design be made? The first step would be to obviate the lack of harmony by placing them in such relation that they shall have a rhythm in common; then by balancing them the awkwardness of the situation is still further relieved; and last of all by repeating this result with studious regard for the relation of black and white, a conclusion is gained that, all things considered, is fairly pleasing. Similar use might be made of any atoms that chance to be at hand. It is not the wealth of available material — leaves, flowers, animals. etc. — that produces a good design. It is the man behind the material, and his grasp of fundamental principles that distinguishes good, tasteful work from mediocrity.

*Copyright, 1902, by Ernest Allen Batchelder.

The artistic printer is not the one who requires the entire stock of a typefoundry with which to work; nor the one who pins his faith to the ornamental stock-cut and the ruled paneling. These things will not take the place of discriminating good taste. Here at hand, for instance, is a catalogue cover that presents a dis-

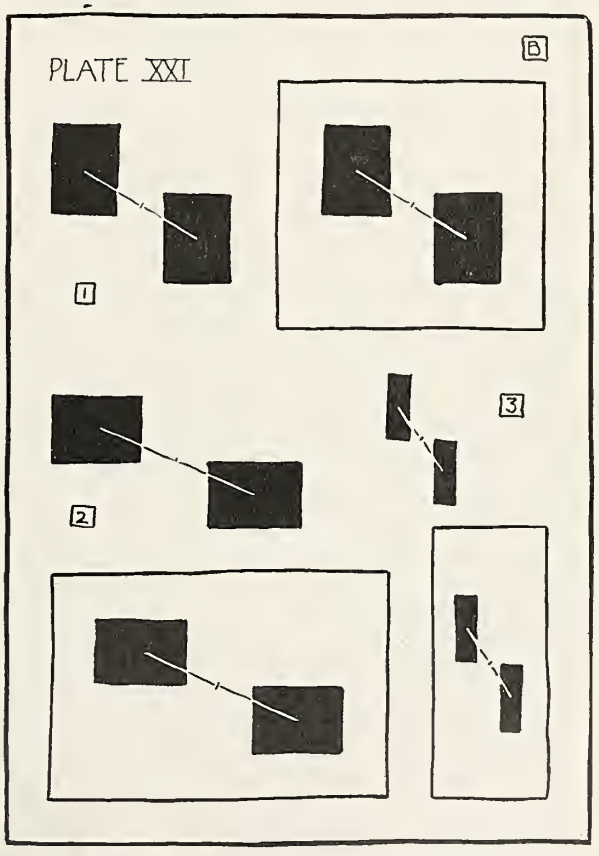


play of no less than four distinct styles of type, three stock cuts, and a generous amount of rulework. It lacks shape harmony. We may be sure that if our old Greek designer were to do a similar job he would strive to harmonize matters by limiting himself to one type face, and by a judicious pruning of the other features. The longer a designer works the more he comes to realize that success is quite dependent upon knowing what to leave out of a piece of work. Some of the most artistic printing to be found was produced in the old days when the type was so limited in size and style as to necessitate simplicity and careful consideration of the relation of space and mass, of line and area.

One more word, another application of shape harmony, and we will proceed to the next problem. Plate XX, Fig. 1, is an example of paneling traced from a book that makes pretensions of an artistic nature. Here there is harmony of shapes; but what conceivable reason can be advanced for placing the upper panel in such position that it has no relation, no rhythmic connection with its neighbor? This is not an uncommon practice; it arises from an effort to be original, unique, with a mistaken notion that irregularity will bring the desired result.

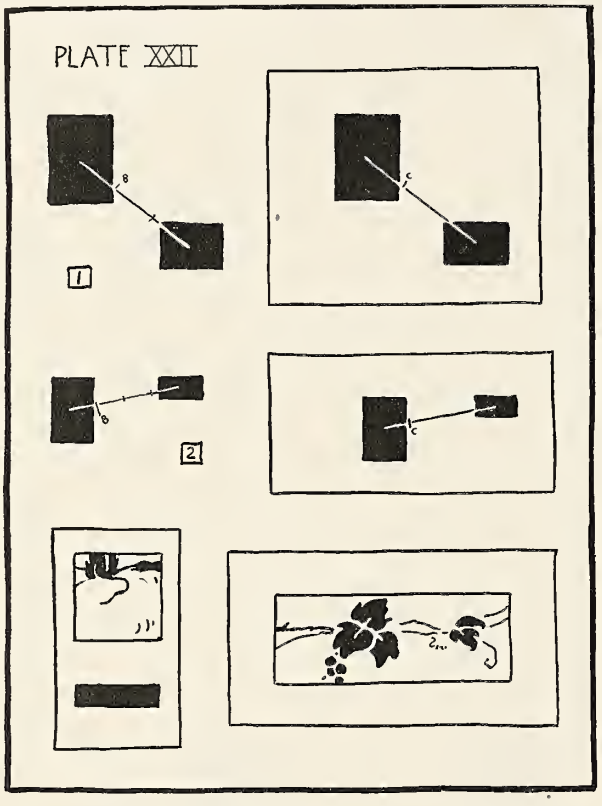
Fig. 2 is a still more common example of this sort of work. Here we have shapes that have nothing in common, but instead of trying to smooth this unpleasantness it has been emphasized by crowding the shapes together in a way that reminds one of a strenuous effort to drive square pegs into round holes. Furthermore, in the background is an assortment of curves and lines entirely unrelated to the shapes themselves. Compare Fig. 2 with the Greek vase. Surely the comparison requires no further comment. Fig. 3 is shown as an extreme case of this sort of thing. No better instance could be found in which there is such a complete lack of the essentials of good design as in this example. It has neither rhythm, balance nor harmony; it is not sane nor orderly nor conformable to any discoverable law. It is almost beyond belief that any person could deliberately place pictures in such way as to bring the main lines into the relation shown. It must have resulted from one of two causes — a desire to be artistic, but with ignorance of what constitutes good design, or from an intention to be unique, regardless of good design. Let us hope that it proceeded from the former cause.

Shape balance has been defined as symmetry, an opposition of shapes on a vertical line or about a central point. Symmetry is found in nature in crystals, shells, etc. In insects, leaves, flowers, plants, animals, it becomes less and less apparent as we ascend the



scale; it gives way to another type of balance equally important, perhaps more important for us to understand. This type of balance may be defined as measure balance. By measure we refer to *size*, the quantity of space contained within the limits of a given shape. Plate XXI, Fig. 1, represents two *measures* of black.

Supposing we wish to place these two measures within a space so that they will be properly balanced. The problem is much as if there were two men of equal size on a "see-saw." The spots are to the eye precisely like physical forces in nature, at least in so far as this law of balance applies. Let us draw a line connecting the centers of the measures. It is evident that

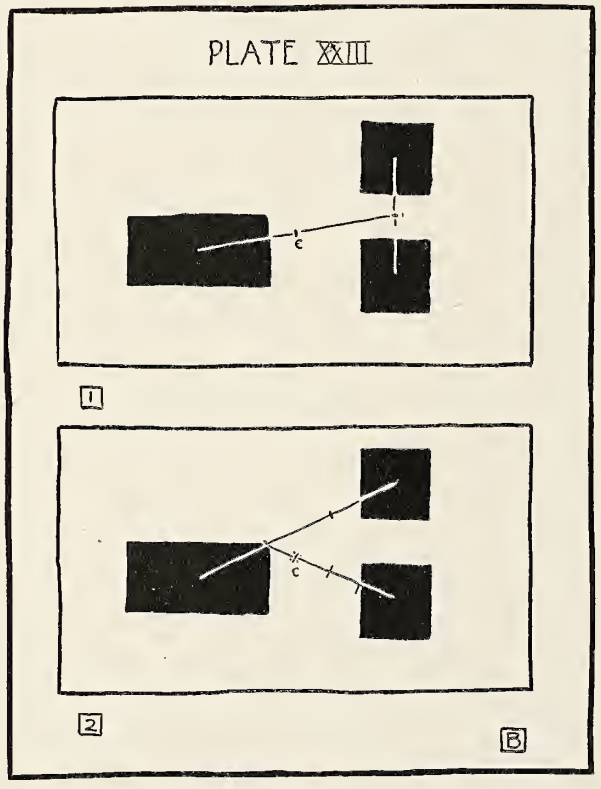


the *point of balance* will be in the middle of this line, for the measures exert equal attractions. Now if we wish to place these spots within an enclosing form, this law of balance requires that *the point of balance of the measures shall coincide with the center of the frame.* Mark that, for it is important. The eye naturally seeks the center of such a frame; it also seeks the point of balance half way between the two measures, hence we should see that the center of the one coincides with the balance point of the others. Figs. 2, 3 illustrate the same problem, the *shape* of the enclosing form being changed in each case so as to be in harmony with the shape of the spots.

Supposing our measures are unequal; what then? In Plate XXII, Fig. 1, are measures of black that exert unequal attractions. They may be likened to a man and a boy on a "see-saw," the man weighing twice as much as the boy. Note carefully the steps taken to find the point of balance in this instance. We will draw a line connecting the centers of the spots, as before; but it is plain that the balance point can not be in the middle of that line. If the man weighs twice as much as the boy it would be necessary to give the boy two parts of the board and the man one. Just so with spots of paint. As these spots have a ratio of two to one, the smaller spot must be given two parts of the line, the larger spot one part. This point of balance must now be the center of our frame, as before. Fig. 2 illustrates the same point, except that the smaller spot is only one-third of the larger, requiring a division of the line into *four* equal parts, three for the boy, one for the man.

In Plate XXIII the same process is applied to three spots. We will balance two of the spots first and then balance those two with the third. Let us begin with the smaller measures (Fig. 1) for they are equal; their point of balance will be half way between centers. Then draw a line from the point thus found to the center of the remaining spot. The three spots will balance somewhere on that line. Where? As the two small measures equal the large one, the point will be in the center of the line. Having found this point we can proceed as before and make it the center of the enclosing form.

To prove the truth of this demonstration, Fig. 2 shows the same problem done in another way. Here the large spot is balanced first with one of the small ones, as in Plate XXII, Fig. 1. When this point is found these two measures are balanced with the remaining small one. Here the ratio of size is three to one, so the small spot requires three parts of the line,



while the other two spots need but one part. The result is precisely the same as in the case above.

It has been asserted several times already that whites are as important as blacks. Supposing you employ the process just used and balance the white spaces in each of the problems given. If you can do this, you will discover that the white spaces will balance on the same point as the black ones. In other words, in a well-designed composition of blacks and

whites there will be *three coincident points:* (1) the center of the frame; (2) the balance point of the blacks; (3) the balance point of the whites.

See if you can solve the problems below. For convenience, use the squared paper as before. We are not yet prepared to cast it aside.

Balance two equal measures of black within a rectangle that will give harmonious shape relations.

Balance two measures having a ratio of three to one.

Balance two measures having a ratio of three to two.

Balance three measures of equal size.

Balance three measures in which there are two large ones of equal size and a small one just half the size of one of the large ones.

(To be continued.)

"30" AND OTHER THINGS.

When a newspaper reporter, a printer or a telegraph operator is gathered to his fathers, among the floral tributes from his fellow craftsmen there is quite certain to be seen at least one in which the number "30" figures prominently, says *Profitable Advertising.* The offering may represent a broken column, or a harp, or the gates ajar, or a pillow, or any other of the numerous designs appropriate to such occasions; but whatever it is, this mystic number is, almost without exception, made an important part of the design, and its presence is the cause of much curiosity on the part of the uninitiated.

The expression "30" in newspaper and telegraphic parlance signifies "The End." When a reporter turns in his last batch of copy for the day to the city editor, he simply says "30"; when the day's telegraphic news report is finished the Associated Press operator clicks "30" to the operator in the newspaper office, and the latter individual transmits "30" to the telegraph editor; when each department has completed its labors for the day it sends the magic "30" to the editor in charge; and when this functionary has satisfied himself that all is well, he signals "30" to the foreman of the composing-room, whence it travels to the "make-up" men, stereotypers and pressmen — and another issue of a great newspaper is ready for the delectation of an admiring constituency.

But although "30" is so comonly used in newspaper and telegraph offices in the sense of conclusion, there are very few, even among the oldest men in either business, who know its origin. One tradition says that long ago when the news report closed at 11:30 P.M., the signal "30" was given to indicate that this time had arrived. Another legend states that in the early days of the Associated Press the report was limited to thirty sheets, and the telegraph operator used the figures to show that the thirtieth and last page had been reached. The truth, however, seems to be that the origin of the term dates back to the early days of telegraphy, when a code of figure signals was arranged for the purpose of economizing time. Thus "3" was made to signify "what time is it?" "5." "have you anything for me?" "13," "I understand"; "30," "the end"; "33," "answer paid"; "44," "wire answer immediately"; "73," "accept my compliments." Therefore, when the telegraphic news service was instituted, "30" was naturally used to designate the conclusion of the report, and consequently it became known and was adopted in newspaper offices as expressing the end of everything so far as each day's issue of the paper is concerned.

Another signal frequently used in newspaper telegraphy is "95," which means "very important." In the summer of '98, when the wires were constantly crowded with war news, the manager of the Associated Press sent almost daily to that organization's correspondents throughout the United States the following message: "Nothing but 95 till 30."

Which mysterious message, when translated into ordinary English, was found to contain these instructions: "File no news unless of the greatest importance until the end of the day's report."

A BOVINE SOLILOQUY.

The Buffalo (N. Y.) correspondent of the *Typographical Journal* states that during the beef trust excitement G. S. Applegarth, or "Appy," as the prints call him, who was telegraph editor of the Associated press in the "mitt" days — and a popular editor he was, too — gave these lines to the public:

A cow of grave and thoughtful mien
Lay stretched at ease upon the green;
An ancient kine, whose snowy brows
Proclaimed her patriarch of cows.
She glanced with retrospective gaze
Across the plain where cattle graze,
And resting peaceful and sedate,
Proceeded thus to ruminate:
"For some decades and sundry years
I've browsed about this vale of tears,
And seen full many a shift and change
Take place in this terrestrial range.
I've seen my kinsfolk, day by day,
In countless thousands led away,
To fall beneath the butcher's stroke
Or groan beneath the driver's yoke.
In cutlets, joints, ribs, steaks and chops
We grace a thousand butcher shops;
Our bones by all mankind are gnawed,
Our hides beneath their feet are trod;
We're fried, stewed, roasted, grilled and boiled;
Corned, canned, jerked, embalmed and broiled;
Dried, tinned, pickled, chopped and mashed,
Pressed, boned, deviled, smoked and hashed.
For centuries we've been misused,
Humiliated and abused.
But now at last our day has come —
The great bovine millennium,
When man must pay for all our ills,
And dearly, too, in long, green bills.
For now we're in the great beef trust
And pay our price he will and must.
No more he sneers at corned beef hash,
To-day it's worth its weight in cash;
With every bite of juicy beef
He mingles bitter tears of grief."
Thus musing on her altered state
The old vaccine waxed quite elate,
And when the butcher came to slay
She ambled peacefully away,
Remarking calmly as she went,
"Farewell to all. I die content.
The man that whets his teeth on me
Gets all that's coming to him. See?"
Concluding, as she glanced around:
"I feel like thirty cents — per lb."

A VERY CLEVER AMERICAN.

According to the *Press,* of London, England, "a clever American" has just patented an invention which is being tried, so far with great success, by Messrs. Unwin Brothers, of Ludgate Hill. The new machine can print circulars, addressing them to separate individuals, and engrave the address on the envelope during the receding movement. The invention is really an attachment to a printing-press which saves manual labor and which enables different names and addresses to be placed upon each letter with alarming (*sic*) rapidity.

HAS MADE MONEY FOR HIM.

Find enclosed order for $2.50 to renew my subscription to THE INLAND PRINTER. I simply could not do business without it. It has made me money during the one year I have been a subscriber.—*Charles W. Henke, New Paynesville, Minnesota.*



Photo by L. A. Dozer, Bucyrus, Ohio.

ON THE SANDUSKY RIVER, NEAR BUCYRUS, OHIO.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

NECESSITY THE MOTHER OF INVENTION.

To the Editor: NEWARK, N. J., July 31, 1902.

Your card asking for renewal of my subscription is before me, and I gladly comply with your request and inclose $1.25 for six months' subscription. I have several volumes, which I value highly. I would like to give you an account of how I became interested in THE PRINTER. In 1896 I came home from a mission field where I had been for some years, thoroughly broken in health, my nervous system completely shattered. I hoped that a few months' rest would restore my health, but I found it did not bring the relief desired. As I could not study, or even read for any length of time, without ill effects, I was forced to other ways of employing my time, so, procuring a work bench and a few tools, began making articles of convenience for household use, when it occurred to me that a printing-press would be a good means of employing my time. So I designed a self-inking hand press, 8 inches by 10 inches. After making patterns I procured the castings and had the bed and platen planed, and a few of the larger holes bored, then completed the rest at my home. It took me some months, as time did not press. Then I made several cases, of which I send diagram, arranged slightly different from the ordinary arrangement, but would say I have found it very convenient. I also made composing-stick and lead cutter, and all needed articles except the few fonts of type which I have found occasion to procure; casting also my rollers, drawing on my memory of my experience in a New England office forty years before.

Soon after I had completed my crude outfit the pastor of the church with which I had connected myself proposed that a "weekly calendar" be issued, and asked me to print it. After some hesitation I consented. Then, being elected scribe of our conference, I have printed the semi-annual program, which has been acceptably received. I have not sought any outside work, but have done some for personal friends.

While I was experimenting and feeling my way to passable success, a young friend purchased quite an outfit at an expense of several hundred dollars, but soon tiring returned the material and gave up his enterprise. He had taken THE INLAND PRINTER about two years. I bought the four volumes, and was so much pleased that I concluded to subscribe. Each month adds to my satisfaction.

I have written the above thinking perhaps you might be slightly interested. I know that the aged are somewhat garrulous. If I am, please excuse me. C. C. COLLINS.

A UNIQUE TRADE-MARK.

To the Editor: LAKEVIEW, OREGON, July 1, 1902.

I enclose you under separate cover a photograph of a pair of locked antlers which have been adopted by a local house as a trade-mark. The circumstances, as described by the newspapers, are as follows:

"W. P. McHager, a barber, and E. M. Bashore, a jeweler by trade, have been spending a fortnight in Lakeview, Oregon. Mr. McHager, who is an adept at designing, mounted the locked antlers presented to Whorton & Smith by Wade Snyder, who found them while hunting out near the P ranch. The antlers indicate that one of the deer who met in mortal combat was four years old, while his adversary was a year younger. From the appearance of the carcasses of the animals, Mr. Snyder said they could not have been dead many weeks. The antlers are beautiful specimens, and so closely locked together that it is impossible to pull them apart without



LOCKED DEER HORNS.
Used as a trade-mark for a "print-shop."

breaking them, and one can easily imagine the desperate efforts these two monarchs of the forest must have made to get free from each other before they gave up the struggle and together died. Messrs. Whorton & Smith will have their initials on the mounting, and will adopt it as trade-mark."

CHARLES A. FITCH.

"ONLY A PRINTER."

To the Editor: SHENANDOAH, IOWA, August 5, 1902.

I send you a copy below of an old piece I have heard spoken of by many an old "tourist" when he was filled up on the copper-distilled elixir of life, and as I have never as yet seen it in print maybe you can use it to bring up old-time recollections to many an INLAND PRINTER sub. JAY CRAWFORD.

Only a printer, cold in death,
Stiff in a deep snowdrift.
He wasn't properly justified
And his old forms wouldn't lift.

His metals were very old and worn,
His impressions poor at the best.
The manager wanted a brand-new dress
And the foreman knows the rest.

He knows if the hell box catches him;
But we hope, and we think we're right,
That he'll be recast, at some future date,
In letters clear and bright.

No more he'll cash his little string,
Or jeff for the foaming beer.
Only a printer cold in death,
No friend to shed a tear.

BROUGHT TO JUSTICE AT LAST.

To the Editor: FREMONT, OHIO, August 8, 1902.

We have at last succeeded in arresting in St. Louis the man who has been doing business on our reputation, and defrauding printers in different parts of the country. He has been known as West, Green, Carroll, and other names. This man has been swindling the printers all over the country for the last two years. His method was to sell account files which

he manufactured, and which he carried with him and sold for cash. He would make any kind of promise and agreement, oral or written, in order to effect a cash sale. We have a large number of different contracts that he gave in our name, agreeing to give the printers exclusive sale of the files in their town or vicinity, saying also that we would furnish them with the name of every person in that locality who was using our files, and refer all future orders to them. Furthermore, that we would sell them statements for the files at a price that was ridiculously low, and it was appreciated as such by the printers. At Akron, Ohio, he was given a check for $8 by George C. Jackson, a printer, in payment for files, and with a written contract in connection, as above stated. This check was payable to us, but he endorsed our name on the same and had it cashed by John Cohn & Co., clothiers of that city. Cohn & Co. and Jackson, backed by us, are prosecuting him. He was arrested in St. Louis, Missouri, and brought to Akron, where he is now in jail awaiting trial.

THE SIMPLE ACCOUNT FILE COMPANY.

Notes and Queries ON Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address machine composition department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. Fully illustrated; 128 pages. Cloth, $1.50, prepaid. This is a reprint of the series of articles, "The Machinist and the Operator," which have appeared in THE INLAND PRINTER.

THE *Evening Chronicle*, of Manchester, England, has a plant of forty Linotypes, the largest in England.

A NEW typesetting machine, to be put on the market by the Unitype Company, makers of the Simplex machine, will be equipped with an automatic justifier, the Des Jardines, and will be sold for $2,000. It will be called the "Unitype."

HOW TO REMOVE A TIGHT PLUNGER.—A. B. C. wants to know how to remove a plunger which is stuck tightly in the pot well. *Answer.*—Drop a piece of tallow in the well on top of the plunger and let it melt. Work the plunger, if possible, up and down, and repeat the dose until it becomes loose enough to be withdrawn.

EIGHT Goodson Graphotype machines are in operation at the Publishers' Printing Company, 32 Lafayette place, New York, and some thirty high-grade books have been set on them and printed from the type. The Central Typecasting Company is installing a plant of fifteen Graphotypes at 148 Chambers street, New York, to set type for the trade.

THE manufacturers of the Linotype in Germany have issued a brochure on their machine, which is a beautiful specimen of German printing, and is illustrated with half-tones of many installations of Linotypes in various cities of Germany. It is apparent that the German manufacturers of the Linotype follow more closely than any other factory the model of the latest American machine. The factory is located in Berlin.

AFTER having been three years at the printer's trade, apprentices in London, England, are allowed to practice on Linotype machines, but are permitted to occupy permanently only one machine in three in an office. In offices using fewer machines than three, apprentices may occupy the machines one-third of the time. In this country apprentices are only allowed to operate typesetting machines in the last six months of a five years' apprenticeship.

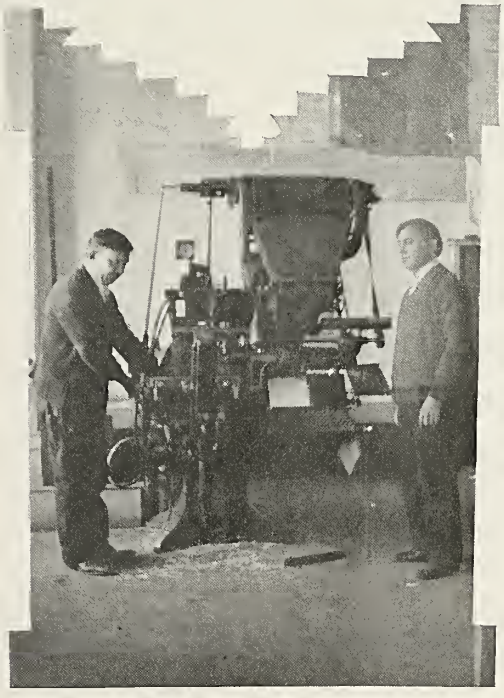
JOHN T. PUGH, who, when he is not operating a Linotype on the Augusta *Herald*, is composing music and songs, writes: "THE INLAND PRINTER is undoubtedly a great help to the machinist-operator, and I heartily recommend it to the craft as a safe guide and valuable assistant. There are many difficulties for the young machinist-operator to overcome. He should remember the machine is made right, and learn to let the machine alone. I think I am the father of the weight attached to the assembler slide to return it instead of the spring, and it is being used pretty generally now."

A PRELIMINARY specimen book, showing the faces of Wicks type ready for immediate shipment, has been issued by the American Standard Type Company, 13 Park Row, New York City. This type is made by the Wicks Rotary Typecaster at a speed of sixty thousand letters an hour, and is uniformly good. Old styles and moderns in 6, 7, 8 and 12 point are shown, and are graded as "A," extra hard, for long runs on hard paper; "B," standard, as hard as ordinary type, and "C," mild, for use in composing machines using movable type. The prices range from 31 cents per pound for 6-point to 16 cents for 12-point.

CHARLES H. DUBOC, expert Simplex machine operator, holder of speed records on Thorne and Simplex machines, is at The Inland Printer Technical School, and will instruct operators on the Simplex machine. The machine composition branch is located at 357 Dearborn street, on the ground floor, and is equipped with six Linotypes, two Junior Linotypes, three Lanston Monotype keyboards and a casting machine, and a Simplex One-man Typesetter. Classes in mechanism and operating are taught daily, and a night session is also held. The tuition fee is $60 for a six weeks' course of eight hours a day on any machine the pupil elects to learn. None but union printers are eligible. The school opened for business August 4, and large classes are in attendance both day and night.

TABULAR WORK ON THE LINOTYPE.— Following the discussion regarding the "Versatility of the Linotype" in the editorial columns of THE INLAND PRINTER, R. L. Cureton, with the Columbia (S. C.) *State*, in the job department of which office the State printing of South Carolina is done, sends copies of reports by State officials set by him on the Linotype. It consists mainly of tabular work, some of which is set with the vertical rules cast from the Linotype matrix, others in which the columns are cast on short slugs, three and four ems in length, brass rules being used in these cases. While the line-up with the machine rules is as good as can be done on the machine, it would not pass critical printers. The tables in which brass rule is used are certainly all that could be desired, but when one considers the time consumed in casting such short slugs — the ordinary capacity of the machine being only six or seven lines per minute, whether the slugs are short or

long — one fails to see much advantage or saving in time over hand work. Not until the Linotype Company markets an attachment which will enable all the columns of a table to be cast at an operation in the several lengths necessary to permit brass rules to be inserted between the columns, will the question be properly solved.



WATCHING HIMSELF WORK.

I. W. Millspaugh, the machinist of the *Mail* printing-office, Stockton, Cal., in the act of "seeing himself work." Photograph by D. J. Matthews was made by making two exposures on one plate.

Distributor Box Troubles.— R. T. C. relates the following: "Yesterday I started to put in a new distributor-box bar (assembled), having had trouble with the ears of matrices being broken on thin matrices, mostly commas. I took out distributor box and removed stop pins and put in new box. The bar would not connect with the second elevator, matrices going over connection roughly, and making quite a noise when lifter got in its work. So I put old bar back again and it has worked very nicely ever since, the distributor not stopping once. I picked out bent matrices, and to-night I could not detect one that was bent in any way. Do you suppose new bar is defective? I have not, since then, been troubled with matrices being lifted two at a time. I can not remove fulcrum rods on keyboard. I have tried several times to unscrew them, failing each time. An answer to these questions in your columns will be very much appreciated." *Answer.*—When replacing the distributor box after putting in the new bar you likely did not seat the box high enough nor firmly against the end of the combination distributor bar. The next time you probably got it placed properly and thus were led to think it was the fault of the new bar. If you had renewed the knife-like pawl in the end of distributor-box bar, or the upper and lower rails in the distributor box, you would have overcome the cause of thin matrices bending in the box or lifting two at a time. To remove fulcrum rods, hold the screws in either end of the rods while turning one. If very tight use kerosene oil to loosen them.

More Answers to the Sunken Letter Query.— Replies to the offer of an Inland Printer correspondent of a prize of $5 for a remedy that will overcome his trouble with sunken letters in Linotype slugs still continue to come in. These communications are being referred to our correspondent, and will be given a test by him. Many readers will be interested to read what others have to say on this subject. The following was received from Machinist-operator V. C. Terry, of Raleigh, North Carolina: "I notice an offer of $5 by a machinist-operator in South Carolina to any one telling him the remedy for letters falling in. I am not certain I can tell him a remedy, but think I can tell him the cause, and he can be governed accordingly. I will venture the guess that the matrices are brevier, and am pretty certain that if he will notice the matrices do not cast squarely on the face of the slug; instead, when the matrices are placed in the aligning groove of the mold, in the same position as they would be when casting, the seat of the matrix will lack about 1-32 of an inch of being square with the mold. This being so, when the line is cast, the metal, instead of being forced squarely into the matrix, has to drop, after going through the mold, into the top of the letter, or, that is, the letters that project above other letters, such as h, l, t, i, etc. There being no way for the air to escape, it is natural that air-holes will occur. This projection, of course, causes the back knife to have to cut heavier into the letter than it should, and the air-holes being in the slug, there is no resistance, and the letter, in consequence, falls in. Sometimes this projection is so much that when the back knife is cutting as it should it will cut the top of elongated letters entirely off. Let the gentleman knock a slug out before it is trimmed, and see if I am not right. I was called in to look at a machine that was giving this same trouble, and this is my conclusion. I measured several different fonts of matrices, and found that the top of the matrices giving trouble were not long enough to hold the matrix up square with mold; also that bottom ear was too large."

A Few Hints for Operators.— Some useful information may be gained from a perusal of the following, taken from the correspondence column of the *Typographical Journal:*

"If a letter fails to respond, strike the key fiercely several times and curse the machinist under your breath. Then get a handful of slugs or a pig of metal and pound the top of the channel plate. This is usually very effective, as something is bound to jar loose.

"Should you run out of quads, show your impatience by wiggling your fingers rapidly on the keys and gazing anxiously at the channel plate. This will have a tendency to make the quadrats scurry along the distributor bar at a more rapid gait.

"If the keyboard cams fail to respond as quickly as you think they should, do not worry the machinist with so trivial a thing. Get a screwdriver, an old nail, anything with a sharp point, and cut a groove or two in the rubber roller so the cam will bite quicker. Of course, this means trouble for the future and the expense of a new roller, but then the office management will never know and will stand for it.

"Always try to force a tight line through at any cost. Of course, the mold disk may pinch the matrices, the back elevator jaw be sprung and a spaceband or two broken, but then look at the time you save.

"When a slug sticks in the mold, first try to jerk the lever out by the roots and call the machinist at the top of your voice. Should he be busy or slow in responding, hurry around to the rear of the mill, back 'er just a little, grasp the slug driver firmly and endeavor to knock the eternal gizzard out of the offending slug, at the same time informing it that you will hammer it out or tear up something a-trying. While the machinist is removing the slug, fuss and fume around, and frequently run your fingers through your hair. All this will make the machinist love you.

"Should the mouthpiece become cold, don't mention it to the machinist, as it will be a loss to you of probably three minutes' time, and besides, half a column or more of chilled slugs won't mar the appearance of the paper very much.

"When your distributor stops, climb up on the step with many muttered imprecations and jerk down the channel entrance. Look for the offending matrix, and if you don't find it, all well and good. Shut 'er up and resume your keyboard manipulations. In a few minutes it will stop again, or perhaps some letter of that important row known as etaoin will fail to respond. Then call the machinist, and after pulling out about a hatful of matrices, he will dig out the one you let fall in sideways. Jay."

"Austin, Texas."

Imperfect Lock-up.—W. C. U., Santa Ana, California, writes the following: "In April of this year the paper here put in a Linotype, and I was given the machine. I had had no previous experience with it, or with any other machine, except that I had worked in offices using them, and had always been a close observer. Giving me this machine meant

that I had to take care of it, as well as operate. I guess I have had my share of troubles. Every possible thing that could go wrong, apparently, has gone wrong. In addition, I was handicapped to a great extent by my total loss of hearing, having been deaf since a child, from illness. I now have the machine running like a charm, with one exception, which is only one of the many 'freaks' the machine has taken — the slugs come out with a fringe of metal hanging to the bottom edges — just a thin skin on each edge, which the back trimming knife does not seem to remove. I have set the knife as close as possible without binding the mold wheel, but with no effect. I notice that after a day's run the face of the mold around the mold cell is coated with a thin skin of metal, which has to be peeled or scraped off. The same thing occurs on the back of the mold around the opening. Can you give me any remedy for this? I suppose it is a matter of adjustment somewhere. Otherwise the slugs are perfect — face good, body solid. But to run the stuff it is necessary to scrape or brush the bottom to rid it of that superfluous skin hanging to the edges. This skin is no thicker than very thin paper. The bottom of the slug, while yet in the mold, and after passing the base-trimming knife, still has this fringe. Perhaps others have had similar experience. I have never known how much type I set in a day in thousands of ems, but I set an average the past week of ten full galleys solid brevier in eight hours, taking care of my machine, looking after my own dump, heads set on machine, and with some pretty long waits for copy. I think that a very fair average for one with not quite four months' actual practice. About how many ems would that string measure, twenty-three inches to the galley? A personal reply will oblige." *Answer.*— Replies to queries can not be made by mail unless the letter containing the query is accompanied by the usual Bureau of Information fee of $1. Regarding cause of fringe on bottom of slug, you are only experiencing what many other users of the new universal mold have had to contend with. This mold is structurally weak, the upright posts at either end being much too light, and the cap or upper portion, being constantly subject to the pressure of the pot in locking up, and having nothing but these posts to support it, in time causes the posts to warp or spring, bringing the top cap out of line with the base of the mold, and the result is a fringe of metal on the bottom of the slug. The fringe will be present also if there is not a perfect lock-up between mouthpiece and mold, and this also causes the accumulation of metal on the back of mold. Face the mouthpiece as described in the December, 1901, number of THE INLAND PRINTER, and clean back of mold regularly by scraping off accumulations of metal with a piece of brass rule — never touch emery to it. If graphite is mixed with oil and applied to the felt of the front mold wiper, metal will not adhere to the mold face. Certainly you are setting a large amount of type per day for one of your experience. You do not state the width of the column, but presuming it to be thirteen ems pica, there are 19⅛ ems to the line, and possibly two hundred lines to the galley, or thirty-nine hundred ems on each.

PATENTS.

Metal-pump for Typecasting.— Frederick Wicks, Esher, England. No. 12,017 (reissue).

Mechanism for Justifying Lines Composed of Types or Matrices.— Eugene Mullendorff, Berlin, Germany. No. 705,693.

Pantograph Engraving Machine.— Mark Barr, Broadheath, England, assignor to the Linotype Company, Ltd., London, England. No. 706,007.

Attachment to Keyboards of Composing Machines.— D. W. Fletcher, Detroit, Michigan, assignor of one-third to H. E. Culonwell, same place. No. 704,183.

Aligning Mechanism for Linotype Machines.—A. G. Cotsworth, London, England, assignor to Mergenthaler Linotype Company, New York city. No. 705,386.

Type Casting and Setting Machine.—J. C. Fowler and J. C. Fowler, Jr., Baltimore, Maryland, assignors to Typographic Development Company, Chicago, Illinois. No. 705,525.

Type Casting and Setting Machine.— G. A. Goodson, Minneapolis, Minnesota. No. 705,341.

Trimming Mechanism for Linotype Machines.— F. P. Wich, Altringham, England. No. 705,801.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXV.— PETER CROLIUS CORTELYOU.*

THE seeker after information about the old typefounders can not but be impressed by the general esteem in which many of its members are held by those who lived and engaged in the business at the same period. Thus do the good deeds of men live after them.

Peter Crolius Cortelyou was born in New Jersey in the year 1800, and was descended from old Huguenot stock, which contributed so many admirable citizens to America at the end of the seventeenth century. His first acquaintance with the typefounding business was made at Pittsburg, Pennsylvania, in 1820, when he went into the typefoundry of Edwin and Richard Starr to learn the trade. At the closing of this foundry, which was not long lived, he returned to New York, where he sought and obtained employment with George B. Lothian. He did not remain long with Mr. Lothian; but Edwin Starr, having taken particular notice of the young man, and observed his aptness in the trade, freely recommended him to George Bruce, where he had an opportunity to perfect himself in his trade, and where he remained for many years. George Bruce was so much pleased with his industry, integrity and fidelity to his business that he gave him an interest, which he retained until the termination of the partnership in 1850. Mr. Bruce wished to have him continue with the new firm, but Mr. Cortelyou had resolved to retire to the country and end his days on a farm. In pursuance of this plan he purchased a home on Staten Island, but the fascination of typefounding drew him to the city once more, probably having found that the monotonous quiet of an agricultural life did not comport with the bustling activity and the excitement of trade. As his after experiences proved, the change was disastrous to him from a financial point of view, for in a short time he purchased the tools and materials which had belonged to George B. Lothian, and once more was engaged in the business.



PETER C. CORTELYOU, SR.

Typefounding was undergoing and had undergone many changes of vital importance since the time when he had engaged in the business in 1820. It was not the tranquil, profitable business of his earlier career, and he was confronted with a condition of active rivalry. Then, too, when he was with George Bruce, for twenty-five years prior to his retirement from that house, he had the advice and assistance of a man of settled business habits, one who was equally at home in the foundry or in the counting-room, and the cares of financial management had been taken off his shoulders. Business tact and practical mechanical skill are rarely found in the same individual, and in attempting both Mr. Cortelyou was placed at a disadvantage. Improved methods of manufac-

*The writer acknowledges his indebtedness to George B. Cortelyou, a grandson of the subject of this sketch, Washington, D. C., for some important facts contained herein.



VIEW FROM ST. PETER'S DOME, COLORADO,

On C. S. & C. C. Short Line.

Reproduction from Nature
Three-Color Process
Engraved and Printed by
The United States Colortype Co.
Denver, Colorado.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

ture of type in its various departments had materially lessened its cost, and of this fact Mr. Cortelyou did not avail himself. For many years he continued in business, and gave to it all his energies, but in the end the venture was not a success. When he gave up business in 1869 the stock and materials of the foundry were absorbed by the Bruce and Conner foundries, and there is, therefore, no successor to the typefoundry of P. C. Cortelyou.

When the Type Founders' Association of the United States was formed in 1864 Mr. Cortelyou was one of its founders and active members, and he continued in the list of members until about the time he gave up the business. At the third annual meeting of the association, held in Buffalo, January 11, 1867, he was elected vice-president, showing the esteem in which he was held by his associates in business, and this office he held until he retired, more than two years later. He was a man of fine physique, of fine address, and of delightful personality. His life was one of sobriety, and to the end he preserved an amiability and frankness of character one would hardly expect to find under the circumstances. His death occurred September 20, 1875, at his home on Staten Island. Being a man of naturally strong constitution, there is little doubt his death was hastened by the financial embarrassments confronting him.

Written for THE INLAND PRINTER.

THE TOURIST'S SOLILOQUY (WORK IN PROSPECT).

BY LE ROY B. RUGGLES.

To work or not to work: that is the question:
Whether 'tis better in the mind to suffer
The "outs" and "wrong fonts" of a strenuous life,
Or these more courageous comps. to panhandle
And thus win out a stake? To brace, to strike,
To beg; and by this means to say we end
The heartache and the thousand frightful things
That work is heir to; 'tis a consummation
Devoutly to be wished. To win, to gain,
To gain we know not how. Aye, there's the rub;
For on that hook who knows what troubles lurk —
Pica solid: perchance manuscript unreadable —
Must give us pause. There's the respect
That makes calamity of working life;
For who would bear the heat and dust and dirt,
The leads to piece, the lack of "sorts" much-needed,
The cluttered alleys, the foul smells of the gloomy room,
The insolence of "devils," and other things
The patient printer while at work must stand,
When he himself might his quick rescue make
By a change of scene? Who would burdens bear,
To grunt and sweat under a weary life,
But that the dread of something worse than this,
The unexplored places within whose walls
To tourists are welcomed, puzzles the will
And makes us rather bear the ills we have
Than fly to others that we know not of?
Thus labor doth make cowards of us all,
And thus our inborn spirit of resolution
Is unseated by the pale cast of thoughts.

Knickerbocker Press,
New Rochelle, New York.

MIXING THEM UP.

Two important local items were to be printed, one relating the sad demise of a young man of prominent family, the other telling how a traveling salesman had jumped his board-bill at a local hotel. The sub-editor had to write the headlines for these stories, and, after scratching his head, he evolved "Passed Away Quietly" for the obituary story and "Jumped His Board-bill" for the hotel beat.

The man who "made up" the paper scanned the headlines, transposed them, and the friends of the deceased read that he had "Jumped His Board-bill," and the bereaved landlord learned that his late guest had "Passed Away Quietly."— *The Press, London, England.*

Postal Information for Printers and the Public

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste," and sent to The Inland Printer, Chicago.

The memorial presented by the committee of the Typothetæ of New York to President Roosevelt on March 15, 1902, and its letter to the President of March 20, were protests against the assumption of legislative and judicial power by an executive department of the government. The President is petitioned to prevent further interference by the Postoffice Department with the second-class publications of the country on the grounds (1) that powers have been wrongfully usurped by the Third Assistant Postmaster-General, (2) that the deficit in the Postoffice Department's accounts is not to be attributed to second-class mail matter, and (3) that there has grown up an enormous publishing business, involving the permanent investment of millions of capital and the constant employment of hundreds of thousands of persons, and that these vested (?) individual interests are endangered.

In support of the first contention it is stated that repeated attempts have been made to obtain legislation from Congress limiting the second-class privilege; that none of these attempts has been successful, and that the law remains as originally passed in 1879.

The claim is then made that the Postoffice Department has undertaken to construe the Act of March 3, 1879, in a manner not justified by its spirit or letter, with the result of injuring the vested (?) rights above referred to.

The petitioners claim that the power to make or change Federal laws belongs to Congress alone, and that the power to finally construe existing laws is vested exclusively in the Federal Courts. They fail to say anything as to who is to interpret existing laws while Congress is not in session, or pending the final decision of Congress. Yet the revised statutes distinctly authorize the head of each department of the Postoffice to prescribe regulations, not inconsistent with law, and the United States courts have declared that these regulations, when not inconsistent with the statutes, have the force of law. It need scarcely be pointed out that no law could be framed that would be self-executory. Any act must be interpreted by the executive head of the department who is responsible for its immediate and undelayed enforcement.

A community of interest between the Allied Printing Trades and the publishers should not have blinded the former to the fact that grave abuses of the law did and do yet exist. The memorial admits that "enterprises have been built up under the Act of March 3, 1879, which are considered by some to be outside of the spirit of the law." This is putting it very mildly. The fact is that great fortunes have been made by publishers upon whom, by a too liberal interpretation of the law, have been conferred rights to which they were never entitled. It was and is the contention of these publishers that the act was passed especially for their benefit. They were not satisfied with the liberality of its terms and were quick to take advantage of a lack of proper supervision by the Postoffice Department. They perjured themselves by swearing to the possession of lists of subscribers which they well knew did not exist; they bribed unsophisticated country people by alluring promises of fine premiums which were, upon receipt, found to

be trumpery of the cheapest possible nature; they violated the law in regard to sample copies, persistently and in the most brazen fashion; they secured short-term subscriptions and extended them without renewal for years; they tortured such subscribers with threats of legal procedure for failure to pay the subscription price for years, when they had, perhaps, contracted to pay it only for three months, or perhaps had never subscribed at all. And while expending the minimum amount upon literary matter for the benefit of their readers, *they made to the advertising world claims of an enormous paid circulation and raised their advertising rates.* What would the members of the Typothetæ of New York think of a postoffice official who, having sworn to do his whole duty, and knowing these things to exist, remained wilfully blind to them, and deaf to the clamor of protest which came to him from citizens and few were deprived of these rights at all. Many were given a chance to make modifications so as to comply with the regulations, and were granted a reëntry to the second-class mails upon a new basis. The proceedings were characterized by the utmost fairness. A very large number of the publishers of the country (and this number must not be confined, as the Typothetæ would seek to confine it, to publishers of daily newspapers) realize that the Department's action against existing abuses has been beneficial not only to them but to the community at large.

The questions as to whether there is a deficit in the revenues of the Postoffice Department, and whether that deficit is or is not to be attributed to a wrongful use of the second-class mails, are surely of secondary consideration as compared with the *question whether certain citizens are to be permitted*



Ald. F. Robertson. H. E. Wall. S. B. MacPherson. T. S. Finn.
Thos. Larkin. Dr. Hamilton White. H. R. Charlton. S. R. Henderson. S. Adair. C. L. Davidson.
Jos. Leroux. W. A. Ritchie. T. Harris. S. L. Ryan. S. S. Cassils. S. W. C. Taylor. Smeaton White.

COMMITTEE AND GUESTS AT FIFTH ANNUAL OUTING OF THE "GAZETTE," MONTREAL, CANADA.

The annual excursions of the employes of the Montreal Gazette Company, Montreal, Canada, have become very popular. The fifth annual outing, which occurred on Saturday, July 26, was largely attended by the employes, their families and friends. The excursionists left the city on the steamer Duchess of York, the destination being Lavaltrie, where the party disembarked and proceeded to the picnic grounds. Games of various kinds, together with dancing and other amusements, took up the day. The baseball match between the teams from the Montreal Lithograph Company and the Gazette Printing Company was won by the latter by a score of 19 to 9. In the tug of war between the upper and lower floors of the building, the upper floors won in two pulls. These outings are growing in favor every year, and are thoroughly appreciated by every one in the establishment.

postmasters throughout the country? Was he to hesitate about performing his clear duty because deliberate fraud had enabled these publishers to employ hundreds of thousands of persons? It is true that the Postoffice Department was to blame for allowing such a state of things to exist and to continue to exist for years, and corresponding credit is due to the postal administration which undertook to check it, regardless of the storm of protest which it was foreseen such an undertaking would inevitably create.

The memorial and letter speak of "the Postoffice Department's inclination to exercise the power of individual censorship," and of "a departmental sword of Damocles." Such expressions should have no weight with the Chief Executive, for the reason that it could be clearly demonstrated that each publisher whose rights to the second-class mails were challenged was given every opportunity, and as much time as he needed, to justify his claims; that all cases were dealt with in a strictly impartial manner, and that comparatively very *to enrich themselves at the expense of the Government by the use of privileges which the law accords only upon specified conditions,* conditions which, it has been shown, after rigid and searching investigation, they do not fulfil. For it was found that the papers subjected to investigation did not possess a "legitimate list of subscribers," as defined by law, and that they "were primarily designed for advertising purposes." It is idle for the Typothetæ to argue that in one sense every great daily in the country is published for advertising purposes. That is simply begging the question. The fact remains that there is a demand on the part of the public for the daily, while there is little or none for the existence of the publications investigated. And this is the keynote of the whole law. Beside it all other considerations sink into insignificance. *The public,* not the Postoffice Department, nor the Typothetæ, nor any publishers' association, shall be the judge as to a paper's admissibility to the second-class of mails, *and the public's sentiment in the matter is to be determined by its willingness*

to subscribe for the publication. And if the public has declined to sanction a paper's admission, of what consequence is it that certain vested (?) interests and individual rights are endangered? Because an individual has been a defrauder all his life and has escaped undetected, is he to be permitted to combine to threaten the security of a community on the plea that he has taken good care of a large family, who will suffer by his incarceration?

It should be remembered, too, in speaking of vested rights, that an individual has no claims whatever unless his rights are vested in law. If that individual has accumulated property by the protection of a law when not entitled to such protection, a claim of vested rights has no standing in law.

The statement that the giving of premiums by publishers of second-class publications has resulted in a large increase in postoffice receipts from the first, third and fourth class postage is undoubtedly true. The receipts from these classifications have increased remarkably during the past four years. But a very large proportion of this increase is due to the enormous postoffice business done directly by the mail-order houses. Not all of the increase is to be attributed to the answers to advertisements in mail-order papers.

Some of the larger mail-order houses in the big cities purchase every week thousands of dollars worth of stamps for the mailing of catalogues and circulars, and the mail received by them as a result of these is very large. This business is strictly independent of the second-class. The mail-order paper did not come into existence until after the mail-order business had been started, and the mail-order houses would not be affected to any material degree if the mail-order papers were all to go out of business. The increase in receipts, therefore, from other classes of mail since the mail-order papers commenced business is not nearly as large as it would appear to one not acquainted with the facts.

But even if it were ten or twenty times as great as it is, *would that be a fair plea for the maintenance as second-class matter of any periodical which is not lawfully entitled to that classification?*

Suppose the members of the Typothetæ who have signed the memorial and letter we are discussing were appointed a committee on arbitration between a publisher, whose certificate of entry entitling him to mail his paper as second-class matter had been canceled, and the Postoffice Department; and suppose it had been shown that this publisher was not legally entitled to such certificate, would the Typothetæ sustain him because he was able to prove that his paper had been the cause of increasing the Department's revenue from other classes of mail matter? If such a plea is just, it would be eminently proper for an individual to enrich himself by dishonest means on the plea that he is paying large taxes and benefiting the community in which he lives by an extensive employment of labor. Mr. Madden's statement that he would not consider any argument on the effect of the increase or decrease of second-class matter on the total revenue is, therefore, quite justifiable.

By no juggling of figures can it be shown that a large increase in the volume of second-class business has been responsible for an increase in revenue for postage on matter of other classifications to such an extent as to justify the wrongful classification of papers.

The Postoffice Department found itself face to face with a large deficit. The opinion of experts (not of theorists) was that the deficit was largely due to the fact that the second-class privilege was greatly abused, and that a large number of publishers were enjoying that privilege who had no right to it. Whether the deficit increased or decreased was a matter for secondary consideration. Wrongs were known to exist and they had to be righted. Unfortunately the Postoffice Department was single-handed in its opposition to illegitimate second-class publications. It was not a question in which the people took any interest, for the reason that their rights as individuals were not affected. Had it been the custom to tax the public for the circulation of its literature by mail, the protest against the granting and continuance of privileges to certain publishers would have been so general as to be irresistible. The public could not be expected to realize that its funds were being used for the transportation of matter at a rate to which it was not legally entitled. Or, if it did not realize this fact, the point of individual interest was so remote as to lack interest. But there is not a postoffice employe in the country who did not know that many publishers were mailing papers week after week and month after month to fictitious names, or to persons who never called for them, and it was known, too, that these papers were never marked "Sample Copy," and that orders to discontinue were totally disregarded.

The fact is that the gentlemen responsible for these petitions to the President know little or nothing of the inside history of these cases. They have taken the broadest possible view. They contend that Uncle Sam is rich enough to transport literature to his people without any cost whatever to them. They forget that Congress has not repealed the Act of March 3, 1879, and that postoffice officials in charge of second-class matter are bound by their oath of office to enforce its provisions.

But the memorial states that "the Postoffice Department, during the recess of Congress, has recently undertaken to construe the Act of 1879 in a manner and to an extent not justified by its spirit or its letter." It is obvious that this is but an individual opinion, voiced by members of organizations whose community of interest with the publishers is equally obvious. The question very naturally presents itself, What is the spirit or the letter of this act? Is it not perfectly just to assume that the official whose duty it is to study that act, and who governs his rulings by the legal counsel of the Attorney General for the Postoffice Department, should be a better judge of its letter and spirit than any other?

The regulations provide that a paper, to be admissible as second-class matter, must have a "legitimate list of subscribers." They also bar from admittance any paper that is circulated free or at nominal rates, or that is "primarily designed for advertising purposes."

It is manifest that a paper may have a legitimate list of subscribers and yet be designed primarily for advertising purposes.

The regulations permit the mailing of sample copies at the pound rate of postage.

In March, 1900, the Third Assistant Postmaster-General issued a ruling that the legitimate list of subscribers must number at least fifty per cent of the number of copies circulated by mail or otherwise. This, of course, permits the sending of a number of sample copies equal to the number sent to subscribers. No fair-minded publisher will contend that this ruling is arbitrary. The percentage might have been set at seventy-five or even higher. It is well known that the established papers of the country, with the exception of the mail-order papers, use their sample copy privilege to a very limited extent; indeed, many do not use it at all.

The ruling affects more nearly the publishers of mail-order papers and those who are starting some journalistic venture. With regard to the former it may be said that to exact any smaller percentage of bona fide circulation than one-half would be contrary to the regulation against circulation largely or wholly free; and concerning the latter, the Department considers that the expense of building up circulation should be borne by the individual rather than by the Government. Enforcement of the ruling during the past two years has resulted in the suppression only of those papers which never had any prospect of success. Worthy publications have succeeded just as well as if permitted to circulate five or six times as many sample copies as copies to subscribers. There never was any protest against this ruling. In fact, a great many publishers, including some publishers of mail-order papers,

have openly stated that they consider it eminently fair. But many publications could not stand the test when examination of their lists was made, and these were ordered excluded.

In addition to these, the publications "having the characteristics of a book" were shut out, and news-agents were refused the right to return unsold copies at the pound rate. The publications classed as books, it was found, had no regular list of subscribers. They were sent to one city and if unsold were returned at the pound rate, and remailed at the pound rate to an agent in some other place. With very few exceptions their exclusion has been a positive relief to their publishers, while the unfairness of allowing news-agents a right denied by the law to publishers was excuse enough for the regulation revoking that right.

The memorial and letter show that a very superficial study of this important matter has been made by those who drew them up. Only one side of the question has been considered, and that from a biased standpoint. It is regretted that the members of important organizations should have gone on record as standing for license rather than law, and for individual rather than for public rights.

THE LINOTYPE IN AUSTRALIA.

Mr. James A. Burke, overseer of the *Sunday Times* and *Referee*, Sydney, New South Wales, writes to THE INLAND PRINTER: "Your latest articles on the care of the Linotype ('Machinist and Operator') fill a 'long-felt want' in this country, where Linotype plants are being put in almost every day. We have now sixty machines in this colony, as well as a couple of Monotypes. In our office we run four American Duplex Linotypes, and require another to cope with our output; but owing to what is looked upon here as rather unfair treatment by your company, we find we can not purchase an American machine, but must put in one of English manufacture. That, of course, necessitates a further outlay for duplicate parts, etc. Users of American machines think that when the Mergenthaler Company sold their British rights to the English company provision should have been made for those who had already put down American machines to increase their plant.

"With our four machines we run a twelve to twenty page Sunday paper, the *Sunday Times*, eight columns, thirteen ems wide, as well as a sporting weekly of ten to sixteen pages, the same size, the *Referee*. Another paper which we turn out is the *Arrow*, eight pages. The average output of each machine is from twelve to fourteen thousand ens per hour, without 'fat.' So, you see, we do fairly well. Since the erection of the machines, three years ago, we have not had the least trouble with them. We cast all our borders, dashes, half-doubles, etc., on the Mergenthaler.

"The time system prevails, the rate being £5 10s. for forty-eight hours or under per week. As you will observe, the advertisements are mostly in display type, which militates somewhat against the piece system. In most of the other offices here that is the system worked, 3d. to 3½d. per one thousand ems being the scale."

[The series of articles to which Mr. Burke refers has since been issued in book form under the title of "The Mechanism of the Linotype." It contains 128 pages, is bound in cloth, is very fully illustrated, and has information concerning the new two-letter machines not to be found in any work heretofore published. Price, $1.50, postpaid. It can be obtained through THE INLAND PRINTER.]

NEEDS IT TO KEEP ABREAST OF THE TIMES.

I find the *Sentinel* staff must have THE INLAND PRINTER if we intend to keep up to these advanced times, and that is just where we propose keeping.—*Lott Van de Water, Jr., The Sentinel, Hempstead, New York.*

Pressroom Queries And Answers

BY W. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

ABOUT CORROSION ON TYPE.—A correspondent asks the following: "Can you give any explanation of the apparent corrosion of some type in our office, notably the 48-point De Vinne extra condensed and the 18 and 24 point Engravers' Roman? Only benzine is used to wash type, and some of the letters so corroded have never been inked. The face of the type is rough and hard, and will not ink or print solidly until ground smooth on the stone." *Answer.*— Rain or boiled water freely used on new (or partially new) type will cause corrosion — benzine will not. Doubtless rain or soft water was used on the fonts named before being cased. The writer has made a number of tests to arrive at the cause of the trouble complained of, with the result as stated. If soapsuds had been used in the first case there would not have been corrosion.

HOW TO REMOVE COPYING INK FROM PRINTING ROLLERS.— C. R. B., of Malden, Massachusetts, writes as follows: "Will you kindly tell me what to use for a wash to remove copying ink from the rollers of my press? This being my first order for ink of this kind, I used benzine, the same as I did for ordinary inks, but the copying ink does not come off as I want it to." *Answer.*— Sprinkle a few drops of oil, or better, a little glycerin, on the disc of the press, and distribute this on the rollers, after which take them out of the press and wipe off the surplus ink with waste paper or rags. Do this as effectively as you can, then *quickly* wash off the face of the rollers with soap and clean water. Use a sponge to do this. Dry the rollers as well as possible with the sponge, and then leave them to dry thoroughly, after which they may be used again on the regular kinds of ink.

GETTING OUT GOOD PRESSWORK UNDER DIFFICULTIES.— L. L., of New Orleans, Louisiana, has sent us a twelve-page and cover pamphlet for a female academy, which is neatly printed from old and inferior type; as a proof of the bad condition of the type he has also sent us the pages, showing the many marks across bad letters to be taken out before make-ready. In telling of the many difficulties encountered

in printing the work, which was done two pages at a time, in order to use the mitered rules around each page (as that was the limit of sets of rules). The entire detail of this little book, except composition, was performed in six hours, in which time the correspondent made up the six two-page forms, corrected the marked letters, cut and counted the paper, and printed and backed up the edition of 325 copies. Under the conditions explained, we consider the presswork and time on the little book as very creditable. Let us see some more of your work.

Paraffining Waterproof Signs.—X. B. C., of Cincinnati, Ohio, writes as follows: "We are not aware if you understand paraffining waterproof signs, but feel confident if you do and can in any way assist us the advice will be forthcoming. We have considerable work of this kind, but find our signs do not have the 'greasy' appearance, nor is the paraffin as heavy as others. If we open the machine to allow a full flow of paraffin we find the pressure is not strong enough to spread it uniformly over the cardboard. Then, again, ours has a crystallized or solid appearance, while that made by other firms has an oily or greasy appearance. We use the best grade of paraffin." *Answer.*— Part of your trouble is caused by the bad flow in the paraffin fountain. This should be under perfect control, equally so with that on printing or varnishing machines. If you will write to the Arabol Manufacturing Company, 155 William street, New York, and state your wants, it is probable that that concern can help you in the way of a better article for finishing waterproof signs.

Trouble Printing on Cardboard with Wood Type.—E. S. A., of Hot Springs, South Dakota, writes: "I have trouble printing on cardboard large forms of large type, especially wood. The ink does not cover the letters solidly. I have tried all kinds of experiments and given it up. Please tell me the best kind of ink for such work, and how to prepare the tympan as well." *Answer.*—The face of wood type should be cleaned off with benzine and then wiped clean, and a coat of thin shellac laid on smoothly with a fine, flat-face brush. As soon as the shellac has become dry, pumice it over with a fine stone until the face is perfectly even. This treatment will enable you to print properly on cardboard, provided the right grades of ink are employed. To print on cardboard with any degree of success, the tympan should be hard, the low parts in the form brought up uniformly to right height, by judicious underlaying, and then fairly firm ink, of full color, used. Of course the ink should not be so strong as to cause "picking" of the card surface. When ink is too strong, add a small piece of vaseline to it to shorten its tackiness.

Made a Test of Paper, Ink and Rollers.—A. J. M., of Boston, Massachusetts, has sent us a neatly printed letter-head, with a vignetted corner, showing an extensive hardware factory and a well-designed card space. The only fault we find with the presswork is overcolor from too much ink. The correspondent has this to say about a few tests made by him, which will be useful to others: "Some weeks ago you very kindly informed me by mail that half-tones fill up on soggy days, because the coating of the paper comes off. You are right. I now enclose you a specimen of printing that was printed on a four-roller press on a hot day. For an experiment I printed one thousand sheets with new summer rollers, and another one thousand with old winter rollers that were a little hard, but soggy. Well, the job worked as clean all the way through as the enclosed sample, without washing up. The paper used on the sample is Keith's, a very hard stock; the ink was a trifle dirty, and the rollers used were the old winter set. This convinces me that filling up on half-tones is caused by the coating pulling off on coated paper."



Photo by George A. Furneaux, Chicago.

DELLS OF THE WISCONSIN RIVER.

(Near Kilbourn City, Wis., on the Chicago, Milwaukee & St. Paul Railway.)

A Splendid Collection of Specimens of Everyday Printing.— Mr. Bernard McGinty, of Doylestown, Pennsylvania, has favored us with a large package of printed work turned out at his active printery. His letter to this department is characteristic of the man. It begins this way: "I have been a subscriber to The Inland Printer for more than twenty years, and have a complete file of it during all those years. While I always read it through and through, including the

advertisements, I beg to say that I read 'Pressroom Queries and Answers' with more interest than any other department, and have gained much valuable information from it. I have made presswork a study to some extent, and think I have been fairly successful in mastering it. I send you a few samples of my printing. These are not submitted as specimens of high-class or artistic printing, only samples picked up at random from my sample cases, and they represent the everyday work turned out of my little print shop. I am printing for profit, have to hustle most of the time, and have no time to spare in endeavoring to produce artistic effects. But, however faulty our work may be typographically, I respectfully submit we make up for it in good stock, good presswork and cleanliness." *Answer.*—In examining the many samples of printing sent us, we fail to find one defective in regard to typography or presswork. The presswork is noticeably perfect and beautiful; indeed, the execution in this respect is up to the standard of the very best commercial printers. Among the collection of samples are numerous bill-heads, letter-heads, note-heads, circulars, leaflets, invitations, business cards, envelopes, etc. A wedding stationery outfit, set in modern copperplate, is printed in such a charmingly perfect manner as to equal real copperplate, and rival the specimen productions of the typefounders.

A Question of Height and Packing.—H. B. H., of Boston, Massachusetts, sends us a letter, with this statement: "I carry all forms type height.". This is practical wisdom, and in nine cases out of ten will win with the competent pressman. H. B. H. asks for our opinion on the following: "What is really meant by the phrases, a form 'riding on the packing,' a cylinder 'riding on the form'? I have often heard these terms applied by pressmen to denote the condition of letterpress, but I do not fully comprehend the definition. Will you kindly enlighten me? I recently had an argument with the foreman in regard to the subject, 'height of form.' I had a thirty-two page form on the press of book plates, of pica face type; the lines of type along the gripper edge were a trifle heavier than the rest of the matter, yet less impression was on these lines than anywhere else. He criticized my method of having the form so high, and ordered me to take a few sheets from under each plate, and give the difference to the packing, claiming that I had the form riding on the packing, and that on such work as plain book he had secured better results by keeping the forms lower than type height, and also prevented heavy-faced edges. Let me add that these plates had been worked a score of times before this by other workmen. I had made the form just to type height, but was obliged to give way to superior orders. May I ask what would be the result at the end of a run of two forms made ready as follows: One being three sheets higher than type height, and the other being three sheets lower than type height. Would the former outlive the latter in a run — granting that bearers are set to gauge height." *Answer.*—The terms "riding on the packing" and "riding on the form" are sufficiently significant to suggest the meaning; indeed, you have demonstrated the distinction in your reference to the manner in which your foreman desired you to prepare your form from that in vogue by yourself. It is true that to be able to print rightly two mechanical agencies must meet; to meet accurately, and by that is meant that they should meet reciprocally and at the proper place and time. Now a form prepared either too low or too high — varying from a standard, which is type height — is in jeopardy in many ways, by reason of the positiveness of mechanical action to be found in well-built printing presses. We rather doubt the wisdom of any man who deviates from fixed mechanical rules, because all such responsive mechanism as is found in printing presses "cry aloud" against interference. To build a form too high causes "riding on the packing"; to reduce its surface below a recognized standard necessitates the addition of so much more to the circumference of the cylinder, thereby producing a larger sphere "riding on the form." Both conditions are wrong, as either interferes with the unison of movement so essential to mechanical reciprocation. Your last question comes within our explanation for its answer. We would not undertake to say which form would outlive the other; undoubtedly both would suffer much more than if made ready in conformity with mechanical requirements. Of course, the difference of one sheet either way might not be serious in cases of light forms; but in heavy forms we know there is great danger from an extra top sheet on the cylinder.

PATENTS.

Printing Apparatus for Use with Machines for Making Paper Bags.—Hermann Hölscher, Leigerich, Germany. No. 706,237.

Web-printing Press.—William Spalckhaver, Brooklyn, New York, assignor to R. Hoe & Co., New York city. No. 706,269.

Printing-press.—T. M. North, Brooklyn, New York, assignor to R. Hoe & Co., New York city. No. 703,665.

Gripper Mechanism for Printing-presses.—Robert Miehle, Chicago, Illinois. No. 703,605.

Cylinder Machine for Printing on Sheets.—William Spalckhaver, New York city, assignor to R. Hoe, same place. No. 703,491.

Printing-press. Robert Miehle, Chicago, Illinois. No. 703,438.

Feed-gauge for Printing-presses.—E. L. Megill, Brooklyn, New York. No. 703,734.

Web-printing Machine.—G. F. Read, New York city, assignor to Robert Hoe, same place. No. 705,142.

Sheet Aligner for Printing-presses.—O. S. Bowman, Chicago, Illinois. No. 705,198.

Automatic Protector for Printing-presses, etc.—T. A. Dexter, Pearl River, New York. No. 705,220.

Blanket for Use in the Art of Printing.—J. E. Rhodes, Boston, Massachusetts. No. 705,294.

Printing-press.—J. L. Firm, Chicago, Illinois, assignor to Goss Printing Press Company, same place. No. 704,624.

Double Multipress.—H. A. W. Wood, New York city. No. 12,016 (reissue).

Printing-press.—Mark Anthony, New York city, assignor to the Diamond Match Company, of Illinois. No. 705,631.

Sheet Delivery Apparatus for Printing-presses.—G. F. Fenner, New London, Connecticut. No. 704,868.

Envelope Feeder for Printing-presses.—M. W. Lilly, Leavenworth, Kansas. No. 704,058.

Printing-press.—Walter Scott, Plainfield, New Jersey. No. 104,124.

Tympan Surface for Printing-presses.—A. S. Allen, Boston, Massachusetts. No. 705,011.

Bed for Tympan Surfaces.—A. S. Allen, Boston, Massachusetts. No. 705,012.

Means for Dissipating Static Electricity.—R. O. Vandercook, Evanston, Illinois. No. 705,490.

Printing Machine.—Joseph White, New York city, assignor to Robert Hoe, same place. No. 705,180.

Feeding Mechanism for Printing Machines.—Joseph White, New York city, assignor to Robert Hoe, same place. No. 705,181.

Inking Apparatus.—L. B. Woodruff and F. E. Caton, San Jose, California. No. 705,184.

THE PRINTER AND THE NOVELIST.

J. A. Howells, a brother of William Dean Howells, still edits the paper, the Ashtabula *Sentinel,* upon which the novelist worked when a boy. Mr. Howells says: "I was born in the room next to the one in which my father worked on the St. Clairsville (Ohio) *Gazette,* and I have never been much farther from a printing-office since."

Newspaper Gossip And Comment

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

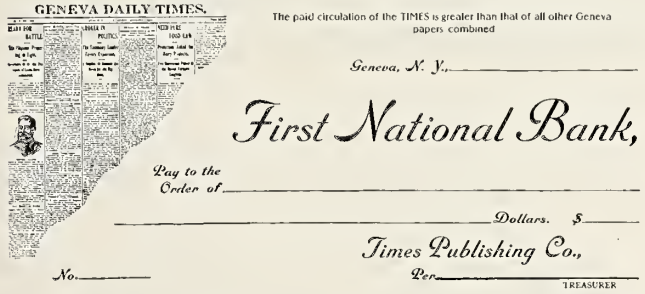
WRITING FOR THE PRESS.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

Swift County Monitor, Benson, Minnesota.—The *Monitor* continues to be well handled in all mechanical details.

THE Thorold (Ont.) *Post* recently issued a "Trade Edition" in pamphlet form that was nicely arranged and well printed.

OCEAN GROVE (N. J.) *Times.*—The arrangement of headings and news features in the *Times* and the ads. show good taste. The display heads on the first page are a trifle crowded.

THE Geneva (N. Y.) *Times* is using a facsimile of its heading on its checks, same as shown herewith, making a good method of self advertising.



RICE LAKE (Wis.) *Chronotype.*—You were very prompt in adopting the suggestions made in July for the improvement of the *Chronotype,* and the paper needs no further criticism.
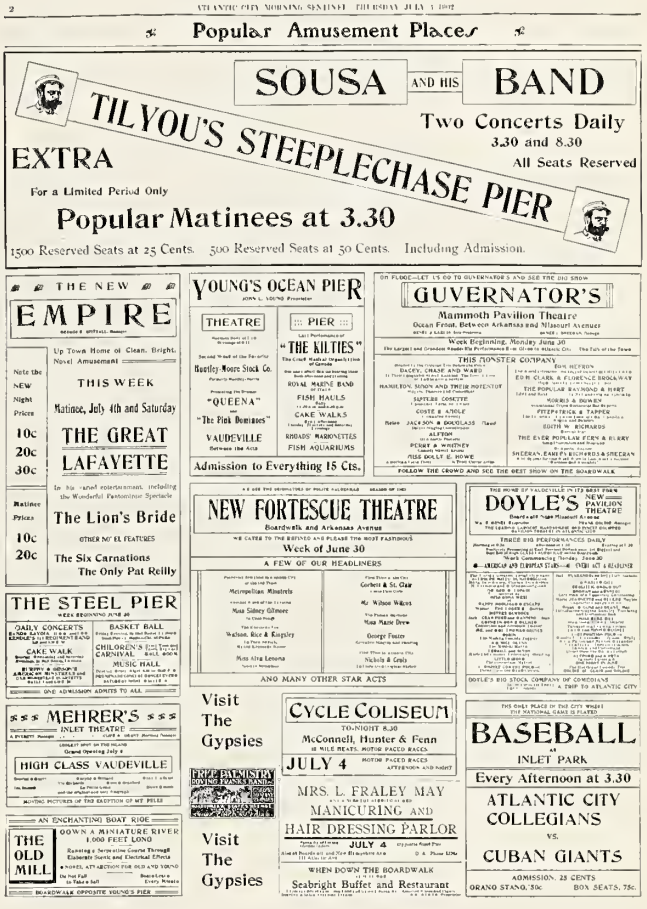
EATON (Colo.) *Herald.*—The *Herald* has just increased four pages in size. In my criticism last February I failed to find any defects in the paper, but this later issue is slightly below the usual standard in presswork.

F. E. BURKHARDT, one of the editors of the *Bi-County Review,* Cridersville, Ohio, made an extended trip through the West in June, and four pages of his paper are given over to a very interesting description of his travels, profusely illustrated with half-tones.

GENOA (Ill.) *Republican.*—This is a new weekly, started about the middle of May, and it is a creditable one. The make-up, ads. and presswork are all clean cut and need no criticism. The change made in correspondence headings in the issue of June 20 eliminated the only questionable feature, from a typographical standpoint. The presswork in blue and red inks, on July 4, deserves particular commendation.

The Illustrated West, "a monthly magazine of Western progress," started early in the year at Spokane, Washington, with C. W. Taylor as editor and manager, is a fine piece of work, being fully illustrated with excellent half-tones, depicting Western life.

W. T. MORRIS, Atlantic City (N. J.) *Sentinel.*—Your paper has a progressive appearance and is neatly made up and printed. The first issue, June 23, was remarkable for the amount of advertising it contained — forty-two columns to fourteen of reading matter. A month later there are twenty-four of each, which is the right proportion. Your ads. need



no criticism; there is not a poor piece of composition among the large number submitted. The full page of amusements, which is reproduced herewith, much reduced in size, is well balanced and shows a neat way of handling difficult composition.

JOHN J. EMERICK, Wheeling, West Virginia.—Your ads. show good taste — it is evident that your ideas are diversified, and do not follow any particular style. The full-page ad. of Paris R. Myers is particularly creditable, and both cover-pages are good.

MT. VERNON (Ill.) *News.*—A nicely printed paper, with careful make-up and neat ads. It would be better to get the editorial all together on the fourth page, even if the advertising had to be run elsewhere. Short local items should have a suitable heading.

Jasper County Democrat, Rensselaer, Indiana.—There is much in the *Democrat* to commend; ads. are neatly displayed, it is nicely printed, and all details of the make-up are carefully looked after. The arrangement of the news in the issue June 14 is the best, with headed articles on the first page and the short locals on the fifth. When the latter are run on the first page a neat double-column head would improve the

appearance of the department. "Jasper County Gleanings," with a generous supply of crisp news items from ten towns, is a valuable feature.

On April 1, a few days previous to his twenty-first birthday, Fred A. Randall assumed entire control of the Tekousha (Mich.) *News,* as editor and publisher. Under Mr. Randall's management the circulation and advertising patronage have both materially increased.

The Chicago Heights (Ill.) *Star* is offering a $50 diamond ring to the most popular lady, and a $65 gold watch to the most popular gentleman connected with a lodge, club, church, labor or social organization. A year's subscription, $1, paid in advance, counts fifty-two votes.

Nebraska newspapers are profiting to some extent by agitation in that State looking to increased taxation of the railroads. This has led the railroads to contract for space in the leading dailies and weeklies in every county, which space is used in large display ads. and reading notices, purporting to show that taxation is already high enough. The railroads are spending thousands of dollars in this campaign, which has become a political issue.



SOME OF THE MEMBERS OF THE MISSOURI STATE PRESS ASSOCIATION IN GREAT SALT LAKE.

A party of about seventy editors, members of the Missouri State Press Association, spent a day in Salt Lake City, July 29, as guests of the local papers and the Press Club. Among the entertainments provided was a dip in the lake at Saltair. The above picture is shown by the courtesy of William Igleheart, president of the Press Club, and manager of the Salt Lake *Herald.* The Missourians expressed themselves as highly pleased with Salt Lake and the cordial reception which they received.

Tri-County Press, Bussey, Iowa.—A big paper and a good one. From twelve to sixteen six-column pages, filled with news, which is carefully made up and nicely printed. The blue ink in the issue of June 19 did not work well, however, particularly on the first page. Ads. show good taste.

The Shelby County *Leader,* Shelbyville, Illinois, celebrated its golden anniversary on July 3 by issuing a souvenir edition of unusual merit. The cover-page, with the border rules to its two panels in gold bronze, was a neat arrangement, and the ad. display deserves particular commendation.

C. E. Cunningham, Newton (Miss.) *Record.*—Your circular will undoubtedly serve a good purpose in bringing to the minds of prospective subscribers the good qualities of the *Record,* but it is doubtful if it will directly result in many new names being added to your list without additional effort. My experience has been that while plans of this kind are of great value in advertising a paper, and may result in a few subscribers, yet it usually requires personal visitation to close many bargains.

Boys' Industrial School Journal, Lancaster, Ohio.—The *Journal* is commendable from every standpoint, and is improving with each issue. The headings throughout show good taste, and the title-page is a neat arrangement. The frontispiece in the issue of July 18 was exceptionally well done.

Herbert W. McManus, *The Aurum,* Rapid City, South Dakota.—The June "Souvenir Number" of the *Aurum* is very creditable, aside from the defect in presswork which you mention in your letter. You should always use a fountain on a form of this size, or lift the form every time you put on ink.

R. D. Palmateer, Waterford (N. Y.) *Times.*—Your paper is exceptionally well printed and the ads. are neat. A double-column box head, covering the first two columns of local items on the first page, would be an improvement, omitting entirely the brief publisher's announcement, as that appearing on the second page is sufficient. In the latter the line in reference to job printing should be placed at the bottom, as it is out of place in the middle of matter pertaining exclusively to the paper.

Idaho Falls (Idaho) *Times.*—The souvenir edition of the *Times* is a very nice piece of work throughout, even if it was "printed one page at a time on a Peerless jobber." As would be expected from printing in this way, there was a slight variation in color, but aside from this the issue is commendable in every way.

Emlenton (Pa.) *News.*—Head rules should be transposed, and the items from Franklin and Butler graded. With these two details given attention the *News* would be an exceptionally creditable paper. The ads. deserve particular commendation, as there is not an imperfect one among the large number appearing in its columns.

On the occasion of the one hundred and fiftieth anniversary of the founding of Danvers, Massachusetts, the Danvers *Mirror* issued a large "Historical Souvenir and Anniversary

Program," consisting of eight six-column pages and cover. There was no advertising, but the work was embellished with many nicely printed half-tones.

THE Tabor (Iowa) *Beacon* is "old enough to vote," and on the completion of its twenty-first volume it issued a special number of twenty four-column pages and cover, making a very creditable issue. The contents were made up principally of matter pertaining to the commencement exercises at Tabor College, illustrated with many fine half-tones.

R. E. FITZGERALD, Baldwinsville (N. Y.) *Leader*.—Your paper is commendable for its presswork, ad. display and make-up. About two more leads on either side of the dashes in the display heads on the first page would relieve their crowded appearance, and a plain rule around the "ears" would harmonize better with the balance of the page.

IN the June number I published a "horrible example" of ad. display. Since then a large number of newspapers and ads. have been received, many of which outdo in horribleness the one reproduced at that time. The "Minneapolis Store" ad., shown herewith, is in keeping with the majority of the work submitted, and there is so much of this sort of talent displayed throughout the United States and Canada that one wonders why such compositors have chosen the printer's art as a profession. A compositor who, after setting such an ad., for an instant considers that he has produced a work of the slightest merit, should seek some other profession, as he is certainly beyond the reach of instruction. It is evident that

MINNEAPOLIS STORE

Ladies, And Gentlemen:

Don't You Know, That YOU Can Make Good WAGES BY Coming To The

MINNEAPOLIS, STORE In PORTAL, and Have The

Largest Stock Of GOODS In WARD COUNTY To Select From ?

We Make A Specialty Of CHILDRENS, And LADIES MILLENERY, And FURNISHINGS: GENTS HATS CAPS, SHOES And UNDERWEAR.

We Also Carry A Complete Line Of Fur-

NITURE, Hard-ware, Galvanized

Fece Wire at $4.25 per hundred: Fine Salt, $2.25 per Barrel Sack Salt 5 c

HIGHEST PRICES

PAID FOR COUNTRY PRODUCE.

SUGAR 20 POUNDS For $ 1:00!

Our Last Consignment Of CLOTHING Which Was Delayed In Shipment Goes At

COST!

POTATOES WANTED

HAFFIE & CROSBY, PROP'S, PORTAL, N. D.

some men can never become real "printers," any more than you or I can become famed musicians or artists. In this ad. note the bringing out of "Wages by," and the setting of "Line of Fur"—in the largest type used, with the balance of the word, "niture," in nearly the smallest. Also the punctuation and spelling in the lines "Childrens, And Ladies Millenery" and "$2.25 per Barrel Sack Salt 5c."

PERTH (Australia) *Sunday Times*.—The presswork on the copy received is poor, as the color is very uneven. The contents are well selected and attractively arranged, the twelve pages being filled with news and miscellaneous features best suited for the average reader of a Sunday paper. The advertising patronage is large, but the display is not as attractive as that seen in most American papers, as there is considerable sameness, and in several instances too much display, with the lines nearly the same size. The half-page ad. of Ranford Brothers & Simpson is an example of improper display, and illustrates my criticism.

WILLIAM HEINEMAN, the well-known English publisher, has stated that he prefers newspapers to literary publications for the advertising of books, and his views are being adopted



A DRESS MADE OF NEWSPAPERS.

The above costume was worn by a young lady who represented the Clipper Publishing Company, Greensburg, Pennsylvania, at the recent Business Men's Carnival in that city. The dress was made entirely from copies of one of the papers published by this firm, the *Latrobe Daily Clipper*.

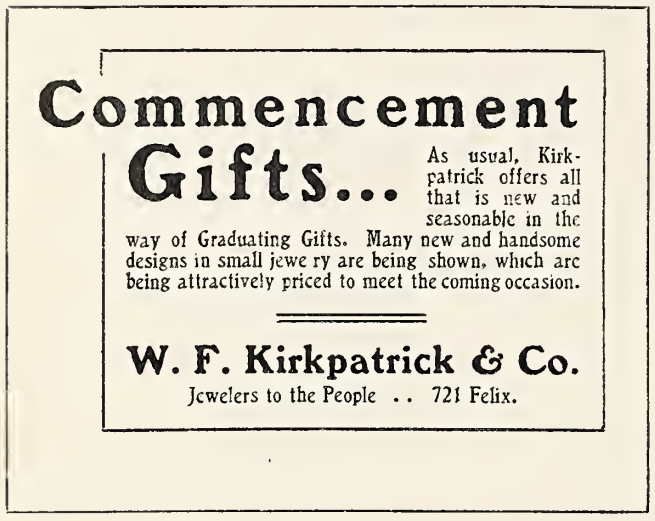
to a considerable extent by publishers on this side of the water. The belief is a good one, founded on sound judgment, and it can not spread too rapidly for the benefit of the newspaper publisher.

ALBERT DENNIS, North Sidney (N. S.) *Enterprise*.—The new heading on the *Enterprise* is an improvement. The make-up and presswork are good. The ads. are properly displayed, although they nearly all follow the same style; a few have borders and these stand out prominently by contrast. "The Week's Work and Play," extending across four columns of the local page, makes a good heading.

"GAINING A CIRCULATION."—Charles M. Krebs, of New Albany, Indiana, has compiled and just issued a valuable little book containing five hundred schemes and successful methods of increasing circulation. The first few pages are devoted to "Miscellaneous Suggestions," tersely laying the groundwork for successful circulation building, and the fifty or more pages which follow teem with suggestions that it must have taken

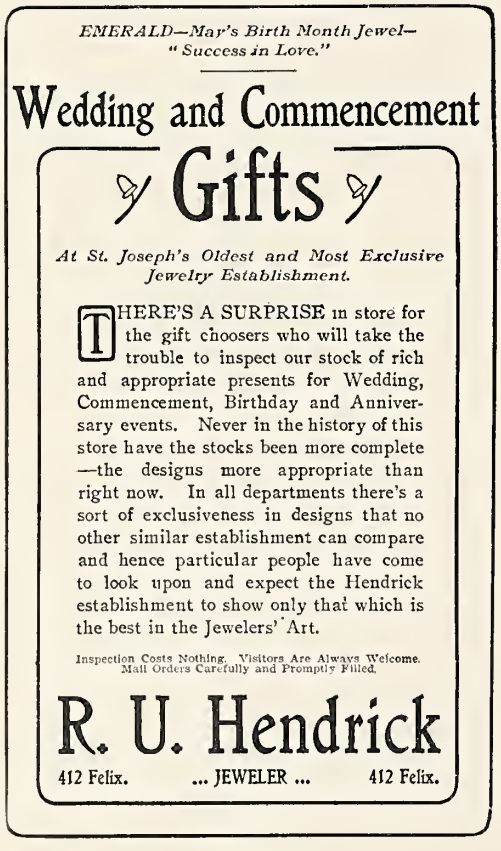
years to accumulate. The work would be of great aid to any circulation manager.

NEARLY every month Charles H. McAhan, of the St. Joseph (Mo.) *News,* sends me a package of his ads. for criticism,



No. 1.

but it is seldom that I find anything to criticize. Those recently received are creditable, and I have decided to reproduce five of them (Nos. 1 to 5, inclusive). While these are



No. 2.

particularly attractive, they are not necessarily time-consumers, and each would stand out prominently on a page, even if placed side by side.

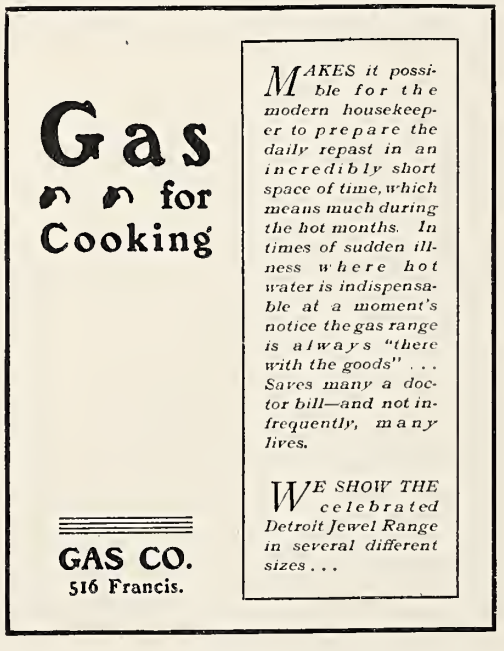
J. C. BOURLAND, *Crittenden Press,* Marion, Kentucky.—The special mining edition of the *Press* is a nice piece of work. The half-tones are printed well, although the distribution of ink is slightly uneven. In the first display head there is a little too much sameness, and not a proper distribution of "cap" lines. You may not have noticed that the first three parts are all lower-case, while the remaining four are in caps.

MIDDLEPORT (N. Y.) *Herald.*—The *Herald* has one feature in particular that could well be followed by many weekly papers—it always has two or more display heads on its first



No. 3.

page. The most important items are selected and display heads are written, even if the items themselves are not more



No. 4.

than a dozen lines in length. Every issue of the *Herald* convinces readers that there is always "something doing" in Middleport, and such a policy helps materially in gaining and

holding subscribers. This feature, coupled with the news of all minor happenings, was probably in a large measure responsible for a condition that caused the insertion of the following item in a recent issue: "New subscribers are added to the



No. 5.

Herald at the rate of about twenty-five each week. Our subscription list was never as large as it is to-day." The ads. in the *Herald* are neatly displayed, and the paper is nicely printed, except for a slight unevenness of color. The make-up is "stretched" a little too much—too many leads between articles in some instances, and too much indention at the top of the columns; six points is sufficient indention, and all should be alike. Run a rule around the double-column heading, "Yourself and Others"—it will greatly improve the appearance of the department.



No. 6.

W. W. Drummond, Marshall (Mo.) *Index*.—Your ads. are among the neatest specimens of display received this month, and I take pleasure in reproducing one of them, No. 6, showing the general style of your composition. You are aided materially in your work by good presswork—the best display frequently looks bad when poorly printed. The only criticism I would make of the ad. reproduced is that the figures are a trifle too prominent, as, in the three upper panels in particular, they overshadow the headings. The use of extra large and black figures is frequently carried to extreme by compositors. Figures themselves do not attract a reader unless he is interested in the article advertised. A lady might be looking over the advertising columns and would be attracted by your heading, "Thin Dress Goods"; this would lead to a glance at the prices, and then certain figures would naturally lead to the reading of the entire item, and it is in that order that the prominence of the display should be graded.

Ad.-Setting Contest No. 12.—Now that the hot summer days are over, probably there will be a large number of Inland Printer readers ready to enter another ad.-setting contest. Contest No. 12, announced herewith, closes November 1, giving those who wish to enter plenty of time to get up a good ad., and have the required number of slips printed. In order that there may be no disappointments I have requested that there be two hundred slips submitted, which will insure every contestant receiving a complete set, and the change in the manner of judging the work of contestants will probably meet with approval. In response to my request for suitable copy for this contest quite a large number of ads. were received, among them the one used herewith. The wording is not at all unusual, and for this reason more than any other it is selected. It is an ordinary ad., set in ordinary space, and it will be a fair test of the abilities of compositors to display it in an attractive manner. The copy follows:

Don't forget the Fountain City Business College, Fond du Lac, Wisconsin. Special opportunity is given young men and women to get a good start on the road to success. Remember: "All things come too late to those who wait." Write at once for particulars to the Fountain City Business College, Fond du Lac, Wisconsin.

In the rules which follow, special attention is directed to No. 6. It is very important that each contestant's slips should conform in size to the others, so that when the sets are made up all will be uniform. Read the rules over carefully, two or three times, to avoid making errors that will disqualify your work:

1. Set thirteen picas wide and four inches deep.
2. Contestants limited to two specimens.
3. No words can be added to or omitted from the copy, although sentences may be transposed if desired.
4. Two hundred (200) printed slips of each design to be mailed to "O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania."
5. Write name and address of compositor plainly on *one* slip only. (A complete "key" list of the contestants will be printed in The Inland Printer at the close of the contest.)
6. Use black ink on white paper, 3¼ by 6 inches, *exactly*.
7. Each contestant must send 10 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. If two designs are entered, no extra stamps will be required.
8. All specimens must reach me on or before November 1, 1902.

Ample margins are provided, so that contestants may have their sets of specimens bound at the top if desired. As announced at the close of the last contest, a new plan of judging will be adopted, in which each contestant will be given an opportunity to express an opinion and have a part in the final decision. As soon as the contest closes the full set of ads. will be sent to each, and each will be asked to choose the best three, aside from their own work. Each first choice will entitle the ad. so selected to three points, each second choice to two points, and each third to one point, and after all contestants have been given ample opportunity to render their decisions the total number of points received by each ad. will be compiled, and the three receiving the largest numbers will be reproduced as heretofore. Compositors are urged to enter their specimens as early as possible, so that there may be no delay on the closing day. With two hundred sets there should be an ample number to go around, as this is nearly twice as many as were necessary in the last contest, and no one should hesitate to enter on this account.

ELECTRICITY IN THE PRESSROOM.

A patent for dissipating electricity in the pressroom has recently been secured by R. O. Vandercook, of Evanston, Illinois. He obtains this long-sought-for result by releasing vapor in the room and causing it to be precipitated evenly by condensation, accomplished by cooling apparatus placed upon the ceiling. This patent differs from any other process of removing the trouble from electricity in paper. No wiring is used. The patent covers means for producing non-electrical conditions in a pressroom at all times, by supplying the atmospheric factors of a non-electric day when these factors are absent because of natural causes.

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $1.

PRACTICAL HALFTONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

CLOCKS FOR PHOTOENGRAVERS.—There is a demand for a clock adapted to the wants of photoengravers. Years ago the Scovill Manufacturing Company supplied a clock that was all face, about fifteen inches in diameter, with a second hand that could be seen by several operators in a large room. A clock was shown before the Royal Photographic Society, London, that rings an alarm when the time for capping the lens has arrived. This clock is recommended by the inventor for timing development, a valuable thing in color photography. What we should have now is a clock with electrical attachment that would cap the lens when a long half-tone exposure is finished. This would take the strain from the operator and permit him to do other work during the interval of a long exposure.

A NEW METAL FOR ENGRAVERS.— In a German rolling mill a combination plate is being made that promises to be of value to engravers. They have found that a thin sheet of copper can be fused to a thin sheet of zinc by introducing between them a foil of aluminum in the rolling process. The great heat generated while the two metals are between the rolls melts the aluminum to a solder that causes the two metals to adhere perfectly. This combination metal is used for sheathing ships, roofing, and many of the uses to which sheet copper is now put. It has been attempted often to use for photoengraving zinc that has been plated with copper by electro-deposition, but the galvanic action caused by the two metals in the etching bath made trouble, and later the copper plating chipped off in the printing. It is to be hoped that some of our American rolling mills will experiment in this direction.

RETOUCHING PHOTOGRAPHS FOR HALF-TONE REPRODUCTION.— Thomas B. O'Neill, Nicetown, Pennsylvania, asks how to prepare the surface of photographs for half-tone reproduction. What solution to use before the color is applied, and what particular colors lend themselves to half-tone work. *Answer.*— Many methods have been printed in this column. In my own business I use only Kloro or Solio paper for the making of photographs for half-tone reproduction. The prints are dried on ferrotype plates. The surface of the photograph is then moistened with ninety-five per cent alcohol on a tuft of cotton. My artists have no trouble working on these photographs with Winsor & Newton's colors. Chinese white, sepia and Indian red are the only colors required. Should the photograph show any trace of greasiness a little soap in the color makes it lay properly. The color should be mixed thick on the pallette, and used as a body color.

A LENS WITH A VISUAL AND CHEMICAL FOCUS.—Arthur B. Cross, Concord, New Hampshire, writes: "We have a lens that when used for copying full size the image is sharp on the ground glass placed in the holder where the plate is to go. But the negative is not sharp with any kind of diaphragm we can use. What can you suggest as a remedy?" *Answer.*—Your lens has a visual and chemical focus; that is, you focus on the yellow rays, which are the brightest, to reach the ground glass, but your wet plate is sensitive only to the blue rays, which come to a focus nearer the lens. To prove this: After focusing move the back of the camera a quarter inch toward the lens, and see if the negative is not sharper. Your remedy is to discard that lens for an achromatic lens of a good make, remembering that money invested in the best lens in the market brings returns through the superior quality of every negative made with it, and such a lens is always salable for about what is paid for it.

LINE ENGRAVING ON ZINC IN 1850-1860.— G. Perkins, Roxbury, Massachusetts, asks: "Mr. McDonald Moran, in an article titled, 'The Photoengraver's Scope To-Day,' writes of illustration between 1850 and 1860 as follows: 'The best of the pictorial papers of that day were the *Illustrated London News, Harper's Weekly,* and two or three minor publications of the same class. The process of line engraving on zinc was developed remarkably by these periodicals, which relied upon it almost entirely for their printing plates.' I have been a reader of your Process Notes for years, and got an impression from them that zinc plates were not used until a much later period. *Answer.*— If you will edit the paragraph of Mr. Moran's you quote to read: That between 1850 and 1860 the *Illustrated London News* and *Harper's Weekly* were not the best pictorial papers, and that they never used a line engraving on zinc until a generation later. Those few changes will bring Mr. Moran's statement at least a little nearer the facts. The weather is too hot to hunt up any precise dates, but it can be recalled that *Harper's Weekly* did not begin publication until 1857, and then with only seven small, poorly executed woodcuts. The *Illustrated American News* started in 1851; *The Illustrated News,* revived by P. T. Barnum, in 1853; *Frank Leslie's Illustrated Newspaper* began in 1855; not to mention *Gleeson's Pictorial,* in Boston, were all printing better illustrations than *Harper's Weekly.* Zinc plates were developed first by the daily papers, later by the cheap weeklies, and it is safe to say that the *Illustrated London News* and *Harper's Weekly* were the last to adopt zinc cuts, and then a quarter of a century later than the date set in the paragraph you quote.

POINTERS FOR ZINC ETCHERS.— Mr. A. C. Austin is now the editor of *Process Review and Journal of Electrotyping,* and this publication is much improved in consequence. Mr. Austin

is a practical process man, whose writing is always worth reading. Success to him and his *Review*. He recently gave some pointers to zinc etchers, in part as follows: Use hard zinc. This metal can be purchased with a machine finish that places it in condition for use with but slight rubbing with charcoal. Do not buy the metal with the idea of doing your own polishing. The firms who supply the zinc to the trade have such improved methods of finishing the surface of the metal, that the difference in the cost between the raw and finished zinc is so slight it hardly pays to do your own polishing. Get the best dragon's-blood powder. Do not be misled by cheapness. Your powder-box should not be overloaded with dragon's-blood. A small quantity in the box at a time keeps the powder in better condition. An old camel's-hair brush is better than a new one for the final brushing of a plate after powdering. There may be a time when your supply of etching-ink runs low; when this happens make a print and roll it up with the ink you use for printing line proofs. The result of this trial will surprise you, particularly if you have been using a high-priced etching ink. Use a modern printing-frame. It costs a little more, but you break less glass, get better contact, and the print can be made in much less time. Always have an extra glass for each printing-frame. Accidents may happen and one-inch thick glass is not readily obtainable in some localities. For "Ben Day" work on zinc use line proofing ink, adding a few drops of oil of lavender to make it roll up smooth. For drawing on zinc use the same ink, reduced with turpentine and oil of lavender. If possible, have your etching tubs rocked by power; you will get more work, and the etcher will like this method.

A Question in Color Mixture.—William Glass, Fresno, California, writes: "Will you please make clear to my uninformed mind what appears to be a discrepancy in the theory of divided white light as explained in Zander's book, 'Phototrichromatic Printing.' On page 15 he says (and I can find no fault with the saying) that 'if a piece of ruby glass is held in front of the spectroscope, all the colors of the spectrum disappear, except the red and orange. This effect shows that the ruby glass stops or absorbs the violet, blue and green rays of the white light, and transmits only part of the yellow or orange and red rays.' Now my trouble comes in trying to make the above plain statement coincide with the following, on page 17 of the same book: 'What I have just stated about colored light can be proved by having three-colored circular

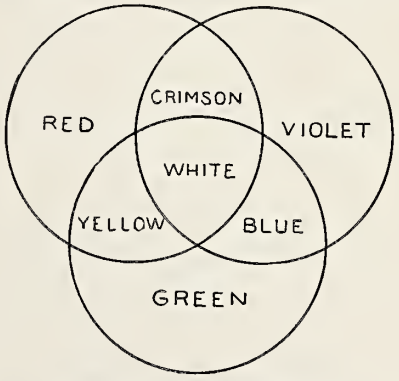


DIAGRAM FROM ZANDER'S BOOK.
Showing three overlapping disks of red, green and violet lights.

glass slides to match, as nearly as possible, the red, green and violet of the spectrum. White light is projected through these slides onto a screen by means of a lantern, and the colored light discs moved until they partly overlap. The outer parts of the circles will show the fundamental red, violet and blue (I think he means green), the center where all three overlap will be white.' You will see, Mr. Editor, the point that troubles me. How if, as in the case of the ruby glass, all light except the red and orange is absorbed, can it be explained that in the case of the red, violet and green glasses overlapping each other the light is not only not absorbed, but all the white light passes through all the colored glasses and is projected on the screen." *Answer.*—This question has puzzled many, owing to an ambiguity in Zander's second statement. If three discs of glass were overlapped, as shown in his diagram, reproduced here, and white light passed through them to a white screen, all light would be absorbed where the three discs overlap, and the center would be a black spot. Mr. Ives produces the colors shown in the diagram with three lanterns, throwing discs of red, green and violet lights so that they overlap in the center. Where it is a case of adding light upon light, the center spot becomes brighter with each addition. Superimposing red, green and violet lights upon each other will produce a spot of light nearly white. I hope I have made this clear.

The Editor of the Process Year Book.— Processworkers everywhere will be pleased to see the portrait of Mr. William Gamble, of London, editor of the *Process Year Book*, and one



Photo by Furley Lewis.
WILLIAM GAMBLE.

of the most practical writers on process matters. Mr. Gamble was a capable journalist before mastering photoengraving, so that everything he writes has a literary flavor. Beginning at the bottom as a printer's devil, he was indentured to serve for seven years to "the art and mystery" of the printing craft. Passing upward through all departments of a great printing office, he learned stereotyping, bookbinding and lithography, as well as job and news composition. Pursuing shorthand and other studies in the evenings, he got to be a "cub" reporter, and gradually, through the various stages, to an editor's chair. This was in a provincial town, on a paper that required war maps and portrait cuts. Gamble had been studying up zinc etching for some time, and undertook to make them, succeeding after a fashion. He eventually got to London on a press bureau that supplied cuts and type to country newspapers. Here he perfected himself sufficiently in photoengraving and electrotyping to start a "quick process" plant of his own. He made the acquaintance of Mr. A. W. Penrose, who kept a small chemist shop, as they call a drug-store in England. Mentioning to Penrose the difficulty photo-

process men had of getting supplies, he suggested the starting of a store for that purpose. The result is Penrose & Co's process stores in London, Paris, Berlin and Sydney, Australia. Besides the convenience, these stores have developed improvements in the apparatus and quality of the supplies required in all the photomechanical processes. Mr. Gamble is but thirty-seven years of age. His recreation is learning something. He has been at four of the London colleges, studying electrical and mechanical engineering, chemistry, physics, optics, mathematics, French, German, etc., all of which knowledge has been devoted to the advancement of photoengraving. Mr. Gamble feels that he has still a good deal to learn, and the greatest pleasure he gets out of life is imparting his knowledge to others.

Collodion Emulsion for Half-tone.— It would seem as if collodion emulsion should supersede the present system of wet plate photography for photoengravers for several reasons. Collodion emulsion, it will be remembered, is a collodion sensitized with silver, so that all that is necessary is to flow it in the manner of any collodion, on a glass plate in a dark room, place it in a plateholder, and it is ready for exposure in the camera. The troublesome silver bath is thus dispensed with entirely. Collodion emulsion may be kept for years; it works quicker than a bath plate; it will give better half-tone negatives from bromide or platinum photographs, and can be made sensitive to red and yellow for use in three-color photography. These are its advantages. Its drawbacks are that it requires more skill in development and the after treatment of intensification. Photographers trained in handling dry plates will have little trouble with collodion emulsion. The "Eos" collodion emulsion, made according to the secret formula of Dr. E. Albert, and noticed in this department before, is now sold in this country by G. Gennert, New York. It costs, in eight-ounce bottle, $1.60, or 20 cents per ounce. The American agents answer the charge of its being too expensive by saying: In material it has been found that a quart of emulsion, at $6.20, will coat 125 8 by 10 plates. This means 5 cents per 8 by 10 plate. The silver for a bath sufficient to silver 125 8 by 10 plates, and a quart of good collodion, will cost very nearly as much. There is, therefore, but little difference in the material. In time "Eos" emulsion is much more economical; no silvering and quicker exposures; great saving in the finishing of the plates. These items amount to more than the cost of the entire "Eos" emulsion used. In results: If you find, as we claim, and as you can prove, that you can obtain results with "Eos," especially on colorwork, which you can not get with ordinary wet plates, then "Eos" is cheap at five times the cost of the wet plates, for its use means new business, better work, and better satisfaction given to your customers.

PATENTS.

Preparing Surfaces for Etching and in Etching Such Surfaces.— F. H. Thibodo and S. S. Pechinpaugh, Green Bay, Wisconsin. No. 706,280.

Photochromoscopic and Trichromatic Apparatus.— F. E. Ives, Philadelphia, Pennsylvania. No. 703,929.

MODELED COVER-DESIGNS.

A number of modeled cover and advertising designs have already been shown in The Inland Printer. Although some people have predicted that designs of this character would not be so much in demand as when first introduced, the call for them still continues. We show miniatures of three designs recently turned out by Juergens Brothers Company, Chicago. The center one is by Mr. Arthur W. Carr, the secretary of the company; the others were made under his immediate supervision. That of Warren's Featherbone was used as a full-page advertisement in the current magazines, while the "Tengwall Talk" design was intended as a cover for a periodical. Mr. Carr, who has been in the engraving business for twenty years, is well known in art circles in Chicago, and the company with which he is now connected is fortunate in having secured his services. He has studied at the Art Institute, Chicago, is an ex-member of the Pallette and Chisel Club, and was once its vice-president. He has done considerable in clay modeling, but most of his work has been oil painting, in which line he has quite a reputation. Another feature of his art work has been that of suggesting appropriate illustrations for advertising purposes. Having always been connected in some way with engraving houses he believes that a cut is a very important feature in an advertisement. Some of the most attractive advertisements brought out by the firms he was formerly connected with, the Manz Engraving Company and the Chicago Engraving Company, were planned by him. Mr. Carr does not let business interfere with his art studies, and is still a member of the life class at the Art Institute, and also a member of the Art Academy.



MODELED DESIGNS FOR COVERS AND ADVERTISING.

Courtesy Juergens Bros. Co., Chicago.

The Printing Trades

BY EDWARD BECK.

Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

A SOLUTION OF THE APPRENTICESHIP QUESTION.

One of the questions likely to be brought before the forthcoming United Typothetæ convention is that of the scarcity of first-class journeymen job printers. In a city not a great distance from Chicago a demand was recently made upon the employing printers for an increase in the wages paid book and job printers. The proposed advance was placed at a pretty stiff figure. In addition, a number of other conditions were demanded, which, if granted, would result in cutting down the profits of the employers. Actuated by common interest, the employers came together and discussed the situation. It was agreed, in view of the advance in the prices of most commodities, that the demand for a higher wage was justifiable, though not to the amount of the demand. It was also agreed that it would be impossible to grant all the other conditions imposed, without running great risk of doing business at a loss. It was decided to submit a counter demand to the employes. This counter demand, fair in itself, reached the union in due time. One of its provisions was for a greater proportion of apprentices to the number of journeymen than that proposed by the union. The counter proposition was rejected with levity, if not with scorn. A committee was instructed to seek a conference with the employers, and notify them that the union would insist upon its demands. The employers again met together and compared notes. The field had been carefully scanned in the meantime, and when the question was raised as to the possibility of sustaining a contest with the union it was voted as impracticable, because the market was devoid of printers looking for work. There was nothing for the employers to do but make the best of a hopeless (for them) situation, and they did it.

Out of this situation, however, has grown an idea which, if plans do not fail, will be presented to the United Typothetæ of America. It is the establishment of technical training schools, under Typothetæ auspices, for turning out journeymen job printers.

"The plan has many advantages, and its cost, compared with its benefits, will be very small," said a well-known master printer in discussing it. "The unions, by their restrictive rules, hold down the number of apprentices to such a degree that the market for good journeymen is understocked. Plenty of bright, ambitious boys can be found, willing and anxious to apprentice themselves to the trade, but they are prohibited from doing so by the union rules. Why, some of the men working in my own establishment have tried in vain to find opportunities for their own sons to learn their trade. This is an abnormal and artificial condition, and it is the duty of the Typothetæ to correct it.

"Let the United Typothetæ of America establish technical training schools, say, in New York, Chicago and San Francisco to begin with, each of these schools to be capable of instructing two hundred apprentices. With proper care in the selection of material, a course of three years would easily suffice to turn out finished journeymen, superior in every way to the present output of the composing-room, where no discrimination is made in the kind of apprentices employed, and where the boys spend the first two years of their time sweeping the floors, putting away leads and reglets, and in other trivial duties having little direct relation to the trade, to say nothing of the haphazard method of 'instruction' given them during the rest of their apprenticeship. The schools should be fitted with the very best material and machinery, and placed in for the journeyman's instruction, and put the onus of poor self-sustaining, if thought advisable, by turning out actual work, but my idea would be to confine them to non-competitive channels, and support them either by fees from the pupil-apprentices, or directly from the funds of the United Typothetæ of America. Such an investment would bear better returns than all the 'defense funds' imaginable, since it would give the employers a stock to draw upon for first-class journeymen whenever the visible supply seems exhausted.

"No, I see no reason why such a plan should incur the enmity of the unions," continued the employer in reply to a question. "The unions profess to be anxious to see the ranks of proficient journeymen kept fully recruited and the 'botches' discarded. This plan would relieve them of all responsibility for the journeyman's instructions, and put the onus of poor workmen upon the employer. It would bring to the ranks of the union a superior class of members, for it would not be my intention to make the output of these schools antagonistic to the unions. It is simply this: The unions say to the employer, you must not take on more than a certain number of apprentices. The employer finds that the limit set by the union is so restrictive that he is obliged, when he wants additional journeymen, to seek them in the output of the country printing-offices, or the plants of his non-union competitors, neither of which is apt to prove satisfactory. He must find a way to supply the market with competent journeymen, and this is one. It remains to be seen how it strikes the other members of the United Typothetæ of America."

PROGRAM FOR THE UNITED TYPOTHETÆ OF AMERICA CONVENTION.

Following is the program of the United Typothetæ Convention, which meets in Pittsburg, Pennsylvania, on September 8, 1902:

Monday, September 8.— Registration of delegates in committee offices at Hotel Schenley. Badges will be distributed and it is urged that full presentation of credentials be made to the Committee on Credentials for the Sixteenth Annual Convention, U. T. A.

Monday evening at 8 o'clock.— Informal reception to attendants and their ladies in the banquet hall at Hotel Schenley.

Tuesday, September 9.— 9:30 A.M., business session; 2 and 8 P.M., business session.

Wednesday, September 10.— 9:30 A.M., business session; 3 P.M., carriage ride.

Thursday, September 11.— 9:30 A.M., business session; 2 P.M., final business session; 8 P.M., banquet at Hotel Schenley.

Friday, September 12.— 9:30 A.M. until 7 P.M., boat excursion on the Francis J. Torrance.

During the week numerous trolley parties are planned for the visiting ladies and entertainment provided for them at the hands of the Ladies' Reception Committee.

PROGRAM FOR THE NATIONAL ASSOCIATION OF PHOTOENGRAVERS' CONVENTION.

The National Association of Photoengravers will meet in Pittsburg, Pennsylvania, the week beginning September 8. Headquarters will be at the Hotel Henry. Following is the program:

Monday evening, September 8.— Informal reception at hotel.

Tuesday morning, September 9.— Getting acquainted with each other and the city; trolley ride for visitors.

Tuesday, 2 P.M.— First session; reading minutes; appointment of credential committee; election of new members; president's annual address; report of executive committee; report of secretary; report of treasurer; appointing auditing committee.

Tuesday evening, 8 P.M.— Business meeting; reports; reading and discussion of papers; election of officers.

Wednesday morning.— Ride through the parks, etc.

Wednesday, 2 P.M.— Business; introduction of new officers; reading and discussion of papers; new business.

Wednesday evening.— Banquet at Hotel Henry.

Thursday, 2 P.M.— Session for special business; unfinished business; selection of place for next meeting.

Thursday afternoon.— For visitors; carriage ride to Duquesne Heights and Mount Washington.

Thursday evening.— Duquesne Theater.

Friday.—A day on the river with the Typothetæ.

The National Association of Electrotypers will join in the above entertainment.

MUNICIPAL OWNERSHIP AGAIN.

The Boston correspondent of the *Typographical Journal* takes me to task for reprinting some of his statements anent the municipal printing plant of Boston, and its failure to come up to the expectations of municipal ownership advocates. He asks for a "solution of the municipal ownership problem" in these columns. I am not an opponent of municipal ownership. I favor it when applied to things that are in themselves naturally monopolistic, such as street railways, telephones, municipal water plants and the like. I see no special need of municipal printing plants, because the printing business is in no sense a monopoly, but is kept in check by healthful competition. Municipal printing plants, as the Boston correspondent has amply demonstrated, promote extravagance in the use of the taxpayers' money, and lead to political scandals and jobbery. They do not serve the public's interest any better than do private printing corporations. The Boston correspondent believes in them because he thinks they can be made more amenable to union domination than private plants. In that he is doubtless right, for the average politician is a craven, and will be "union" from self-interest when he is not from principle. The "solution" the Boston correspondent asks for is simple: Divorce public service from political jobbery. Then "municipal ownership" will be a success. That it will be a trade-union success is not so conclusive. Just to show that I have no animosity to the Boston correspondent, whose letters I read with much interest, I again quote from his comments on the Boston printing plant:

> As to the Boston municipal printing-office and the eight-hour day, it is hardly a fair proposition for the Typothetæ to say that we must demonstrate through it that the eight-hour day can be successfully adopted from a business standpoint. But we will pin our faith to the New England *Druggist* plant, which is a large one, and runs eight hours a day from top to bottom. The difference between these two offices is that the New England *Druggist* plant is run on business principles, by a business man, while the municipal office has been a grab-bag for the political grafters. Watch the *Druggist* office, ye members of the Boston Typothetæ and take your eyes off the municipal plant, as it is handicapped too heavily to furnish a fair test of the eight-hour day.

Surely there is no need of apologizing for opposing municipal printing plants after this plain statement of fact.

UNION LABELS DEBARRED.

It will be a matter of surprising and disagreeable intelligence to many persons to be informed that the Postoffice Department has decided that mail matter with the imprint of a union label or the Allied Printing Trades on the wrapper can not be transmitted through the mails as second-class matter, says the Brooklyn *Times*. This question was brought up by the publisher of an electrical trades journal. The Postoffice Department, in its special ruling on the matter, sets forth that it is merely carrying out the requirements of the law which prohibits the printing of labels or other printed matter on envelopes or wrappers covering second-class matter, with certain specified exceptions. It is allowable to print the name and address of a publication, as it is entered at the postoffice, on wrapper or envelope of second-class nature, or such words as "marked copy," "sample copy," etc., but the union label and the words "Allied Printing Trades" seem to be among the inscriptions debarred by law. It will be interesting to note whether this decision will become a matter for Congressional action or not. It is to be expected that the trade unions will seek to have the law amended so as to admit the printing of the labels on the wrappers.



EMPLOYES OF THE CADOGAN-HATCHER MANUFACTURING COMPANY, QUINCY, ILLINOIS.

This group, taken July 31, 1902, shows the male employes—printers, pressmen, stereotypers and binders—of the above firm. Mr. J. H. Niehoff, the agent of THE INLAND PRINTER in Quincy, who is foreman of the pressroom, can be seen with the brush in front of the form.

TYPOTHETÆ NOTES.

PITTSBURG Typothetæ will be represented at the United Typothetæ of America convention as follows: Delegates, Theophilus Sproull, William B. McFall, Percy F. Smith, Charles F. Warde, Joseph T. Colin, Joseph O. Wells, Frank Pease, W. J. Rothweiler, F. L. Blair and H. E. Bateman; alternates, William H. Fuller, W. N. Kerr, W. M. Dick, E. F. Anderson, John A. Perley, J. A. Roese, William J. Golder, F. B. Williams, Robert D. Clark and Allan C. Kerr.

AT the annual meeting of the Milwaukee Typothetæ, fourteen new members were admitted and officers elected as follows: President, John

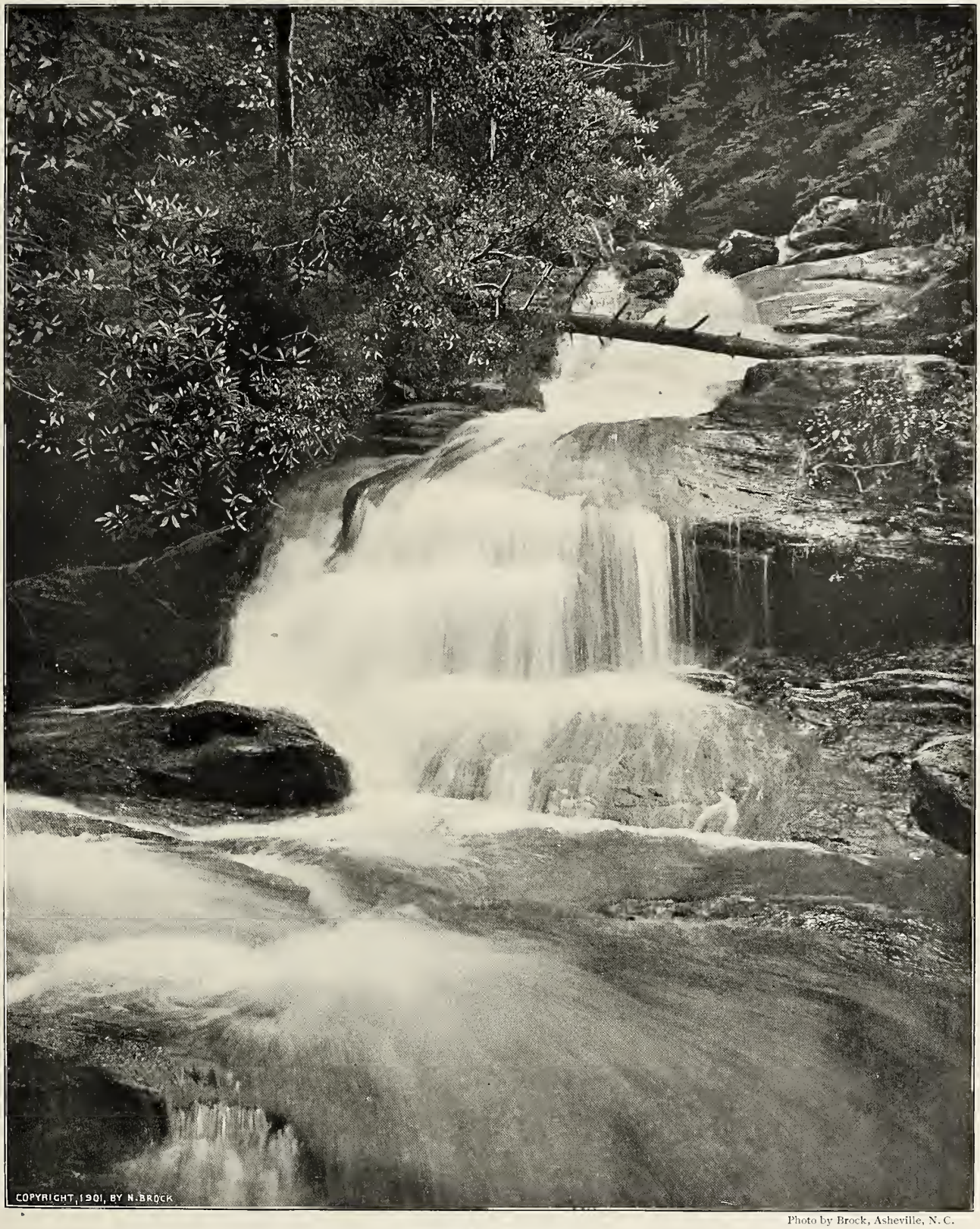


Photo by Brock, Asheville, N. C.

CRYSTAL FALLS.

North Fork of the Swannanoa, Asheville, North Carolina.

W. Campsie; vice-president, H. W. J. Meyer; secretary, Charles Gillett; treasurer, A. G. Wright. The delegates to the convention of the United Typothetæ of America, to be held at Pittsburg in September, are N. L. Burdick, Charles Schmidt, S. E. Tate, A. G. Wright, John Tainsh, Charles Gillett, John W. Campsie and H. W. J. Meyer.

The Buffalo Typothetæ has elected the following delegates and alternates to the Pittsburg convention: Delegates, George E. Matthews, George Bleistein, John M. Evans, William A. Jones, A. B. Floyd, H. C. Spendelow and Charles A. Wenborne; alternates, James E. Shaw, A. W. Turner, A. C. Van Duzee, Harold Helmer, James A. Pierce, Frank W. Heath, George M. Hausauer and J. H. Ramaley. The Program Committee decided, among other features of the year's work, to provide for four addresses by representative printers on subjects of importance to the organization. The dates and speakers have not yet been selected, but will be announced later.

UNION NOTES.

The pressmen of Stockton, California, have organized a union.

The typographical union of St. Louis, Missouri, has 927 members.

The *Daily Times*, of Fall River, Massachusetts, has been unionized.

The International Typographical Union granted nine charters during July.

Philadelphia Typographical Union has adopted the percentage system of collecting dues.

Washington, D. C., newspaper printers have been granted a ten per cent increase in their wages.

Members of Scranton (Pa.) Typographical Union are paying $1 a week to aid the striking miners.

New York Typographical Union, No. 6, has taken the initial steps toward erecting a building for its own use.

The afternoon newspapers of Buffalo, New York, have conceded the eight-hour day for their composing-room employes.

Washington (D. C.) Typographical Union voted $50 at a recent meeting to assist in giving poor children an outing.

Davenport, Iowa, is said to be without a non-union printing-office, the *Tri-City Union* having come into the union fold.

The printers employed in the Canadian Government printing-office at Ottawa, Ontario, are agitating for an increase in wages.

Toronto (Ont.) Typographical Union will hereafter employ a secretary to devote all his time to the affairs of the union.

The typographical union of Knoxville, Tennessee, recently acquired ownership of a lot in the Woodlawn cemetery in that city.

Philadelphia has a printing-trades baseball league, made up of teams representing various book and job offices in that city.

Typographical Union, No. 290, of Hamilton, Ohio, has placed the *Republican News* and the *Evening Democrat* on its "unfair list."

Reporters employed on the Louisville (Ky.) *Commercial* recently went on strike because they were required to work seven days a week.

Members of the Chicago Press Feeders' Union, to the number of 150, struck, July 31, for an increase in wages to $14 a week. Some of them got it.

The Brotherhood of Engravers, with headquarters in New York city, is engaged in a missionary effort in various cities. It pays a death benefit of $50.

Cincinnati Typographical Union has voted down propositions to create an out-of-work fund and to provide a school in Linotype instruction for its members.

Pressfeeders who left Chicago to work in Niles, Michigan, claim their wages were less than was agreed upon and inaugurated a strike soon after their arrival.

Angus McKenney, a tourist printer, known throughout the country as "Yank," died last month in Macon, Georgia. He was born in Detroit fifty years ago.

Uniontown (Pa.) Typographical Union has increased its scale $1 a week all around and signed contracts with the employers ranging from one to five years.

Cleveland, Ohio, has a Polish printers' union. S. J. Piolrowsky, A. Weisweisky, S. Nowakowsky, L. F. Kucewicz and Theodore Dluzynski are the incorporators.

A Los Angeles, California, correspondent charges that a secret combination of employers exists in that city whose purpose is to combat trades-unionism in every way possible.

New officers of the Allied Printing Trades Council of Illinois: President, T. P. Sheehan, Elgin; vice-president, J. C. Bramhall, Alton; secretary-treasurer, S. C. Naden, Chicago.

The *New Era* Publishing Company and the International Publishing Company, of Grand Rapids, Michigan, have been unionized, making thirty-one union-label offices in Grand Rapids.

During July and August, employes in the Government Printing-office in Washington enjoyed an extra hour and one-half holiday on Saturday, due to an order of President Roosevelt. The District of Columbia Typographical Union passed a vote of thanks to President Roosevelt and Secretary Hay for the favor.

The lithographers and helpers who went on strike in the establishment of G. H. Dunston, Buffalo, won on all points. The wages question was satisfactorily adjusted and the shop unionized.

A. H. Harrison, of Typographical Union No. 5, has been elected president of the Allied Printing Trades Council of Columbus, Ohio, vice President Pfeiffer, who has retired from the printing trades.

A feature of the convention of the International Steel and Copper Plate Printers' Union, held in New York, was the adoption of resolution commendatory of T. V. Powderly, immigration commissioner.

A typographical union has been organized in Pontiac, Michigan. The initial wage scale provides $18 a week for night machine operators, $15 a week for day machine operators and $10.80 a week for other employes.

The editor is indebted to ex-President James J. Murphy, of Typographical Union, New York, for a copy of the souvenir issued in connection with the memorial exercises for the late Amos J. Cummings, held in New York.

Thirteen of the fourteen printing-offices in Glens Falls, New York, have signed the new scale providing for a nine-hour work-day, an increase from 23 to 25 cents per 1,000 for piecework and an increase from $10 to $12 for timework.

The new scale of the Keokuk (Iowa) Typographical Union, which went into effect September 1, provides for $13 a week and fifty-four hours for handwork, and $13 to $15 a week for machine operators, an increase of $1 a week for the handworkers.

Knoxville (Tenn.) Typographical Union has entered into a two-year agreement with the employing newspaper publishers in that city, under which operators receive an increase of $1.50 a week, ad.-men and machine tenders $2.40, day foremen $4, night foremen $5.

Denver Typographical Union is asking for an increase in its scale for newspaper workers of $2 a week, making the scale $25 and $28, instead of $23 and $26 as at present, for day and night work, respectively. A reduction of hours from eight to seven is also asked.

A compromise scale has been agreed upon between Detroit Typographical Union, No. 18, and the Detroit Employing Printers' and Publishers' Association. Hereafter the scale for book and job printers will be $17 a week, instead of $15. Pressmen have been advanced to the same figure.

The case of Edward J. Bessette, of Chicago Typographical Union, who was sentenced by Judge Baker, of Indianapolis, to pay a fine of $250 for violating an injunction in connection with the W. B. Conkey & Co. strike, will be carried to the United States Supreme Court for final decision.

The photoengravers' strike in Minneapolis led to the expulsion by the Trades and Labor Council in that city of the representatives of the Minneapolis Typographical Union. The council sided with the independent union of photoengravers, while the union was compelled to side with the engravers remaining under International Typographical Union jurisdiction.

The Typographical Journal urges that a crusade be started against the practice of the Postoffice Department in furnishing printed envelopes at a cost that leaves little opportunity for competition by ordinary printing concerns. It says the work is done by girls who receive $1.50 a day for their work, hence Uncle Sam's ability to supply the envelopes at such a low cost.

Batavia (N. Y.) Typographical Union, No. 511, has been organized with twenty members, and has already two out of the four offices unionized. The scale is $10 to $15 a week for a nine-hour day. Officers: President, W. H. Rial; vice-president, C. E. New; secretary, E. E. Evans. Batavia, with ten thousand population, has over twelve hundred organized union men.

Washington, D. C., claims the honor of having the oldest continuous organization of printers in the United States. The Columbia Typographical Society, the parent of the present Typographical Union, was organized in 1814, which continued in existence until it lost its identity in the Columbia Typographical Union, No. 101, in 1867 and became part of the International Typographical Union.

The International Typographical Union Executive Council and the special arbitration committee of the United Typothetæ of America failed to reach an agreement on an arbitration proposition. The union representatives refused to permit the recognition of "open offices," or to stipulate that no new move for a shorter workday should be inaugurated within five years. Without these clauses inserted, the United Typothetæ of America committee declined to enter an agreement, and it was decided to agree to disagree for the time being.

The new officers of the Allied Printing Trades Council of the State of New York are: President, Thomas D. Fitzgerald, Albany, reëlected for the fifth consecutive time; first vice-president, Thomas Fleawell, Brooklyn, reëlected; second vice-president, Daniel Dawson, Rochester, reëlected; third vice-president, James E. McNaught, Rochester; fourth vice-president, E. D. Williams, New York; fifth vice-president, Alexander B. Churchill, New York, reëlected; sixth vice-president, Thomas

O'Mara, New York; seventh vice-president, Patrick McMahon, New York, reëlected; eighth vice-president, H. J. Campbell, Rochester; ninth vice-president, McCullough, New York; secretary and treasurer, Thomas H. Wheaton, Syracuse, reëlected.

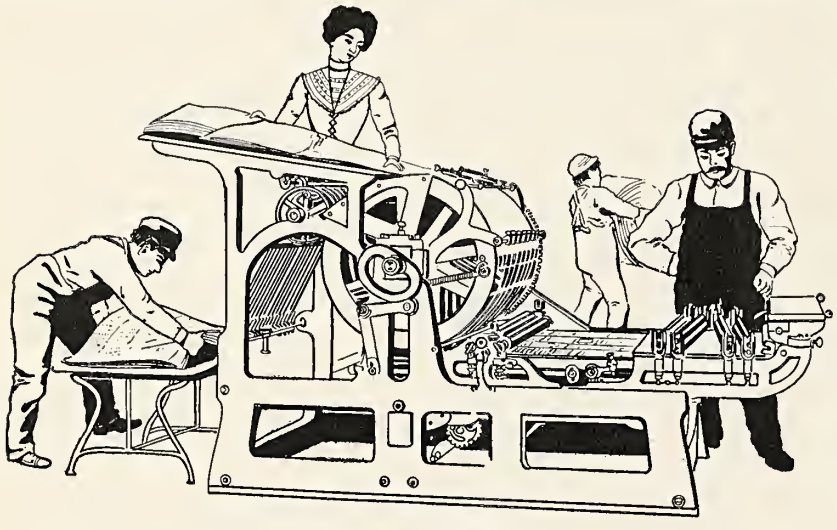
A DRAMA OF THE PRESS.

From their kindred cradles in the dawn of English letters, the histrionic and graphic arts have been allied; but the patronage has hitherto been somewhat one-sided. While the press has coddled the stage, and the children of the stage have been kind to the press in the matter of passes, the august face of Thespis has never, until now, smiled upon the printer's toil.

But the pride of Thespis is past; she has come to recognize that the smile of the journalist is power — that his is the primal patent of aristocracy.

It would be difficult to explain why the numberless incidents in the life of a newspaper, full as they are with the essence of both comedy and tragedy, have never found dramatic expression. Perhaps because printers have more absorbing pursuits than playwrighting, and playwrights know little about printers. In fiction the case stands otherwise. Booth Tarkington is not the first chronicler of the craft.

But now the drama of the print-shop has come. It deals with the Editor — the quaint, peaceful, humorous Editor, with



A NEW STAGE ACCESSORY.
Printing-press used in the drama "Along the Mohawk," by Mr. Nelson Lewis, recently presented in Chicago.

long hair, dreamy eyes, and an old-fashioned black stock — and with the Editor's love; with the Lady Reporter from New York, a buxom lass of many summers and a sunless past; with the Editor's farcical assistant, who is also staff artist, and who does a topical song in a pause of the plot; with the Tramp Printer — the prince of the road — who always interferes with the Villain at the proper time.

Then there are a lot of other characters not directly connected with the paper; also a Congressional election, a mortgage, and three romances.

But the most prominent feature of the show is the grand climax, when the cylinder press on the stage starts up — all machinations of the Villain having been foiled — and the papers, which are to decide the election in the crucial hour, are run off by the Lady Reporter from New York. Having seen this climax, earth holds no higher moment for a printer man — he can die in peace.

All this refers to a new play which has recently been produced in Chicago, and which, by courtesy of the management, we were permitted to witness. As a play, "Along the Mohawk" is not destined to claim a place among the classics. But it has the distinction of being the first play to introduce a printing-press as a part of the dramatic mechanism; and, so far as we are aware, the first to deal exclusively with journalism.

The author, Mr. Nelson Lewis (who takes the part of the Editor in the present production), is to be congratulated on striking a new theme. It is to be regretted that his touch is not a little stronger, his note a trifle clearer. No matter. We have seen the printing-press on the stage. What higher glory can the wandering shades of all dead printer men desire?

In the interest of truth be it said that the press in "Along the Mohawk" is not all that it purports to be. It was built by the Challenge company for stage purposes only — it is an old-fashioned country cylinder — and it is made mostly of wood, so arranged that it can be quickly dismantled and packed in crates. Permit us to whisper that the Lady Reporter does not really print the copies of the *Mohawk Beacon* that are distributed after the act. But the effect is the same. And for us who have felt the thrill, to turn upon the thing that thrilled were base ingratitude.

PRINTING BOOKS FOR THE BLIND.

Within the past six months there has been established at 27-29 West Sixteenth street, New York city, a printery of books for the blind. It was founded and is controlled by Fr. Joseph Stadelman, a member of the St. Francis Xavier Jesuit foundation. Its purpose is to furnish religious books to the blind of the United States. Fr. Stadelman is placing within the reach of the seventy-five thousand blind people of the United States, through the medium of the public libraries, books which will give them the solace of religion.

Fr. Stadelman investigated the various printing processes by which the blind are enabled to read. With the assistance of some charitable ladies he founded the Catholic Free Publication Society for the Blind.

Since he recently established his printery he has published eleven different religious works of one hundred volumes to an edition, and has placed them in the State library at Albany, and in various other large libraries throughout the United States. The blind can now have these books delivered at their homes for the asking.

According to librarians, the books have been eagerly sought. There are not now enough books to supply the demand. The society also publishes a ten-page magazine called the *Catholic Transcript for the Blind.*

This kind of printing is very expensive. Being driven by necessity to make his scant funds go far, Fr. Stadelman discovered a paper which cost about one-fourth the paper used by other similar establishments. He also found that zinc, instead of brass, could be used for the plates, thus effecting a great economy. The process of printing books for the blind has attained a considerable degree of perfection, but has, like that of ink printing, been developed through long years of labor and invention. Even yet there is no universal method of such printing.

Printing in tangible characters is due to Calentin Hauy, who issued his first book for the blind in 1784. His type was in italics. In 1834 Gall, of Edinburgh, replaced the curved by angular lines, and printed the gospel of St. John in capital letters. A number of other plans were invented, all depending upon the Roman alphabet.

A new system was introduced with the stenographic shorthand of Lucas and the phonetic of Frere. In Frere's system the lines run alternately from left to right and from right to left, so that the finger runs on from line to line without interruption.

The system used by Fr. Stadelman is one invented by Braille, a Frenchman, and modified by William B. Waite, of the New York Institute for the Blind. The machine lately invented by Mr. Waite, and known as the "stenograph," works like a typewriter, with but six keys.

By a variation of the keys sixty-two different signs are obtained. As the keys are operated, "points" or indents are cut into a sheet of brass or zinc, about 12 by 14 inches in size. The "points" look like a series of dot impressions made in horizontal lines on the sheet.

At a casual glance the lines look like music bars. This indented sheet is placed on a hand press, a piece of starched paper of the same size placed on it, and thus the impressions are transferred. But one side of the paper is printed on, and when dried it preserves the dot impressions remarkably well.

The passing of the finger over the sheet does not wear the marks off. It requires about ten days to print in this manner a book of 150 pages, and the cost is perhaps $2 a volume.

The books are bound by hand, and when finished look as large as a small bound newspaper. The books can be illustrated where surfaces only are necessary to convey the idea. Things



Photo by Painter's Art Shop.

"SUNSHINE BESS."

most easily represented are plans of buildings and maps, the land in the maps being indicated by the raised portions.

The largest printing house in the United States for publishing books for the blind is located in Louisville, Kentucky. In 1879 Congress appropriated $250,000 to endow it. From there books are supplied to all educational establishments for the blind.—*New York Times.*

WANTS A COSMOPOLITAN NAME.

This firm regards THE INLAND PRINTER as its "guide, philosopher and friend." Herewith we hand you draft to cover subscription for another year. We would not be without it for several times the amount. Even away out here on the edge of the continent we can appreciate and cheerfully pay for a good thing. And right here we will risk making what may be considered an independent suggestion: Why not drop the word "Inland" from the title? A publication whose scope is world-wide should have — we think — a more cosmopolitan name. Mind you, that is only what *we* think.—*Ketchum Printing Company, Sedro-Woolley, Washington.*

THE EDITOR'S JOKE.

Isabel — "I think that editor man is simply horrid."

Judith — "Why?"

Isabel — "He placed the engagement announcement of myself to young Sloppington under the head of 'Business Opportunities.'" — *Smart Set.*

Proofroom Notes And Queries

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

WIDE SPACING IN NARROW MEASURE.— Linotype operators all seem to have a tendency toward wide spacing, and within certain limits it is well enough not to object to it. On newspapers, in inserting an out, operators all seem to make a new line in as little space as possible, and occasionally it is admissible, or even better, to do so; but as a rule they should be made to restrict extra spacing. On bookwork of narrow measure more care should be exercised, and the proofreader should have resetting done when the matter really is very bad, or even sometimes when it is not so very bad. A proofreader can easily be too troublesome in this way, however. Economy ought to be allowed to outrank estheticism when correction involves resetting a large number of lines, if the work is not really abominable. Even when the spacing really is abominable, the correction may often better be made by asking the author, or some one, to add a word or two.

FUSSINESS ABOUT DIVISIONS.—A rule as to division, commonly thought to be a good one, is this: "Where a vowel constitutes a syllable near the middle of a word it should not be carried over, as promi-nent is preferable to prom-inent, quali-ties to qual-ities, sepa-rate to sep-arate, etc. In words ending in -able or -ible the single vowel should begin the second line." This may be a good enough rule — at least the first part may be; the last sentence is really another rule — for those who care to be fussy enough to enforce it. No objection need be made to it as a matter of taste, but it certainly is unnecessarily expensive, because the division objected to is fully as correct as the other, as to syllabication, and neither of them can be misleading. Even where a decided preference is felt, it may be well to suggest that its enforcement might advantageously be confined to instruction of typesetters or operators, individually, so that the division desired may be made in composition. This seems particularly economical with regard to machine work. As a matter of personal choice,

the writer may say with emphasis that he would never change composition from one to the other.

Compounds in Dictionaries.—H. L. M. P., Malden, Massachusetts, indicates this subject, in the following question: "The Standard Dictionary compounds flower-pot, but makes no mention of flower-bed in its list of compounds. Is not the latter a parallel to the former?" *Answer.*—These two terms are certainly of the same nature, regardless of dictionaries, and should unhesitatingly have the same form. It is a somewhat puzzling circumstance to find any person asking such a question about any two terms so exactly alike in the association of their constituent elements. No matter what reason any one might give for compounding or not compounding either pair of words, that same reasoning would apply equally to the other pair; and not only to these, but to every pair in the language that exhibits the same kind of association in use. If one writes flower-pot, he should also write flower-bed, bean-pot, hat-box, hat-rack, clothes-brush, tooth-brush, chair-arm, glass-house, gold-mine, coal-mine, arm-bone, leg-bone, thigh-bone, coal-scuttle, collar-button, and thousands more of nouns made in the same way, whether so found in any dictionary or not. The reason that is potent with the writer in favor of compounding is stated in nearly every grammar text-book that says anything on this subject, and is, in effect, that two nouns coupled as a mere name form a compound noun. Of course this leaves open the choice between using a hyphen and solidifying the two as if they never had been anything but one. The writer's choice favors using the hyphen in all such names that have nothing arbitrary in their application, excepting some that are established by usage in the close form. Usage in this respect is frequently indeterminate, and in the vast majority of instances the choice may be left to personal preference, the only real error — if there be any real error — consisting in the use of such a term as two words. The reason for the writer's choice of the hyphened form is the same as that given in the International Dictionary for its decision against hyphens — that a hyphen shows distinctly the elements of the word. Nothing could be to the writer a more powerful argument in favor of the hyphen, especially as it is pretty nearly a case of hair-splitting extraordinary to assert with cocksureness that such terms are not correctly enough written each as two words. Printers are about the only large class of persons to whom the choice, generally speaking, can be important, but a set practice certainly is important to them, for contradictory practice by proofreaders — which is not uncommon — makes an abominable amount of unnecessary work in changing the type. What might be held to justify considering this question of compounding or separation a matter of general urgency is occurrences like that in a certain tariff act, under which fruit and seeds had to be admitted free of duty, when the intention had been to admit seeds only. "Fruit seeds" was written without a hyphen, within an enumeration of various articles, and a comma had afterward been supplied after fruit, making a clear statement of fruit as one item and seeds as another. Fruit-seeds, if so written, would have made it clear to anybody that only the seeds were meant.

Now, as to dictionary records. No dictionary ever yet pretended to give every compound word in the language, because the most of such words are mere literal elliptical phrases, and self-explanatory to one who knows what each original word means. All large dictionaries contain the word flower-pot (the International has flowerpot in its place, but flower pot in the article pot), some of them have flower-garden, but no one of them gives flower-bed in any form. Just such unreasonable discrimination (for such it seems to the writer to be) is made in many other categories, if they may be so called. For instance, the International has hatbox, but not hatbrush; it has hairbrush and toothbrush, but does not give clothesbrush, shoebrush, fleshbrush, or paintbrush. If any reason can be stated in support of such selection, it might be interesting to have some one tell it; the choice seems arbitrary, but it is not peculiar to the one dictionary, nor is it found only in the matter of brushes. Nuttall's Standard Dictionary, an English work, makes a very large claim as to compounds, in its preface, as follows: "The compound words are very numerous in the English language, and materially contribute to its copiousness. The great mass of them are omitted in our ordinary dictionaries; but their great importance has induced the editor to insert all that are presumed to be of general utility." He must have had a queer idea of general utility, and also of proper compounding. There are, for instance, only forty compounds like air-gun in the work, and the Standard Dictionary, published by Funk & Wagnalls, has nearly three times as many, and it would be very hard to draw the line between general utility and its lack anywhere, whether the terms are or are not written as compounds. Some of the compound forms given in Nuttall are not compounded with any propriety. Among these are good-behavior, good-fellow, good-manners, arm's-end, arm's-reach, Armstrong-gun, back-room, black-earth, blind-side, bloody-sweat, blue-blood, blue-book (it gives black book as two words), blue-ointment, cherry-brandy, Cinque-ports, crouched-friars, flesh-broth, flying-column, Glauber-salt, house-surgeon, high-mass, Hilary-term, home-rule, Lochaber-axe, privy-council; and there is no telling how many more with inexcusable hyphens.

This is merely a sketchy note on the subject, but it seems sufficient to prove that the English language is not yet displayed in full by the lexicographers; and, if the writer may be allowed to whisper one of his cranky opinions on such a matter, he will say that he does not think it ever will be — at least, not until some one adopts a new plan for the contents of the vocabulary.

Notes on Practical Bookbinding

BY A. HUGHMARK.

This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

The Art of Bookbinding.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

Bookbinding for Amateurs.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

Manual of the Art of Bookbinding.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

Parchment for Blank-books.—A. T. P. asks if a well-made account book should be sewed on real parchment for durability. *Answer.*— Parchment when glued down and lined up between the boards becomes very stiff and brittle; hence when used for some time these bands break off at the joints. The heavy linen and cotton bands now sold as "parchment substitutes," or otherwise known as "Huether's" bands, are much more serviceable and reliable. These can be had in any desired width or thickness to suit the different sizes of books.

What Thread to Use on Booksewing Machines.— E. T. B. writes: "We do some sewing for paper covers, and find it hard to get nice work; either the backs have too much swell or the threads will show in front or back or when the job is

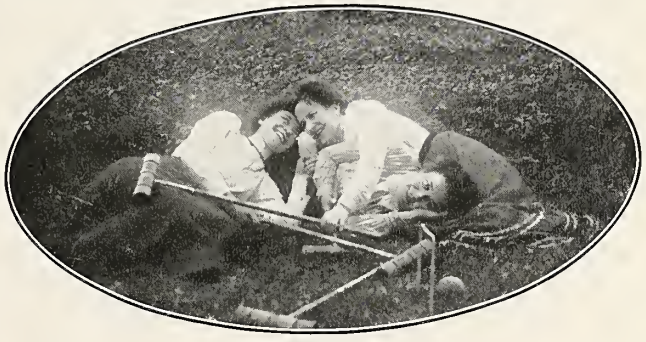
done. Front and back leaves will often be soiled. Please give some advice for such work." *Answer.*— In the first place use as fine thread as the machine will carry, selecting the unbleached, as that is stronger than the bleached. Smash the books before and after sewing, and have the girl who cuts off from machine trim away all hanging threads. If the job is to be trimmed before covering, waste paper should be cut up to size of book and placed in front and back of every bunch of books that goes into the cutting machine or trimmer. If this precaution is taken, with reasonable care in covering a clean job should be turned out.

Use of Term "Job Binder."—A. T. C. asks: "What is the meaning of the term 'job binder,' as applied to a journeyman?" *Answer.*—A man who can do anything where leather, cloth or board is used, not only on handmade bindings, but in mending old books, albums, atlases, pictures, valises, pocketbooks, chairs, cameras, hat boxes and trunks, or anything that needs gluing, pasting, covering or lining, is supposed to come under this head. Of course he should also be able to make anything new, from a picture frame to a desk writing set. To be a successful job binder every branch should be learned except ruling and marbling, and thought, taste and care are absolutely necessary. No mere automaton can ever hope to succeed in this line of work. Machines are to-day taking the places of casemakers, clothcutters and casers; in fact, only machine tenders are needed in a modern edition bindery. With jobwork it is different; for this it takes a craftsman, and no one can ever claim to be this who does not use his brains as well as his hands. A man who can not execute a clearly written order or duplicate any sample without having to ask *how to do it,* will never get away from his position at the bench. The height of his ambition will be to hold that bench.

Blank-book End-papers.—J. N. C. writes: "Will you kindly inform me how to make double cap end-papers for blank-books. I have tried every conceivable way of preventing wrinkling, but can not succeed except by pressing them immediately after pasting on marble paper, which is, of course, a very slow process." *Answer.*—You probably do like many others — use a full folded sheet of double cap ledger next to book, and a soiled sheet for waste and paste up. As the fibers in these sheets run the 28-inch way the cloth joint will draw the sheets together at the folds, and when marble paper is pasted on, that half of the sheet which is lined up will spread or stretch out fan-shaped toward the front edge. Take a double cap sheet and split it in the fold, and then a folded manila, size of double cap, noting that the fiber of this runs the 17-inch way; place these two together, and join with cloth or canvas. Line up the marble with a mixture of glue and paste, and rub down well with an oiled rag; then place them between strawboards to dry. Be sure they are dry before placing on book. These should be sewed on through the joints, and then joined to the book by means of a cotton strip in the usual manner. The sheet being cut in half will enable it to stretch uniformly without wrinkling, and besides it saves a sheet on each book. End-sheets can be made quicker with glue, but they will always have a propensity to curl upward; if made entirely with paste more rubbing is necessary as well as more time to dry.

Should a Book be Rounded or Flat?—A writer to this department desires to know whether the flat back is not the correct one, inasmuch as most books bound by the old masters were flat. In the days of the "old masters" the paper was spongy, and when he sewed his book around real bands the thread of each signature wound around these bands would cause the leaves to be held down in the back, whereas the front part would swell up. To round a book under these circumstances would not be altogether successful. We do not have these troubles to contend with to-day, so there is no excuse for turning out books with flat backs. The fad of the last few years of turning out cloth-cased books with flat backs has been a senseless whim, without any reason whatever as a foundation. There is neither beauty nor strength in such a book, and when opened is most always "lopsided," and has a fore edge in the shape of an inverted V. It is bad enough to read publishers' circulars about books being bound in "half morocco," when they are simply put into half water-grain buffing cases and "finished" by the stamper, but spare our feelings from the flat-back cloth nonsense.

Care of Machinery.— Every bindery equipped to do commercial work has more or less machinery needing constant attention. This is particularly the case with wire-stitchers and sewing machines. When folding machines are added there is always something that needs "fixing." It generally takes more time to discover the trouble than it does to fix it. With sewing machines this is especially so. In large houses



BEAUTY IN PI.

where regular machinists are employed for this purpose, a great deal of time is saved for the man in charge. The machinist can concentrate his attention on the work and get through with it, whereas the foreman who acts as his own machinist barely starts a job before he is called away, thus leaving both operator and machine idle; or if he persists in staying he will run the risk of having something else go wrong, or some particular "rush job" neglected. In houses where miscellaneous work is done it is much harder on machines than where straight catalogue or bookwork is turned out. Changing a sewing machine from handling book paper to heavy coated paper, or from sixteen to thirty-two or eight page forms, or from regular to oblong work, with inserts here and there to make matters worse, is apt to be troublesome. With wire-stitchers much changing from light to heavy wire, or from round to flat wire, causes trouble. When a regular operator can be kept for each kind of machine, who knows and becomes familiar with it, much of this trouble can be avoided; but in job shops, where numbers of women are employed, that is hardly possible. Women are at best irregular employes, necessitating constant shifting about of those known to be "all-round hands."

PATENTS.

Book Cover.— Carl Neuendorffer, New York, and Bertha Witsch, Brooklyn, New York. No. 705,859.

Backing Protector for Books.— Stefan Litwin, Vienna, Austria-Hungary. No. 704,554.

Temporary Binder.— C. K. Reed and C. A. Reed, Worcester, Massachusetts. No. 706,257.

Booksewing Machine.— Friedrich Kugler, Frankenfeld, Switzerland. No. 705,363.

Loose-leaf Ledger Binder.— Herman H. Hoffman, Chicago, Illinois. No. 703,922.

Temporary Binder.— Paul Ladewig, Essen, Germany. No. 703,730.

Bookbinder's Clamp.— L. J. A. Staniewicz, Chatham, Canada. No. 703,495.

Bookbinding Machine.—W. G. Joyce, Jr., New York city. No. 703,933.

Notes and Queries on Electrotyping and Stereotyping

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing —The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

CONCAVED PERIODS.—A Michigan correspondent writes: "I have been a reader of your articles in THE INLAND PRINTER for several years, and appreciate them very much. I would like your opinion in regard to one thing. I enclose a marked proof. You will see that the periods have the appearance of being soft, but they are not. This plate had a heavy shell, and looked all right in the shell, but as soon as it was cast it had these little sinks in the periods and 'i' dots. It never bothers me on small type, but on this large type it gives me considerable trouble, and I have seen it on plates from other shops. I thought it might be because the shell was thinner on the face. At least this was the only thing I could see that would cause it, but it does not appear in the letters." *Answer.*—We are frank to say that we can not explain why periods and dots should be concaved while the balance of the form is perfect. The writer experienced the same trouble at one time, but it disappeared after a few days, and before the cause was located. Any information on this subject from our readers would be appreciated.

STEREOTYPE PASTE FOR HALF-TONES.—T. D. writes as follows: "I address this communication to you in order to secure a little information, as well as to place an order with you for one of your books treating on the subject of stereotyping; money order for same will be found enclosed. Being a stereotyper and a subscriber to THE INLAND PRINTER, I have become very much interested in comparing other stereotypers' experiences with my own, which I can do by having this valuable book to refer to, but desiring to go still further in quest of knowledge on the subject of newspaper stereotyping, I hope you will mail me promptly one of your books treating on the subject, which I find advertised in the columns of THE INLAND PRINTER. Now, as to the information I desire, it is this: I would like you to recommend a paste receipt that will give me the very best results in doing half-tone work, as well as for plain type and ordinary cuts. The paper I am working on is now doing a great deal of half-tone work, with only ordinary success, and I have come to the conclusion that with a better matrix I can secure better results from the cuts. I have a number of receipts of my own, and have copied several from THE INLAND PRINTER, but I desire one that is recommended expressly for the work I have just stated." *Answer*—The following will be found an excellent paste for half-tone work: 2½ pounds starch, ½ pound flour, 6 ounces dextrin, 2½ gallons water. Add a tablespoonful of powdered alum or a few drops of carbolic acid to preserve it. Cook until it thickens. Use a soft matrix paper, such as is supplied by dealers generally.

STEREOTYPING HALF-TONES.—A. G. writes: "Please inform me in your next issue what is the cause or causes of the spots on the proof marked stereo. I send you one inset in the plate, and the same print in stereo. Careful as I may be I can not overcome those spots. Is it in my work or the presswork? I use a sixty-pound sheet, three tissues and a light back, with powder as packing, but take great care to clean cuts well before putting in table. Raise up plates also. Give me any new system (if different from your book, which I have) they may have for getting results on half-tone stereotyping, as mine are coarse enough and do not require insetting, as I now have to do, owing to the spotty appearance of the stereo." *Answer.*—To stereotype half-tones successfully requires careful attention to details. The writer has had considerable experience along this line, and has been most successful with a special half-tone paper manufactured in the East, and with the paste recommended in this column to another subscriber. If backing powder is used care should be observed to select a brand free from grit. The blankets should be clean and smooth, free from knots and coarse fibers. By observing care in all these particulars no difficulty should be found in stereotyping cuts of the character in question.

GAS BUBBLES CAUSE HOLES IN SHELL.—H. J. M. asks: "What is the cause of fine air or gas bubbles appearing on face of mold when placed in solution. The bubbles cause fine holes, not only in 'i' dots, but also cover the solid flat open surface of mold. They seem to be a different kind from those that cause holes in dots of i's, periods and tops of letters, and will appear in agitated bath as well as still bath." *Answer.*—Are you sure that bubbles are actually formed on the surface of the mold, or do you so conclude because you find holes in your shells? Holes in a shell are usually caused: First, by insufficient blacklead ing or failure to blow all the blacklead out of the mold; second, by failure to thoroughly wet the surface of the mold before immersing in the bath; third, by an excessive current in a quiet solution, causing gas bubbles to appear on the mold; fourth, by allowing the solution to become overheated. Agitation of the solution is usually a sufficient remedy for the third cause. Yours is the first case which has come to our notice where it has failed. Possibly your solution is not agitated with sufficient violence, or you may be using a very strong current in a small volume of solution, thus producing a high temperature. If any of our readers can suggest a reasonable solution of this problem we would be pleased to hear from them.

FINISHING VIGNETTED HALF-TONES.—A. H., Derby, England, writes: "I take a great interest in your answers in THE INLAND PRINTER on electrotyping and stereotyping, and should be pleased if you would give me your opinion on the following: First, the best method to produce and electrotype with a nice soft edge; second, the best method to ensure perfect register in color electros. I have your books on the above and consider them most useful. Have enclosed a specimen of our work, and you will notice the large electro has been tooled on the top. We filed the original of the lady before taking mold, and yet it is not as good as the original. What I wish to know is: Are there any better means at a less cost of production?" *Answer.*— Before straightening the electro take a punch of suitable shape, and go around just outside the edge of the vignetting. This will have the effect of sinking the edge a little below the level. When straightening the plate do not bring up the edges of the vignetting, but leave it a little lower than the half-tone. The result will be that the print will shade off to nothing and give the soft effect of the original. To register color plates tack your electros onto the

blocks, driving the nails only part way in. Then draw your nails, cut out the portions of the plates not wanted, and reblock the electros, using the same tack holes. This will insure a perfect register, provided your blocks have first been accurately finished to the same size.

Printers' Accounting AND Printers' Profits

BY ARTHUR K. TAYLOR.

Under this heading it is proposed to record from time to time methods and instances helpful toward establishing the printing trade on a more generally profitable system. Contributions are solicited to this end.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

EMPLOYING PRINTERS' PRICE-LIST.— By David Ramaley. New edition based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing. $1.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

LIST OF PRICES AND ESTIMATE GUIDE.— By H. G. Bishop. Showing what prices to charge for every kind of book and job work, from a small card to a large volume. This is a book which has long been needed and has frequently been asked for. $1.

ORDER BOOK AND RECORD OF COST.— By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half bound, $3.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

PRINTER'S READY RECKONER.— By H. G. Bishop. Shows at a glance the cost of stock used on jobwork, the quantity of stock required for jobs of from 50 to 100,000 copies, the quantity of paper needed for 1,000 copies of a book in any form, from 8vo to 32mo, and other valuable tables. Fourth edition, enlarged. 50 cents.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.— By Paul Nathan, of the Lotus Press. A very useful and valuable book, containing the impressions of the leading minds in the trade as to the requisites to the profitable management of the printery, upon which are based business rules by which a printing-office must be managed to make money. $3, postpaid.

NICHOLS' PERFECT ORDER AND RECORD BOOK.— For printers running offices of moderate size. It serves both as order book and journal, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders. $3.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should* be made on it, what profit *is* made. Flat opening, 10½ by 14½ inches, substantially bound with leather back and corners. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser. Four hundred pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50.

COST OF PRINTING.— By F. W. Baltes. A system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Table of Contents: Forms of Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger.—Tables: Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses.— Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples and Prices. 74 pages, 6¾ by 10 inches; cloth, $1.50.

NOTICE.

For obvious reasons this department can not undertake to pass upon the merits of competitive estimates that may be submitted to it for comment, or to determine which may be the correct one. From the nature of the communications they would prove of no interest or value to any one excepting the parties submitting them, and there may be conditions unknown to us which might have a direct bearing on the method of figuring, which could easily work an injustice to the one adversely criticized.

NO WONDER THE CAMPANILE FELL.

We do not recall the exact hour and minute that that historic pile, the Venetian Campanile collapsed, but there is no doubt in our mind that after making proper time allowance for difference in longitude, that it will be found that the dull thud came just at the time that the Richmond *Daily Palladium* appeared on the street heralding to the world that there was a printing-office in Richmond, Indiana, that had not kept a customer waiting a minute past the time that his work was promised for the past thirty-three years!

Nothing is further from our thoughts, of course, than to doubt the infallibility of a newspaper "write-up" such as that referred to — we simply marvel greatly.

The enormity of the statement probably also had much to do with the eruption of Mount Pelee, but the only way that we can account for the discrepancy in time is on the theory that the "write-up" was turned into copy about that time.

Think of it! No one kept waiting a minute beyond the promised time for a matter of thirty-three years! What a roasting that office must have gotten at the hands of some irate customer just prior to 1869, to have kept it so successfully in the path of rectitude for such an extended period. Usually an affair of that sort has an effect varying from half a day to two weeks, but for thirty-three years — would there were more such exhorters.

The "write-up" refers to the J. M. Coe Printing Company, of Richmond, Indiana, and although we can not give it in full, we reprint that portion of it which has the most interest to us. It is as follows:

> This establishment has an enviable reputation for clean and accurate work, as well as for promptness in execution — not a single customer having been compelled to wait one minute after his job was promised since 1869. This is a remarkable record, considering the frequent rush of orders and irregularity of work in a printing establishment, and it is probable there are few offices in the country that can make a better showing.

There are two or three ways of looking at such a broad statement. The condition it pictures is so different from what is usual in the printing business that there must be something in the location of the plant to account for it. It sounds like some sort of a modern Land of the Lotus Eaters. Just imagine a printing-office of any size in this hustling age wherein there never echoed the kick of the man who said that it was promised day before yesterday!

Think of a land wherein one's best customer never brings in a big job to be done immediately, asking no price, and where no error of judgment is ever made as to the amount of work you have in hand, with the resultant unspeakable bliss of knowing that everybody is satisfied!

Where the power never faileth; and where the Linotype never falleth in a grievous fit.

Where the paper that was ordered cometh to hand at the appointed time; and where the compositor is never out of sorts.

Where the ink is no more than on the paper than it is straightway as dry as the official census report.

And all this and more.

Lo, what is the fare to Richmond, Indiana?

A NEW DAILY TIME SHEET.

Mr. Jno. J. Emerick, of Wheeling, West Virginia, writes: "I am a regular reader of THE INLAND PRINTER, and although not an employer, am always on the lookout for methods to obtain exact costs of printing, and have taken special interest in your columns.

"I was recently called upon to draw plans for a compositor's daily time ticket. The firm I was with had been using a ticket something upon the order of the one I show, in the manner of perpendicular one-quarter-hour lines, but it did not give *exact* time. Seeing that they needed time charged closer than to one-quarter hour, and to give them *itemized costs* (as every minute counts in large as well as small places),

EXPLANATORY.			
J. C.	Job Composition.	M. A. C.	Machine Author's Corrections.
B. C.	Book Composition.	C. M.	Cleaning Machine.
S. C.	Stamp Composition.	W. O. P.	Waiting on Proof. (machine)
T. C.	Tariff Composition.	P. C.	Press Corrections.
O. C.	Office Corrections.	S. W.	Stone Work.
A. C.	Author's Corrections.	O.	Distribution.
M. M.	Making Matrix.	C. W.	Cut Work.
P. F. P.	Pour'g and Fin. Plates.	P. R.	Proof Reading.
P. L. M.	Pouring Lino. Metal.	C. H.	Copy Holding.
S. M.	Stamp Making.	E.	Engraving.
M. C.	Machine Composition.	O. D.	General Distribution.
M. O. C.	Machine Office Corrections.	P. U.	Pickup.
M. U.	Making Up.		

COMPOSING ROOM

DAILY TIME TICKET.

Name of Employee James Henry.

Day of Week Monday, Jan. 3" 1902

INSTRUCTIONS. This Ticket must be kept ACCURATELY. Every minute must be charged. Two lines must not be drawn across same perpendicular space. Designate overtime by prefixing X to descriptive initials of the work.
N. B.—Use letters given above in description of your work. *No other than the letters designated must be used.* Descriptive initial must appear with each job number.

TO BE FILLED OUT AND LEFT ON FOREMAN'S DESK EVERY EVENING.

JOB NO.	KIND OF WORK	6	7	8	9	10	11	12	REMARKS
8000	J. C.								
8000	C. W.								Mortising
8001	T. C.								
8000	O. C.								
8001	D.								Figs. short-ordered by foreman.
8012	XM C.								Overtime
8012	XMoC.								"
8012	XWoP.								Waiting on galley on 8pt
8015	XMC.								Changing to 10pt and Comp. included

JOB NO.	KIND OF WORK	12	1	2	3	4	5	6	REMARKS
8009	B. C.	Noon							
8009	M. U.								
8009	A. C.								

APPROVED: Smith Foreman

COMPOSING-ROOM DAILY TIME TICKET.

Designed by John J. Emerick, Wheeling, W. Va.

I submitted the enclosed blank, which gives time as small as one-twelfth hour (five minutes), *itemizing each kind of work* performed by compositor upon a job. They thought it a good one, and adopted it, also inaugurating one on same principle for all of their departments, including composing room, bindery and pressroom.

"If you think it has merits worthy of mentioning, give them through your columns for the benefit of others. It is not copyrighted, and I am not carrying them in stock for sale. I derive no profit whatever.

"In examples of entries given I show a regular composition on 'all-round' work, and also a machine operator on overtime. This place (Stone's) only had but one machine, consequently it was necessary sometimes for operator to wait on proof. For instance: If he had 8-point on and the next job was 10-point, time was saved by waiting a few moments to

correct 8-point, when read, thus completing 8-point job. The initials 'P. L. M.,' 'C. M.' and 'G. D.' come under a general head, and do not require a number with them, but could only be used by order of foreman. 'D' is to be used only with job number, as do all other initials mentioned in list.

"Hope this may aid others as it has aided the company it was designed for."

ESSENTIALS TO SUCCESSFUL CO-OPERATION.

If there is one thing more than another upon which depends the success of any coöperative scheme among printers, it is that of confidence in the fairness and impartiality of those intrusted with its management. The moment there is a lack of confidence the effectiveness of the plan is immediately seriously impaired, and if a thorough good understanding is not restored it will, sooner than any other cause, prove the undoing of the whole organization.



A SEASHORE BELLE.
Drawing by Pierre Artigue, Kansas City, Mo.

There is no difficulty that can arise in such an organization that can not generally be removed by the exercise of a broad and impartial spirit of coöperation, withholding nothing that could be for the good of all. There will doubtless arise countless occasions where the knowledge gained by means of the confidential workings of the organization could be turned to the immediate advantage of an individual firm interested. It is then that it will be well to remember that the object of the organization is to test the effectiveness of straightforward business methods as opposed to the piratical course by courtesy called "competition," and which we are led to believe is the life of business.

It has been found in those cities where organizations have been effected, that most of the animosities that have existed between competitors have been of the making of customers themselves, who have not been slow to profit therefrom. Those having the least experience in business have been the ones to suffer most at the hands of those who make it their business to use unscrupulous methods for their own gain. Printers lacking business experience are by far the greatest gainers by organizations having as their objects the improving of trade conditions, as they are at once in a position to profit technically and financially by the associations so established with reliable and representative men of the craft.

IMPRINTS.

A case recently decided by the Supreme Court of Pennsylvania, and reported in 51 Atl. Rep. 965, bears on the question of the right of the job printer to put the imprint of the printing house on the job.

George S. Harris & Sons was a job-printing firm employed to lithograph and print twenty thousand lithograph catalogue covers for Frank S. Sharples. The catalogue was to advertise the "Sharples Cream Separator." One proof was presented and a number of changes were ordered. Mr. Sharples criticized the girl's face, the head of the cow, the details of the foliage, the spelling of a word, and the ink with which the address on the cover was to be printed. A proof was again submitted, which embraced his suggestion, and the proof was satisfactory, with the understanding that the printed work was to be like the proof. The printer, however, before running off the job, added the imprint of the firm on the bottom of the page, without the knowledge or permission of the customer, who refused payment, claiming that the finished work was not according to the proof which was approved.

The printing firm brought an action for the price, and in the lower court recovered a judgment. The Supreme Court, however, reversed the judgment. The court decided in substance that as the placing of the imprint after proof was read was a material departure from the contract, the customer was not required to accept the goods or to pay the price. This is to caution printers that in their dealings with very particular customers the imprint should be placed on the last proof submitted, in which case, without there are some objections, there can be no defense when the work is according to the proof. A custom of placing the imprint on the work after the last proof is submitted will not protect the printer when there is a contract, either verbal or written, express or implied, that the work shall be as was the last submitted proof.

MAUD MULLER IN THE CITY.

Maud Muller on a summer's day
Set a hen in a brand-new way.
(Maud, you see, was a city girl,
Trying the rural life a whirl.)
She covered a box with tinsel gay,
Lined it snugly with new-mown hay,
Filled it nicely with eggs and then
Started to look for a likely hen.
Out of the flock selected one,
And then she thought that her work was done.
It would have been, but this stubborn hen
Stood up and cackled "Ko-doot!" and then
Maud Muller came, and in hurt surprise
Looked coldly into the creature's eyes:
Then tied its legs to the box. "You bet
I know how to make you set."
But still it stood, and worse and worse
Shrieked forth its wrongs to the universe,
Kicked over the box with tinsel gay,
And ignominiously flopped away.
Then a bad boy, over the barnyard fence,
Tee-heed: "Say, Maud, there's a difference
'Tween hens, you know, and it is that
One says "Ka-doot!" and one "Ka-dat!"
Then Maud recalled that the ugly brute
She tried to set had said "Ka-doot!"
And ever since that historic day
She blushes in an embarrassed way
To think of the bobble she made once when
She tried to set a gentleman hen.

—*Victor Murdock, in Wichita Eagle.*

FROM THE SISTERS OF NOTRE DAME IN CALIFORNIA.

We are a little backward this year in renewing our order for another year's subscription to your valuable journal. The time slips away so very quickly with us that we scarcely note its demise; but we would not under any consideration allow *one number* of THE INLAND PRINTER to be skipped, as we find it an *invaluable aid,* not only in our little printing office, where it is read with "compound interest" by our sister printer, but to our teachers and *even our artists,* who discover among your high-grade advertisements *most unique designs* for decorating china, and for other uses in painting, etc.; so you see it goes the rounds of the college when it arrives. We are glad to assure you of our appreciation of THE INLAND PRINTER, as we have always found it *first-class in every detail,* a point at which we continually aim ourselves, so we may call our esteem a sort of mutual admiration. Enclosed please find check for $2.50 for next year, beginning with September. If our letter arrives too late for September number to reach us, please send it to us, as we do not wish to break the set.—*Sisters of Notre Dame, San Jose, California.*

HOW IT LOOKED.

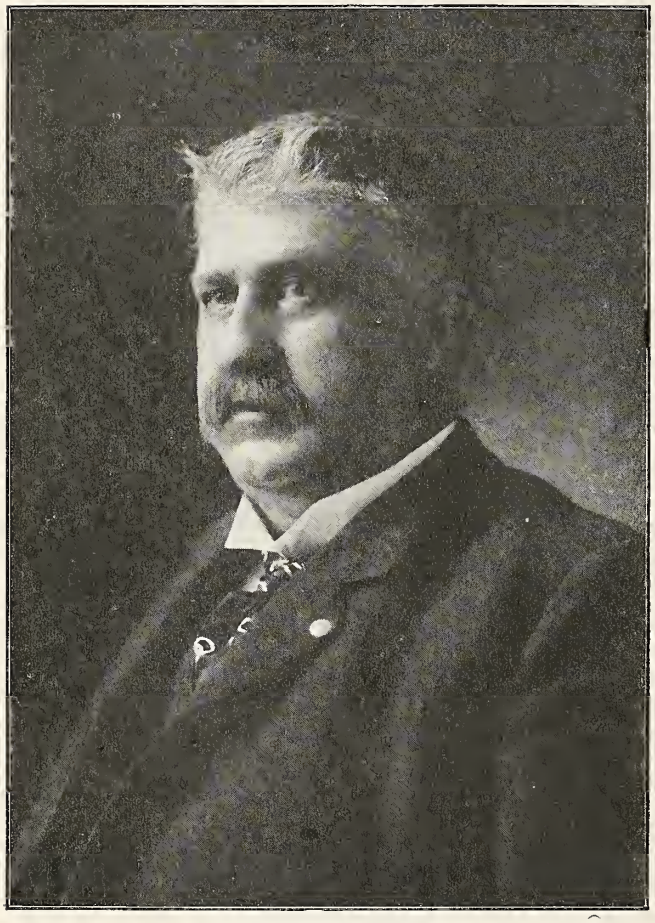
Poet — "Here is a little poem on the Fourth of July."

Editor — "Hum! It's so badly mangled it looks like a little poem on the fifth of July."—*Judge.*

CHICAGO BRANCH OF THE MERGENTHALER LINOTYPE COMPANY.

Thorough organization — a business and sales system so well and comprehensively planned that each department is a record check upon the other, is the first impression of the business man entering the Chicago branch of the Mergenthaler Linotype Company.

The Mergenthaler Linotype Company never does things by halves. Whatever it undertakes to accomplish it does in so



GEORGE E. LINCOLN.

thorough a manner that it meets the admiration of all. Thus when it became necessary to establish an agency in Chicago at 17, 19 and 21 Van Buren street to meet the demands of the users of its machines in the Middle West, the matter was taken up by the company in a whole-souled manner with the result that to-day the Chicago agency of that company compares favorably and equals in importance the many great business enterprises of this metropolis of the West.

The success which has been achieved by this agency is unprecedented. With an existence of but eight months it has twice been compelled to enlarge its quarters and the volume of business is still increasing by leaps and bounds, thus verifying the wisdom of the company in establishing the agency and proving how keenly appreciative are the printers of the territory tributary to Chicago to this evident desire upon the part of the company to provide for their interests.

Millions of matrices, in full fonts and in "sorts," border matrices, accents, special characters of all descriptions and tons of the myriad parts of the machine are kept in stock, and, at the present time, so complete is this stock that it is an unusual order, indeed, that is not shipped out on the same day that it is received. The methodical system in which each and every part or any matrix is located simplifies filling orders and makes an error a rare occurrence.

An attractive feature of this agency is the exhibition of the Junior Linotype, which is in practical operation here and is daily visited by dozens of interested publishers from whom we learn that many of them place their orders for these machines after viewing it for a few minutes.

The selection of a man to take charge of this branch most fittingly fell upon Mr. George E. Lincoln, whose years of service in behalf of the Mergenthaler Company as traveling salesman had demonstrated his capacity, and whose personal acquaintance with those for whose benefit the branch was established and their needs peculiarly fitted him for the position. He has surrounded himself with courteous and efficient assistants, each an expert in his line, and with the result that this model establishment is complete in every detail and the enormous business passing through it daily is done without friction and to the end that their customers shall be served promptly and accurately.

SIGMUND ULLMAN COMPANY'S CHICAGO BRANCH.

The growth of the western business of the Sigmund Ullman Company, ink manufacturers, New York, has compelled the establishment of a branch house in Chicago. Printers in the West often found it impossible to wait for goods to be shipped from New York, no matter how badly they needed the special brands made by this firm, and consequently had to look elsewhere. Now it will not be necessary to do this, for a full line of all the inks, bronze powders, dry colors, etc., required by printers and lithographers, will be carried in the commodious store at No. 45 Plymouth Court. In establishing so important a branch it was considered wise to place in charge some one thoroughly conversant with the business. A member of the firm, Mr. E. H. Wimpfheimer, whose portrait is here shown, was accordingly selected. He has been in touch with the trade for over thirty years, and not only knows how to sell ink, but how to make it. Printers in this part of the country are fortunate in having a man of his knowledge, abilities and business courtesy to deal with. Mr. Wimpfheimer is ably assisted in the sales department by Mr. C. W. Battell. Mills for grinding and mixing inks have been installed, and colors and tints required on special orders can be supplied promptly.



E. H. WIMPFHEIMER.
Resident Partner of the Sigmund Ullman Co., Chicago.

UNABLE TO TAKE LONG WALKS.

Meredith, the novelist, has been in bad health for some time, and now is unable to take the long country walks of which he is so fond. The convicts in Sing Sing prison issue a weekly paper, the editor of which feelingly comments on Mr. Meredith's condition, adding: "We have been afflicted in the same way for several years."



MANAGER'S PRIVATE OFFICE.

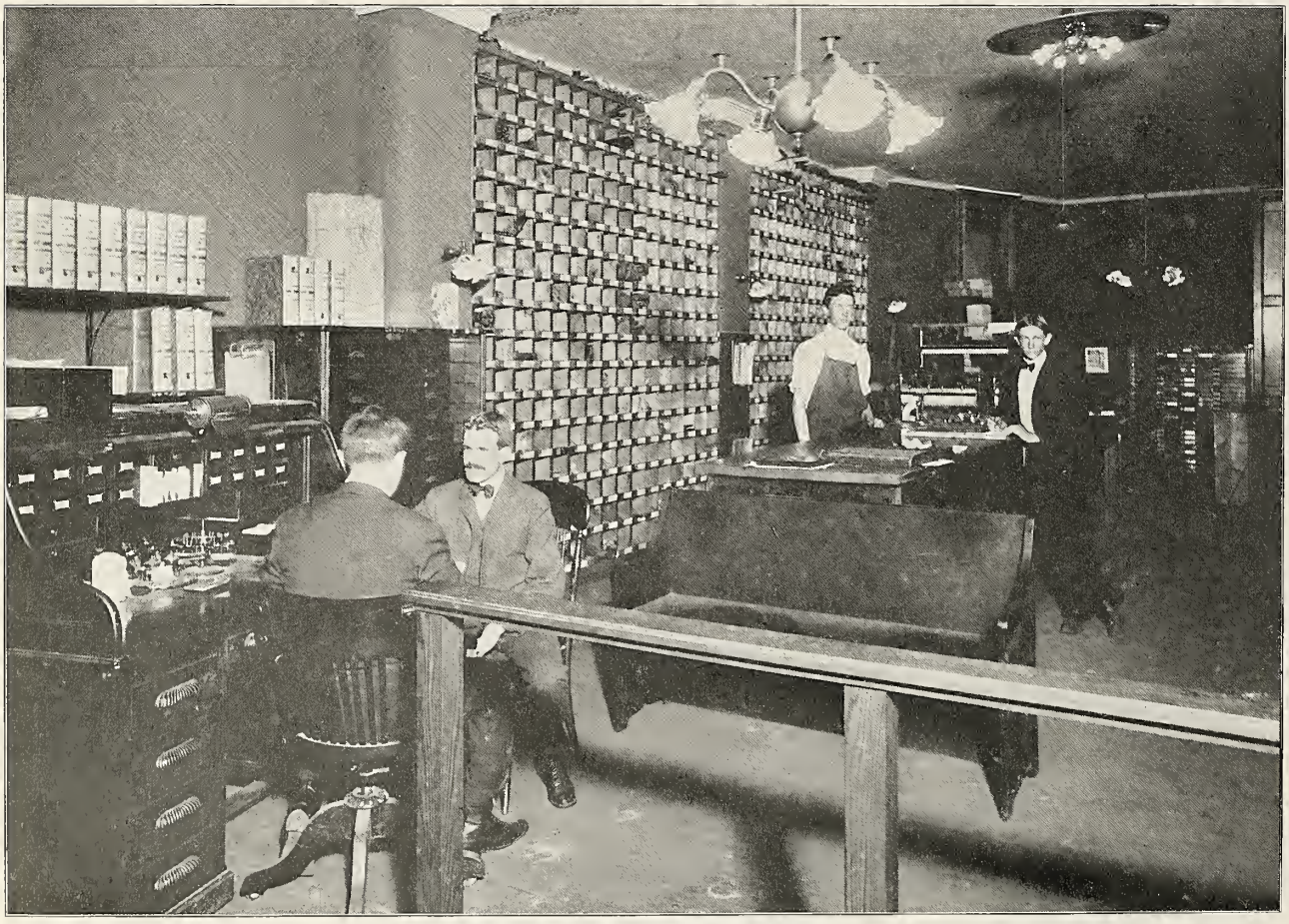


A CORNER OF THE BUSINESS OFFICE.

MERGENTHALER LINOTYPE COMPANY'S NEW QUARTERS IN CHICAGO.

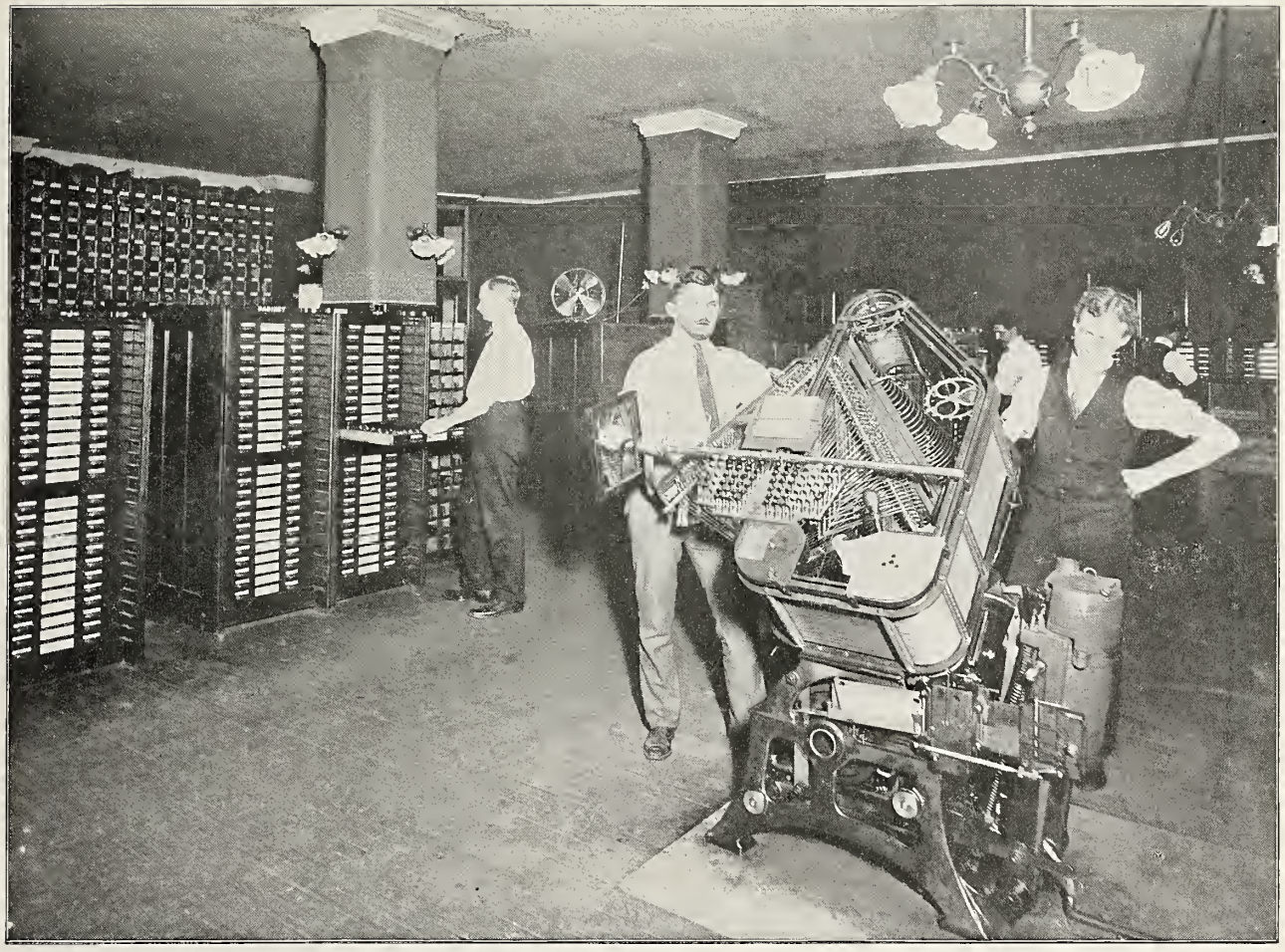


BOOKKEEPERS' OFFICE.



SECTION OF SUPPLY DEPARTMENT.

MERGENTHALER LINOTYPE COMPANY'S NEW QUARTERS IN CHICAGO.



DEMONSTRATING THE JUNIOR LINOTYPE.



SECTION OF MATRIX DEPARTMENT.

MERGENTHALER LINOTYPE COMPANY'S NEW QUARTERS IN CHICAGO.



MATRIX STORAGE DEPARTMENT.



SHIPPING ROOM.

MERGENTHALER LINOTYPE COMPANY'S NEW QUARTERS IN CHICAGO.

Notes on Job Composition

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

BOOK OF DESIGNS FROM TYPE.— By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

F. J. MARLMEE, Milan, Ohio.—Work neat and creditable.

WALTER C. BIGNOLD, Aberdeen, Washington.—Work fairly good.

The Journal, Fayetteville, West Virginia.— Blotter very attractive.

HALSEY R. WATSON, Lewistown, Montana.— Blotter quite attractive.

A. D. CHAPMAN, Redlands, California.—Ad. composition very good.

CHARLES M. KREBS, New Albany, Indiana.— Cover-design very artistic.

E. G. KINYON, Solomonville, Arizona.— Letter-head good as to design.

J. E. ALBERTSON, Walker, Iowa.— Stationery specimens neat and attractive.

GEORGE JOHNSON, La Fayette, Alabama.— Specimens neat and creditable.

S. F. GAY, Raleigh, North Carolina.— Cover-design excellent and artistic.

A. STRAUS, Cleveland, Ohio.— Card quite good as to design and well displayed.

EARLE M. LOW, Evanston, Illinois.—Your work is certainly deserving of praise.

E. R. STEPHENS, Hoosick Falls, New York.— Stationery specimens excellent.

DUNHAM PRESS, Bridgeport, Connecticut.— Specimens well designed and attractive.

H. S. BEDAINE, Springfield, Illinois.— Cover well designed and effectively displayed.

ARTHUR A. WHITBECK, Springfield, Massachusetts.—Your street-car cards are certainly very artistic and attractive. The color schemes are excellent, and the composition all that could be desired.

EVERETT E. WEBB, Rochester, New York.— Cover-page very artistic and well designed.

R. HAMILTON, Harvard, Illinois.— Specimens good as to design and well displayed.

STETTINER BROTHERS, New York.— Specimens attractive, well displayed and designed.

CHARLES A. VICKERS, Madison, Nebraska.— Letter-head very neat and well designed.

Calgary Herald, Calgary, Alberta, Canada.— Specimens very neat and well designed.

DRAPER PRINTING COMPANY, Paton, Iowa.— Specimens worthy of favorable mention.

WILLIAM H. WATSON, Philadelphia, Pennsylvania.— Specimens neat and well displayed.

C. E. CUNNINGHAM, Newton, Mississippi.— Specimens up to date and good as to display.

HORACE CARR, Cleveland, Ohio.—The dignified simplicity of your card is very commendable.

PAUL V. BRAUN, Newark, New Jersey.—Your specimens are very artistic in every respect.

WILL C. SMATHERS, Charleroi, Pennsylvania.—Your specimens are neat and well displayed.

W. C. HUFHAM, Raleigh, North Carolina.— Cover-design and other specimens very artistic.

CHARLES THIESSEN, Omaha, Nebraska.—Date Book page forcefully displayed and attractive.

POLAND, Printer, Urbana, Ohio.—Your August blotter is very artistic, unique and attractive.

KNIGHT & PANUSKA, Centralia, Illinois.—Taken collectively your specimens are quite creditable.

CASTLE PRINTING COMPANY, Shreveport, Louisiana.— Phœnix Hotel menu unique and artistic.

D. M. GORDON, Nashville, Tennessee.—Cover-designs very artistic. Other specimens first-class.

HERALD PRINTING COMPANY, Hilo, Hawaii.— Folder excellent as to design and well displayed.

C. M. BERKHEIMER, Scranton, Pennsylvania.— Specimens good as to design and well displayed.

H. S. SUTTON, Washington, D. C.—Window card attractively designed and forcefully displayed.

WILL CROMBIE, Brattleboro, Vermont.—Your specimens are up to their usual high artistic standard.

GUS A. REUSCH, Greenville, Illinois.—Your specimens are very neat and exceedingly well designed.

CHARLES W. HUEKE, Dassel, Minnesota.— Stationery headings too coarse. Business card excellent.

THE J. W. BURKE COMPANY, Macon, Georgia.— Specimens show good designing and forceful display.

BUTLER COUNTY DEMOCRAT COMPANY, Hamilton, Ohio.— Candidly, we do not like your letter-head.

GEORGE W. MARTIN, Central Falls, Rhode Island.— Letter-head well designed and effectively displayed.

P. E. TWEED, Sparta, Illinois.— Specimens praiseworthy. The designing and composition are excellent.

F. E. HARTER, Elkpoint, South Dakota.— Letter-head and envelope corner well designed and attractive.

GEORGE B. HALL, Milwaukee, Wisconsin.—The specimens you refer to are certainly too bad to reproduce.

H. H. WRIGHT, Newark, New Jersey.—Your specimens deserve praise for their neatness and simplicity.

F. F. DOUGLAS, Rockland, Massachusetts.—Work very neat. Composition and designing up to date, taken as a whole. The

title-page of Historical Souvenir is not good. It is overdone, and has a strained appearance.

W. A. Adair, Marshall, Texas.—Thanks for your specimen of old printing. It is certainly quite interesting.

Guertin Publishing Company, Montreal, Canada.—Specimens very artistic as to design and display.

M. D. Coyle, Frankfort, Kentucky.—Your stationery is good. Blotter forcefully displayed and attractive.

W. H. Winters, Norman, Oklahoma.—Taken as a whole, your specimens are deserving of favorable mention.

George A. Sturm, Instructor of Printing, B. I. S., Lancaster, Ohio.—The work on the journal is excellent.

Adam Aszman, Chester, Illinois.—Considering the age and experience of your apprentice the work is praiseworthy.

W. D. Ament, Sioux City, Iowa.—The Wilder card is very good. Your other specimens deserve a favorable mention.

J. C. Forbes, Cambridge, Massachusetts.—The Prescott heading is certainly an improvement over the reprint copy.

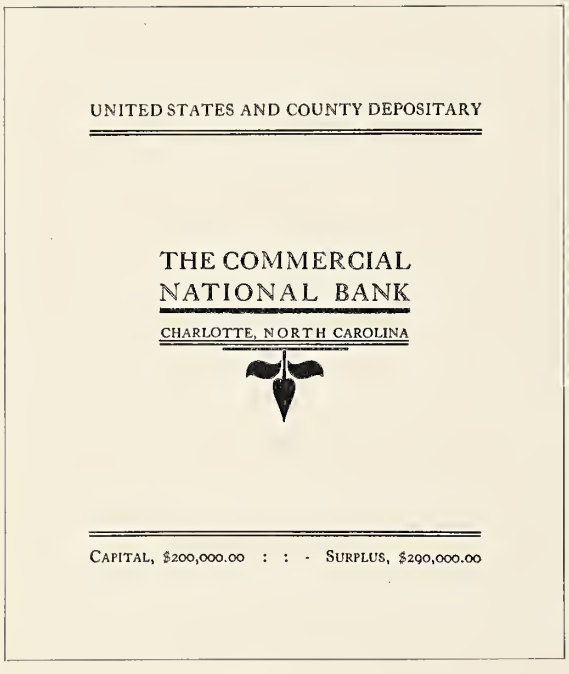
Woodruff Ad. House, Ravenna, Ohio.—There is not a poor specimen in your entire collection. Your work is very neat.

J. H. Livingston, Bennington, Vermont.—We do not consider your letter-head severely plain. However, it is quite neat.

J. A. Ewen, Centerville, South Dakota.—Southern Oil Company letter-head very attractive. Other specimens quite good.

Gem Printing Company, Natchez, Mississippi.—Your blotter is not good. We would not advise employing blotters such as you sent us.

Will B. Shaw, Charlotte, North Carolina.—Blotter well displayed and artistic. We reproduce your bank title-page, specimen No. 1.



No. 1.

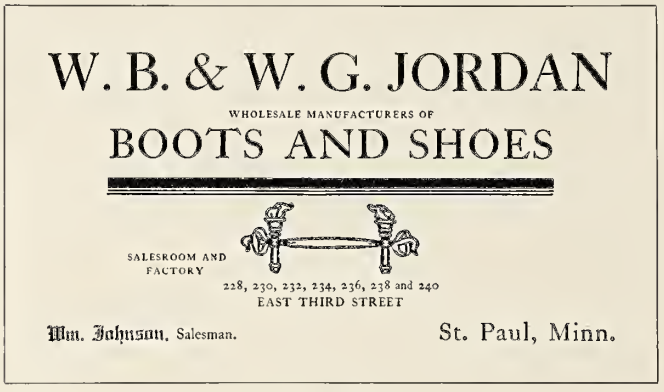
James O'Leary, Champlain, New York.—Your letter-head is not very effective as to design or display, and the whiting out is quite faulty.

Albert R. Gaskill, Helena, Montana.—Your reset heading is a decided improvement over the reprint copy. Other specimens are all good.

E. E. Bartlett, Boston, Massachusetts.—From a point of catching the eye, your trade paper advertisement is certainly attractive. It is a question with us, however, as to whether the placing of the border design detracts from the force of the cuts.

E. S. Hanson, Whitewater, Wisconsin.—Your cover-design is a gem, and if we had a specimen in black and white we would reproduce it.

D. Gustafson, Red Wing, Minnesota.—Specimens very artistic. They show decided improvement over any specimens



No. 2.

we have heretofore received from you. We reproduce one of your cards, specimen No. 2.

F. S. Grabill, Rome, Georgia.—Your treatment of "office of" is very good, but the ornamentation is too profuse. Envelope slip excellent.

James G. Rice, Philadelphia, Pennsylvania.—The type employed for the firm name on your bill-head is too large, but the design is very good.

Allan D. Stearns, Hutchinson, Kansas.—The only objection we have to your personal stationery is in the wording. Other specimens quite good.

J. J. Pobuda, Saginaw, Michigan.—Had you omitted the border design around the flower basket on the Grohman Brothers card you would have had a better job.

German Publishing Company, Portland, Oregon.—Your stationery headings are deserving of unstinted praise on account of their artistic merit and attractiveness.

Edwin C. Hackett, Farmington, Minnesota.—You employ too large type on your stationery specimens. There is too much evidence of strained efforts for the results obtained.

R. C. Spencer, Chester, Pennsylvania.—Taken as a whole, your work is quite creditable. You employ too large type for the unimportant wording in some of your stationery specimens.

S. C. Edman, Pittsburg, Pennsylvania.—You employ too large type for the unimportant wording on your stationery specimens. In regard to plan and design the work is quite good.

H. S. Kenchington, Annapolis, Maryland.—Too many type faces are employed on the Brooks & Barton bill-head, and they do not form a harmonious whole. Other specimens are excellent.

John J. Emerick, Wheeling, West Virginia.—More prominence should be accorded the firm name on Lash & Co. card. This card is well balanced and correctly whited out. Other specimens excellent.

Herbert Pomfrey, Saratoga Springs, New York.—You cut up your designs with too many panels. The designs evidence too much time on composition. As regards display, your ideas are quite good.

John D. Migeot, Philadelphia, Pennsylvania.—Blotter very neat and attractive. In regard to the four-page folder we agree with you. All things considered, we think the souvenir program all right. This class of work always comes in with

How to be Beautiful



A concise and practical treatise on physical culture and the laws of health

Booklet Cover

AN IDEAL SITE
FOR HOMES

NEWLY LAID OUT SUBDIVISION WITH ALL THE LATEST IMPROVEMENTS

Edgewater

Ten miles from the business center. Rapid transit, frequent trains, low fares

WILSON & HILL
Agents
709 MONTAUK BLOCK
CHICAGO, ILL.

Booklet Cover

LOUIS F. BRAUNHOLD, PRES. & TREAS. HARVEY L. HOPKINS, VICE-PRES.
A. W. SHAFFER, SECY. & GENL. MGR.

HOPKINS' PATENT SHEER-CUT SHEARS

THEY NEVER CHEW THE RAG

THEY NEVER CRAMP THE HAND

THEY NEVER PUSH THE GOODS FORWARD

THEY NEVER GET LOOSE IN THE JOINTS

The Sheer-Cut Shear Co.

INCORPORATED

HOPKINS' PATENT
Issued July 2, 1901. Re-issued Dec. 3, 1901.

SUITE 814, 184 LA SALLE ST.
THE TEMPLE
CHICAGO

TELEPHONE MAIN 1120

THEY ALWAYS CUT WAY TO THE POINTS

THE BEST SHEARS ARE USELESS UNLESS THE BLADES ARE KEPT TOGETHER

THE SPRING DOES THE WORK

Business Card

Suggestions for jobwork designs, submitted by The Henry O. Shepard Company, Chicago

a rush, and prices, in general, are very low, therefore printers can not afford to spend too much time on the work.

RALPH R. WHITE, Seattle, Washington.— Card specimens excellent. Specimens marked by you "two" and "three" are your best stationery specimens. The Haggerty bill-head is also good. Other stationery specimens fair.

EDWARD W. STUTES, Spokane, Washington.—Viewed from a novel standpoint, your personal stationery specimens are all



No. 3.

right, but we would not like that class of work for a steady diet. Your other specimens are especially good. We reproduce one of your cards, specimen No. 3.

ROY D. BOYD, Hoosick Falls, New York.—Avoid curved lines. They take up a great deal of time and add nothing to the appearance of your work. We think an apprenticeship in a good office will help you a great deal in your work.

ROSCOE THOMPSON, Ransom, Michigan.—You certainly have made decided improvements on your reset headings over the reprint copies. Mr. Thompson says in his letter: "The reprint



PITTSFORD, MICH.,_____190_

No. 4.

copy for the Constable note-head was criticized by you in September, 1901. You said there was too much rulework, and that it was overdone, etc., and you were about right. The new job is somewhat different. It took between twenty and thirty minutes to set the new head from start to finish." We



PITTSFORD, MICH.,_____190_

No. 5.

reproduce these headings, specimens No. 4 and No. 5. Our readers will agree with us, we believe, that the No. 5 head is by far the better. It is a mistake to waste time on such designs as specimen No. 4.

EDWARD BUNDRICK, Clear Lake, Iowa.—Your specimens are only fair. We would advise you to get a copy of "Modern Type Display" from The Inland Printer Company, Chicago. It will tell you many things you should know.

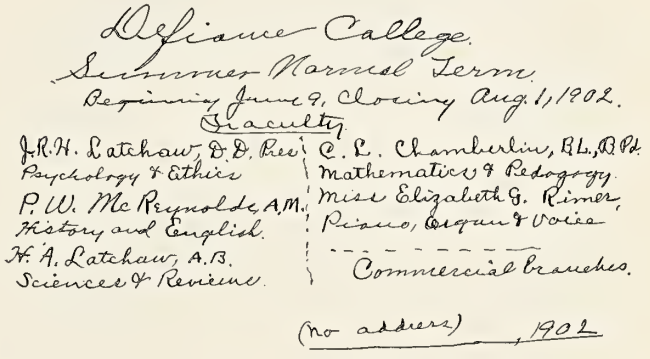
B. E. NOBLE, Seattle, Washington.—The suggestion of your fellow workman in regard to the Philbrick folder is right. This plan would have given more prominence to the name and served the purpose of better balance. While your argument has a measure of correctness in it, yet it is "*The Philbrick*" Adjustable Cutter Heads that are advertised; there are other cutter heads on the market, under different names, but there is only one "*Philbrick*." Therefore it should be made distinctive. Specimens are all good.

S. W. GOODMAN, Philadelphia, Pennsylvania.—We think that placing "Dr." before the firm name on the bill-head, as you suggested, is all right. We also think the custom of placing "To" before the firm name and "Dr." after is correct, provided it is properly punctuated. Thus it would be: "James Johnson, to Samuel W. Goodman, Dr." Of course, we are aware that this latter plan is an old one, and that strictly speaking it would be better to word it: "James Johnson Dr. to Samuel W. Goodman." We think that printers in general would have a hard job on their hands to convince their patrons of the correctness of your method.

LETTER-HEAD CONTEST.

One hundred and two compositors entered the Letter-head Contest. The specimens came from Maine, Massachusetts, New York, Ohio, Georgia, New Jersey, Michigan, Alabama, Tennessee, North Carolina, South Carolina, Illinois, Pennsylvania, Colorado, New Hampshire, Kansas, Oklahoma, Minnesota, Texas, Connecticut, Iowa, Wisconsin, Louisiana, Kentucky, Indiana, Virginia, West Virginia, California, Washington, Maryland, Montana, various portions of Canada, England and Newfoundland.

The following copy was furnished:



We thank the gentlemen participating, on our own behalf as well as that of our readers. There is a vast amount of material upon which to bestow analytical study, and we are sure it will result in much good. We have attempted to criticize the specimens only in a general way. As regards the style of type and general plan, we have made no comments. We will leave the task of deciding which is the best to our readers. It is largely a matter of taste. But one specimen was thrown out on account of not complying with the rule prohibiting panel work.

The following list gives the names of the competitors and any suggestions we had to offer:

No. 1.— George W. Johnson, Newton Centre, Massachusetts. "Commercial Branches" should have same treatment as "Piano, Organ and Voice." The name of the teacher was not known at time copy was prepared.

No. 2.— E. G. Persons, Watertown, New York. More prominence should have been accorded the Summer Normal Term clause, and it should have been associated more closely with the name of college, because it is the letter-head to be used for the business of the Summer Normal Term.

No. 3.— L. F. Doerty, Findlay, Ohio. We object to the separation of the names of the faculty.

No. 4.— Same criticism applies as for No. 2.

FACULTY.
J. R. H. Latchaw, D.D., Pres.
Psychology and Ethics
P. W. McReynolds, A.M.,
History and English.
H. A. Latchaw, A.B.,
Sciences and Reviews.
C. L. Chamberlin, B.L., B.Pd.,
Mathematics and Pedagogy.
Miss Elizabeth G. Rimer,
Piano, Organ and Voice

DEFIANCE COLLEGE.

SUMMER NORMAL TERM
Beginning June 9, Closing Aug. 1, 1902.

COMMERCIAL BRANCHES.

_____, *1902.*

No. 1.

FACULTY
J. R. N. LATCHAW, D. D. Pres.
PSYCHOLOGY AND ETHICS
P. W. McREYNOLDS, A. M.,
HISTORY AND ENGLISH
H. A. LATCHAW, A. B.
SCIENCES AND REVIEWS

FACULTY.
C. L. CHAMBERLIN, B. L., B. PD.
MATHEMATICS AND PEDAGOGY
MISS ELIZABETH G. RIMER.
PIANO, ORGAN AND VOICE

COMMERCIAL BRANCHES.

DEFIANCE COLLEGE.
SUMMER NORMAL TERM.

BEGINNING JUNE 9
CLOSING AUG 1 '02

_____1902

No. 3.

DEFIANCE COLLEGE
Summer Normal Term
BEGINNING JUNE 9, CLOSING AUGUST 1, 1902.

FACULTY:

J. R. H. LATCHAW, D.D., President—Psychology and Ethics.
P. W. McREYNOLDS, A. M.—History and English.
H. A. LATCHAW, A. B.—Science and Reviews.
C. L. CHAMBERLIN, B. L., B. Pd.—Mathematics and Pedagogy
MISS ELIZABETH G. RIMER—Piano, Organ and Voice.

Commercial Branches.

_____1902

No. 5.

Difiance College

FACULTY:

J. R. H. Latchaw, D.D., *Pres.*, Psycology and Ethics.
P. W. McReynolds, A.M., History and English.
H. A. Latchaw, A.B., Sciences and Reviews.

C. L. Chamberlin, B.L., B.Pd., Mathematics and Pedogogy.
Miss Elizabeth G. Rimer, Piano, Organ and Voice.

Commercial Branches.

SUMMER NORMAL TERM
Beginning June 9, Closing August 1, 1902

_____190_

No. 7.

DEFIANCE COLLEGE.

FACULTY:
J. R. H. LATCHAW, D. D., PRES.,
PSYCHOLOGY AND ETHICS.
P. W. McREYNOLDS, A. M.,
HISTORY AND ENGLISH.
H. A. LATCHAW, A. B.,
SCIENCES AND REVIEWS.
C. L. CHAMBERLIN, B. L., B. P. D.,
MATHEMATICS AND PEDAGOGY.
MISS ELIZABETH G. RIMER,
PIANO, ORGAN AND VOICE.

SUMMER NORMAL SCHOOL.
BEGINNING JUNE 9; CLOSING AUGUST 1, 1902.

COMMERCIAL BRANCHES.

_____1902.

No. 9.

Faculty
J. R. H. LATCHAW, D. D., Pres
PSYCHOLOGY AND ETHICS
P. W. McREYNOLDS, A. M.
HISTORY AND ENGLISH
H. A. LATCHAW, A. B.
SCIENCE AND REVIEWS
C. L. CHAMBERLIN, B. L., B. Pd
MATHEMATICS AND PEDAGOGY
MISS ELIZABETH G. RIMER
PIANO, ORGAN AND VOICE

Commercial Branches

Defiance College
SUMMER NORMAL TERM
Beginning June 9, closing August 1, 1902

_____1902

No. 11.

DEFIANCE COLLEGE

FACULTY
J. R. H. LATCHAW, D. D., Pres.
Psychology and Ethics
P. W. McREYNOLDS, A. M.
History and English
H. A. LATCHAW, A. B.
Science and Reviews
C. L. CHAMBERLIN, B. L., B. Pd.
Pedagogy and Mathematics
MISS ELIZABETH G. RIMER
Piano, Organ and Voice

Commercial Branches

SUMMER NORMAL TERM
Beginning June 9, Closing August 1, 1902

1902

No. 13.

FACULTY

J. R. H. LATCHAW, D. D., PRES., PSYCHOLOGY AND ETHICS
P. W. McREYNOLDS, A. M., HISTORY AND ENGLISH
H. A. LATCHAW, A. B., SCIENCES AND REVIEWS
C. L. CHAMBERLIN, B. L., D. PD. MATHEMATICS AND PEDAGOGY
MISS ELIZABETH G. RIMER, PIANO, ORGAN AND VOICE
COMMERCIAL BRANCHES

DEFIANCE COLLEGE
SUMMER NORMAL TERM

BEGINNING JUNE 9, 1902
CLOSING AUGUST 1, 1902

1902

No. 15.

FACULTY:
J. R. H. LATCHAW, D.D., PRES.
PSYCHOLOGY AND ETHICS.
P. W. McREYNOLDS, A.M.,
HISTORY AND ENGLISH.
H. A. LATCHAW, A.B.,
SCIENCES AND REVIEWS.
C. L. CHAMBERLIN, B.L., B.PD.,
MATHEMATICS AND PEDAGOGY.
MISS ELIZABETH G. RIMER,
PIANO, ORGAN AND VOICE.

COMMERCIAL BRANCHES.

SUMMER NORMAL TERM
BEGINNING JUNE 9
CLOSING AUGUST 1
1902

DEFIANCE COLLEGE

_____1902.

No. 2.

Defiance College.

FACULTY.

J. R. N. LATCHAW, D. D., PRESIDENT,
PSYCHOLOGY AND ETHICS.
P. W. McREYNOLDS, A. M.,
HISTORY AND ENGLISH.
H. A. LATCHAW, A. B.,
SCIENCES AND REVIEWS.
C. L. CHAMBERLIN, B. L., B. PD.,
MATHEMATICS AND PEDAGOGY.
MISS ELIZABETH G. RIMER,
PIANO, ORGAN AND VOICE.

COMMERCIAL BRANCHES.

SUMMER NORMAL TERM
BEGINNING JUNE 9TH,
CLOSING AUGUST 1ST,
1902.

_____, *1902.*

No. 4.

Defiance College

SUMMER NORMAL TERM
Beginning June 9, Closing August 1, 1902

FACULTY
J. R. H. Latchaw, D.D., President.
Psychology and Ethics.
P. W. McReynolds, A. M.
History and English.
H. A. Latchaw, A. B.
Sciences and Reviews.

FACULTY
C. L. Chamberlin, B. L., B. Pd.
Mathematics and Pedagogy.
Miss Elizabeth G. Rimer.
Piano, Organ, and Voice.
Commercial Branches.

1902

No. 6.

DEFIANCE COLLEGE.

FACULTY.
J. R. H. LATCHAW, D. D., PRES.
PSYCHOLOGY AND ETHICS.
P. W. McREYNOLDS, A. M.,
HISTORY AND ENGLISH.
H. A. LATCHAW, A. B.
SCIENCES AND REVIEWS.
C. L. CHAMBERLIN, B. L., B. PD.
MATHEMATICS AND PEDAGOGY.
MISS ELIZABETH G. RIMER,
PIANO, ORGAN AND VOICE.
COMMERCIAL BRANCHES.

SUMMER NORMAL TERM.

BEGINNING JUNE 9. CLOSING AUGUST 1, 1902.

_____ 1902.

No. 8.

FACULTY:
J. R. N. LATCHAW, D. D., *President*, Psychology and Ethics
P. W. McREYNOLDS, A. M., History and English
H. A. LATCHAW, A. B., Sciences and Reviews

FACULTY:
C. L. CHAMBERLIN, B. L., B. Pd., Mathematics and Pedagogy
MISS ELIZABETH G. RIMER, Piano, Organ and Voice
Commercial Branches

DEFIANCE COLLEGE

SUMMER NORMAL TERM
Beginning June 9 : : Closing August 1
1902

1902

No. 10.

DEFIANCE COLLEGE

SUMMER NORMAL TERM
BEGINNING JUNE NINTH
CLOSING AUGUST FIRST
1902

...FACULTY...

J. R. H. Latchaw, D.D., Pres. — *Psychology and Ethics*
P. W. McReynolds, A. M. — *History and English*
H. A. Latchaw, A. B. — *Sciences and Reviews*

C. L. Chamberlin, B. L., B. Pd. — *Mathematics and Pedagogy*
Miss Elizabeth G. Rimer — *Piano, Organ and Voice*
Commercial Branches

_____1902

No. 12.

FACULTY

J. R. H. LATCHAW, D. D., Pres.,
Psychology and Ethics.
P. W. McREYNOLDS, A. M.,
History and English.

H. A. LATCHAW, A. B.,
Sciences and Reviews.
C. L. CHAMBERLIN, B. L., B. Pd.,
Mathematics and Pedagogy.

MISS ELIZABETH G. RIMES,
Piano, Organ and Voice.
Commercial Branches.

DEFIANCE COLLEGE

Summer Normal Term Beginning June 9,
Closing August 1, 1902

_____ *190*

No. 14.

Faculty
J. R. H. LATCHAW, D.D., Pres.
Psychology and Ethics
P. W. McREYNOLDS, A.M.
History and English
H. A. LATCHAW, A.B.
Science and Review
C. L. CHAMBERLIN, B.L., B.Pd.
Mathematics and Pedogogy
Miss ELIZABETH G. RIMER
Piano, Organ and Voice

Commercial Branches

Defiance College

SUMMER NORMAL TERM
Beginning June 9th, Closing August 1st, 1902

_____*1902*

No. 16.

DESIGNS SUBMITTED IN LETTER-HEAD CONTEST.

Defiance College....
.....Summer Normal Term.
BEGINNING JUNE 9, CLOSING AUGUST 1, 1902.
—FACULTY—

J. R. H. Latchaw, D. D., Pres. Psychology and Ethics.
P. W. McReynolds, A. M., History and English.
H. A. Latchaw, A. B., Sciences and Reviews.
C. L. Chamberlin, B. L., B. Pd., Mathematics and Pedagogy.
Miss Elizabeth G. Rivner, Piano, Organ and Voice.

COMMERCIAL BRANCHES.

1902.

No. 17.

DEFIANCE COLLEGE.
SUMMER NORMAL TERM.
BEGINNING JUNE 9, CLOSING AUG. 1, 1902.
FACULTY.
J. R. H. LATCHAW, D. D. PRES. PSYCHOLOGY AND ETHICS
P. W. McREYNOLDS, A. M. HISTORY AND ENGLISH
H. A. LATCHAW, A. B. SCIENCES AND REVIEWS
C. L. CHAMBERLIN, B. L., B. PD. MATHEMATICS AND PEDAGOGY
MISS ELIZABETH G. RIMER. PIANO, ORGAN AND VOICE.
COMMERCIAL BRANCHES.

1902

No. 18.

FACULTY.
J. R. H. LATCHAW, D. D., President. Psychology and Ethics.
P. W. McREYNOLDS, A. M. History and English.
H. A. LATCHAW, A. B. Sciences and Reviews.
C. L. CHAMBERLIN, B. L., Pd. Mathematics and Pedagogy.
MISS ELIZABETH G. RIVNER. Piano, Organ and Voice.

SUMMER NORMAL TERM
Beginning June 9th, Closing August 1st, 1902

DEFIANCE COLLEGE.
COMMERCIAL BRANCHES.

1902.

No. 19.

DEFIANCE COLLEGE

SUMMER NORMAL TERM
Beginning June 9, closing Aug. 1, 1902.

...FACULTY...

J. R. H. LATCHAW, D. D., Pres., Psychology and Ethics.
P. W. McREYNOLDS, A. M., History and English.
H. A. LATCHAW, A. B., Sciences and Reviews.
C. L. CHAMBERLAIN, B. L., B. Pd., Mathematics and Pedagogy
MISS ELIZABETH G. RIMER, Piano, Organ and Voice.
Commercial Branches

1902

No. 20.

FACULTY:
J. R. H. Latchaw, D. D. Pres., Psychology and Ethics.
P. W. McReynolds, A. M., History and English.
H. A. Latchaw, A. B., Sciences and Reviews.

DEFIANCE COLLEGE

SUMMER NORMAL TERM.
BEGINNING JUNE 9, CLOSING AUGUST 1, 1902.

FACULTY
C. L. Chamberlin, B. L., B. Pd., Mathematics and Pedagogy.
Miss Elizabeth G. Rimer. Piano, Organ and Voice.
Commercial Branches.

, 1902

No. 21.

SUMMER NORMAL TERM
BEGINNING JUNE 9, CLOSING AUGUST 1, 1902

DEFIANCE COLLEGE

FACULTY
J. R. H. LATCHAW, D.D., PRES., PSYCHOLOGY AND ETHICS
P. W. MCREYNOLDS, A.M., HISTORY AND ENGLISH
H. A. LATCHAW, A.B., SCIENCES AND REVIEWS
C. L. CHAMBERLIN, B.L., B.PD., MATHEMATICS AND PEDAGOGY
MISS ELIZABETH G. RIMER, PIANO, ORGAN AND VOICE
COMMERCIAL BRANCHES

1902

No. 22.

FACULTY:
J. R. H. Latchaw, D.D., President. Psychology and Ethics
P. W. McReynolds, A.M. History and English
H. A. Latchaw, A.B. Sciences and Reviews
C. L. Chamberlin, B.L., B.Pd. Mathematics and Pedagogy
Miss Elizabeth G. Rimer. Piano, Organ and Voice
Commercial Branches

Beginning June 9, 1902. Closing August 1, 1902.

DEFIANCE COLLEGE
SUMMER NORMAL TERM

1902

No. 24.

FACULTY:
J. R. H. LATCHAW, D.D., PRES. PSYCHOLOGY AND ETHICS.
P. W. McREYNOLDS, A.M., HISTORY AND ENGLISH.
H. A. LATCHAW, A.B., SCIENCES AND REVIEWS.
C. L. CHAMBERLIN, B.L., B.PD., MATHEMATICS AND PEDAGOGY.
MISS ELIZABETH G. RIMER, PIANO, ORGAN AND VOICE.
COMMERCIAL BRANCHES.

SUMMER NORMAL TERM
BEGINNING JUNE 9.
CLOSING AUGUST 1.
1902

DEFIANCE COLLEGE.
COMMERCIAL BRANCHES.

1902.

No. 26.

FACULTY:
J. R. H. LATCHAW, D. D., PRES.
PSYCHOLOGY AND ETHICS.
P. W. McREYNOLDS, A. M.,
HISTORY AND ENGLISH.
H. A. LATCHAW, A. B.,
SCIENCES AND REVIEWS.
C. L. CHAMBERLIN, B. L., B. PD.,
MATHEMATICS AND PEDAGOGY.
MISS ELIZABETH G. RIMER,
PIANO, ORGAN AND VOICE.

DEFIANCE COLLEGE.

Summer Normal Term.
Beginning June 9, Closing Aug. 1, 1902.

FACULTY.
C. L. Chamberlain, B. L., B. Pd.
Mathematics and Pedagogy.
Miss Elizabeth G. Rimer,
Piano, Organ and Voice.
Commercial Branches.

1902

No. 28.

FACULTY:
J. R. H. LATCHAW, D. D., PRES., PSYCHOLOGY AND ETHICS.
P. W. McREYNOLDS, A. M., HISTORY AND ENGLISH.
H. A. LATCHAW, A. B., SCIENCES AND REVIEWS.
C. L. CHAMBERLIN, B. L., B. PD., MATHEMATICS AND PEDAGOGY.
MISS ELIZABETH G. RIMER,
PIANO, ORGAN AND VOICE

Defiance College.
SUMMER NORMAL TERM.
BEGINNING JUNE 9; CLOSING AUG. 1, 1902.
COMMERCIAL BRANCHES.

, 1902

No. 30.

FACULTY:
J. R. H. LATCHAW, D. D., PRES.
Psychology and Ethics.
P. W. REYNOLDS, A. M.,
History and English.
H. A. LATCHAW, A. M.,
Sciences and Reviews.
C. L. CHAMBERLIN, B. L., B. PD.,
Mathematics and Pedagogy.
MISS ELIZABETH H. RIMER,
Piano, Organ and Voice.
Commercial Branches.

DEFIANCE COLLEGE
SUMMER NORMAL TERM
BEGINNING JUNE 9.
CLOSING AUG. 1, 1902

, 1902

No. 32.

FACULTY
J. R. H. Latchaw, D. D. Pres.
Psychology and Ethics.
P. W. McReynolds, A. M.,
History and English.
H. A. Latchaw, A. B.,
Sciences and Reviews.

Defiance College
...Summer Normal Term...
Beginning, June 9, 1902
Closing, August 1, 1902

FACULTY
C. L. CHAMBERLIN, B. L., B. Pd.
Mathematics and Pedagogy
Miss ELIZABETH G. RIMER
Piano, Organ and Voice
Commercial Branches

1902

No. 27.

Defiance College.
Summer Normal Term
Beginning June 9. Closing Aug. 1, 1902.

FACULTY.
J. R. H. Latchaw D. D. Pres.: Psychology and Ethics
P. W. McReynolds, A. M.: History and English.
H. A. Latchaw, A. B.: Sciences and Reviews.
C. L. Chamberlin, B. L. B., Pd: Mathematics and Pedagogy.
Miss Elizabeth G. Rivner: Piano, Organ and Voice.
Commercial Branches.

1902

No. 29.

FACULTY:
J. R. H. LATCHAW, D. D., PRES. PSYCHOLOGY AND ETHICS.
P. W. McREYNOLDS, A. M. HISTORY AND ENGLISH.
H. A. LATCHAW, A. B. SCIENCES AND REVIEWS.
C. L. CHAMBERLIN, B. L., PD. MATHEMATICS AND PEDAGOGY.
MISS ELIZABETH G. RIMER. PIANO, ORGAN AND VOICE.
COMMERCIAL BRANCHES.

DEFIANCE COLLEGE

SUMMER NORMAL TERM
BEGINNING JUNE 9, CLOSING AUG. 1, 1902

1902

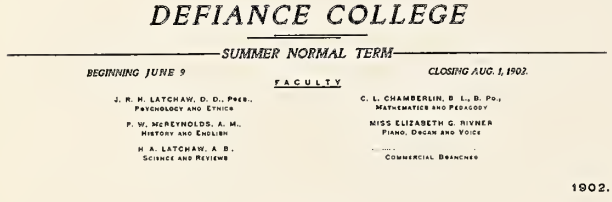
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No. 33.



No. 34.



No. 35.



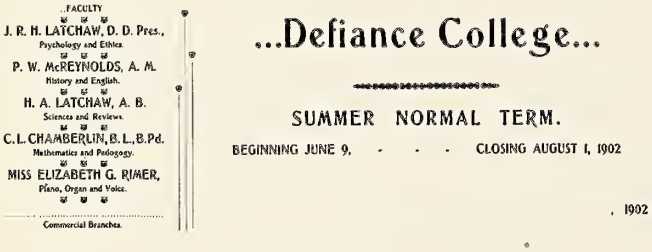
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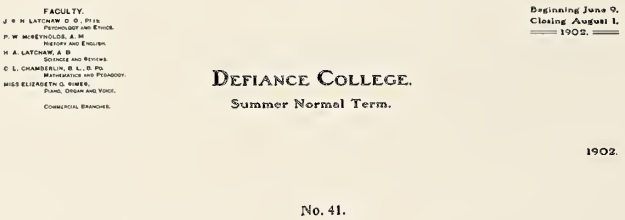
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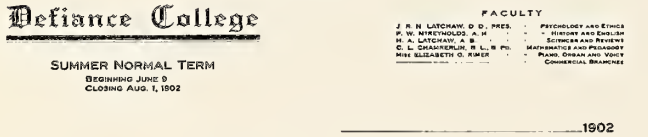
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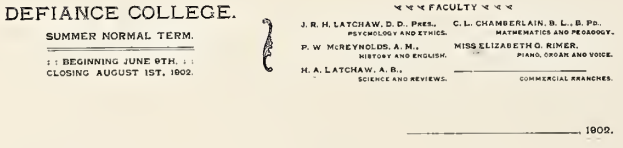
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No. 41.



No. 42.



No. 43.



No. 44.



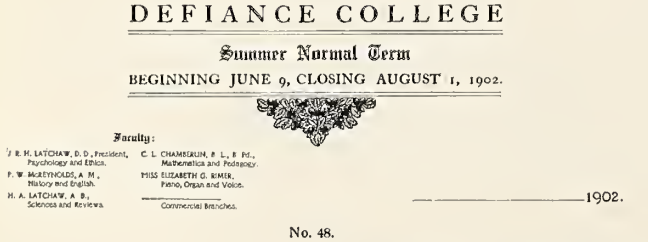
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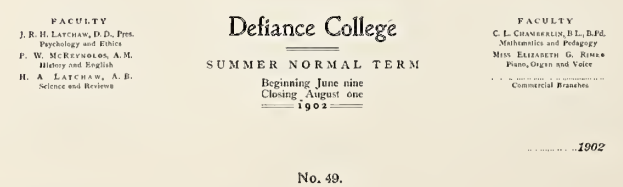
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No. 47.



No. 48.



No. 49.

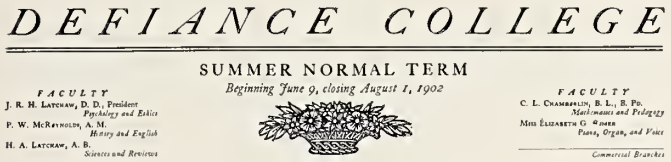
DESIGNS SUBMITTED IN LETTER-HEAD CONTEST.



No. 50.



No. 51.



No. 52.



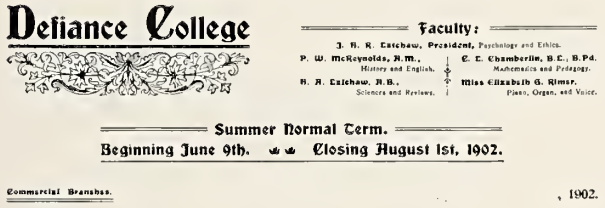
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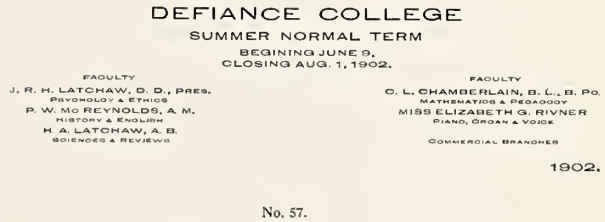
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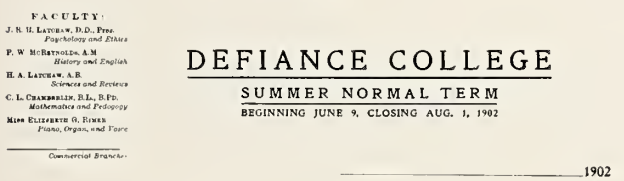
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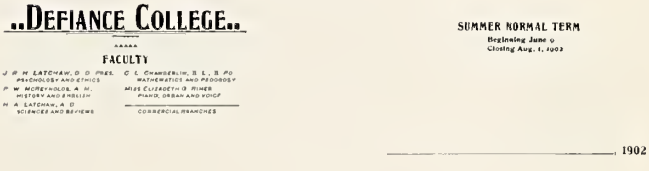
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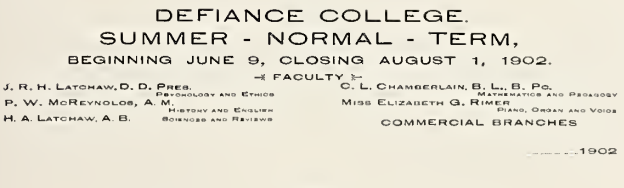
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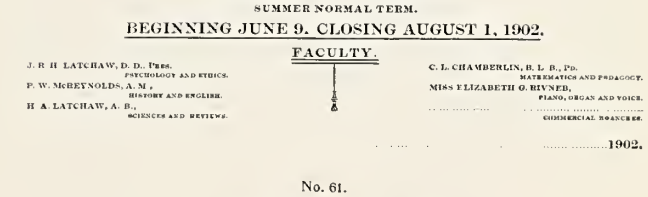
No. 58.



No. 59.



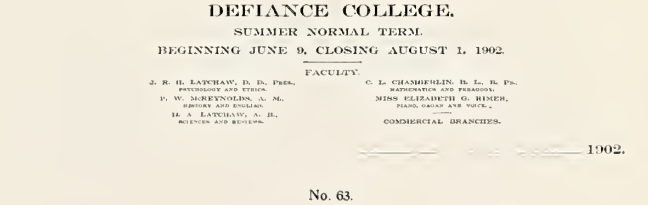
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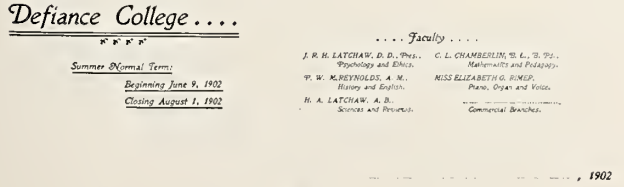
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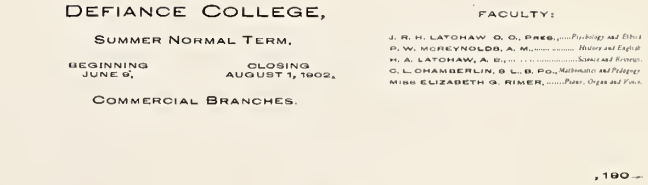
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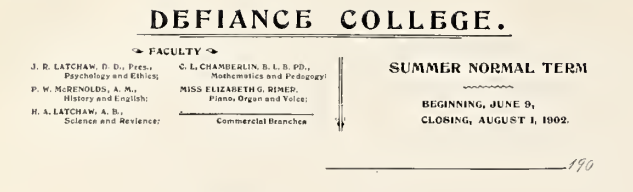


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No. 65.

DESIGNS SUBMITTED IN LETTER-HEAD CONTEST.



No. 66.



No. 67.



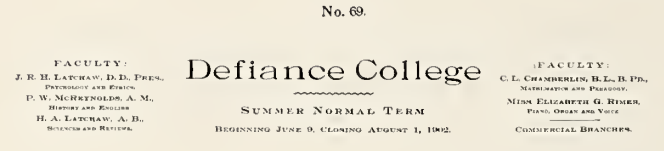
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No. 69.



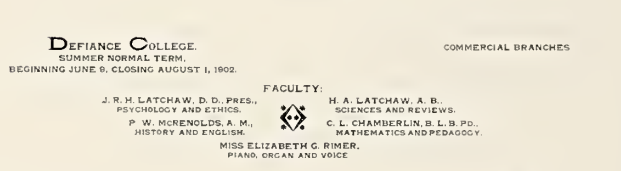
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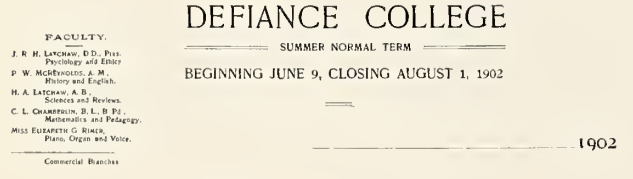
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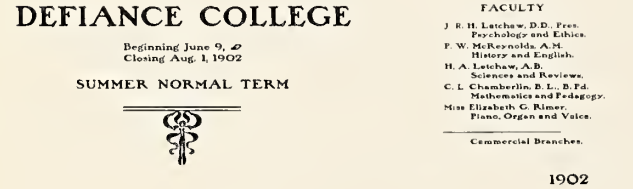
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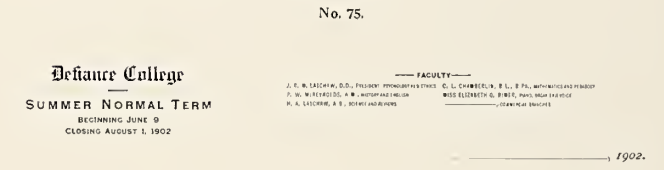
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No. 76.



No. 77.



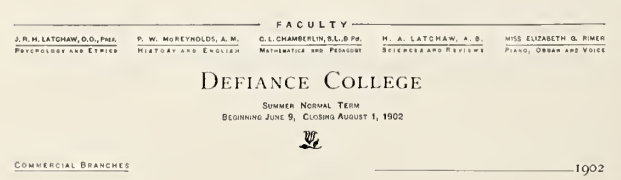
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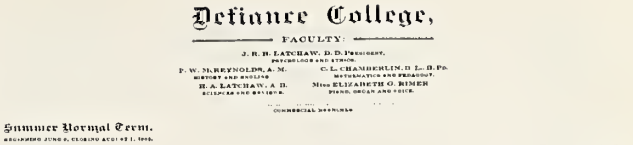


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DESIGNS SUBMITTED IN LETTER-HEAD CONTEST.



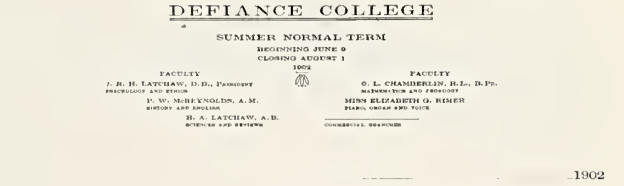
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No. 83.



No. 84.



No. 85.



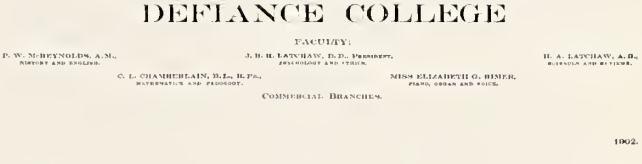
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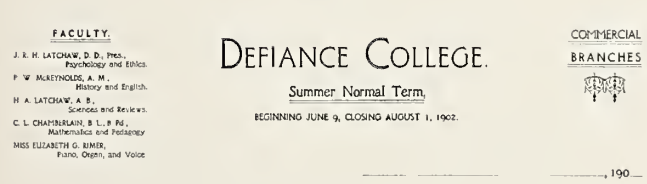
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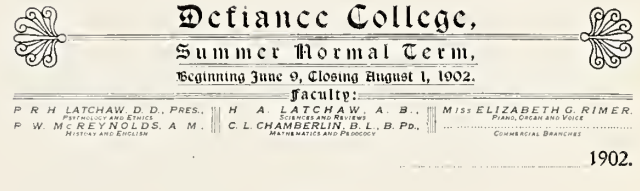
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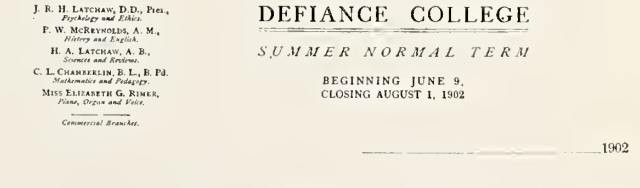
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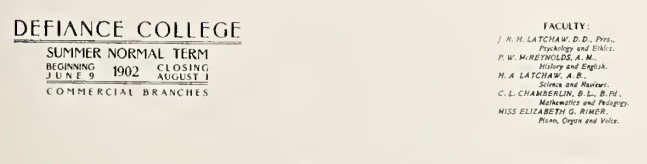
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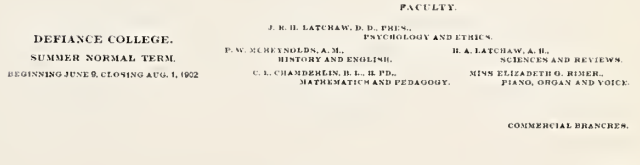
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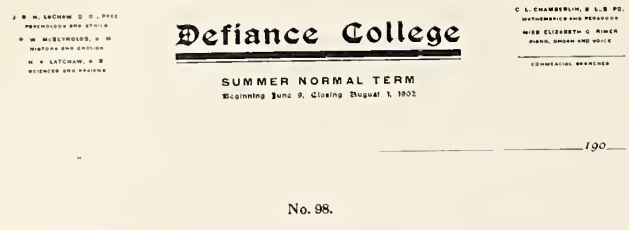


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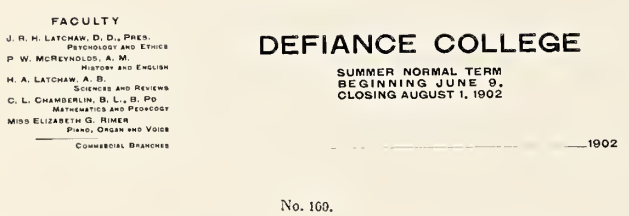


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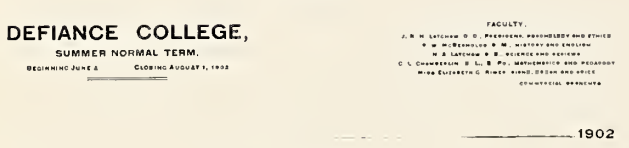
DESIGNS SUBMITTED IN LETTER-HEAD CONTEST.



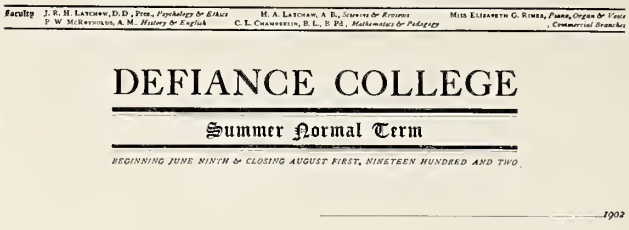
No. 98.



No. 100.



No. 102.



No. 99.



No. 101.

DESIGNS SUBMITTED IN LETTER-HEAD CONTEST.

No. 5.— M. O. Triplett, Nashville, Michigan. Dates too prominent.

No. 6.— George W. Swain, Hoboken, New Jersey. Same criticism applies as for No. 3.

No. 7.— James F. Greig, Detroit, Michigan. Same criticism as Nos. 1 and 2.

No. 8.— C. A. Gilmore, Tuskegee, Alabama. Name of college too small. Too much prominence accorded "Summer Normal Term."

No. 9.— Horace N. Minnis, Madisonville, Tennessee. Heading too coarse. Not enough contrast between names of faculty and branches taught. Also same criticism as on No. 1.

No. 10.— Will B. Shaw, Charlotte, North Carolina. Same criticism as on No. 3.

No. 11.— O. E. George, Chicago, Illinois.

No. 12.— Fred J. Schwarz, Philadelphia, Pennsylvania.

No. 13.— S. W. Green, Denver, Colorado.

No. 14.— W. H. Hatton, Lebanon, New Hampshire. Same criticism as No. 3; also not enough prominence accorded "Summer Normal Term" clause.

No. 15.—John J. Biddison, Clay Centre, Kansas. "Summer Normal Term" not prominent enough; date of same should not have been separated from the balance of the clause.

No. 16.— Edmund G. Gress, Easton, Pennsylvania.

No. 17.— Tom M. Potter, Brownsville, Tennessee.

No. 18.— Wesley Penrose, Menominee, Michigan. Too little emphasis given "Summer Normal Term."

No. 19.—H. C. Hull, Coshocton, Ohio. See criticism on Nos. 1 and 2.

No. 20.— Paul N. Hayden, Portage la Prairie, Manitoba.

No. 21.— George B. Johnson, La Fayette, Alabama. See criticism on No. 3.

No. 22.— Charles M. Berkheimer, Scranton, Pennsylvania. Prefer to see "Summer Normal Term" clause after name of college.

No. 23.— Fred W. Bohlen, Allentown, Pennsylvania.

No. 24.— Fred A. Sebolt, Denver, Colorado. Dates should be closely associated with "Summer Normal Term."

No. 25.— Henry Eslinger, Rittersville, Pennsylvania.

No. 26.— Claude E. Hensley, El Reno, Oklahoma. Same criticism as on Nos. 1 and 2.

No. 27.— Charles Laverg, Sedalia, Ohio. "Defiance College" should have been one size larger type. See also criticism on No. 3.

No. 28.—Archie H. Freeman, Hector, Minnesota. Same criticism as for No. 3.

No. 29.—James F. Colley, Denison, Texas.

No. 30.—James Nichols, St. Johns, Newfoundland. See criticism on No. 1. Also too much prominence given to branches taught.

No. 31.—William Shattuck, Granby, Connecticut. Same criticism as on No. 2.

No. 32.— L. A. Forster, Lineville, Iowa.

No. 33.—W. W. Whetstone, Cherryvale, Kansas. Not enough prominence given "Summer Normal Term" clause.

No. 34.—W. E. Smith, Fond du Lac, Wisconsin. Same critcism as on No. 3, although some might claim it was "tied together" by the parallel rule. Others might claim, with equal correctness, that the heading, "Faculty," was out of place.

No. 35.—Arthur Wright, Alexandria, Louisiana. Dates should have been more closely associated with "Summer Normal Term."

No. 36.—W. S. Terry, Portland, Michigan.

No. 37.— George H. Hayfield, Bayonne, New Jersey.

No. 38.— W. D. Ament, Sioux City, Iowa. Not enough prominence accorded "Summer Normal Term."

No. 39.— H. A. Nesbit, Henderson, Kentucky. No. 39 was rejected because it was distinctly stipulated in the conditions that "No rule panels will be tolerated."

No. 40.— Charles C. Howland, New York. Too large type employed for names of faculty. "Faculty" heading should have been more prominent than the names of faculty. Heading too coarse as a whole.

No. 41.— Benj. W. Wilhite, Crawfordsville, Indiana. Same criticism as on No. 24.

No. 42.— George H. Mason, Allegheny, Pennsylvania.

No. 43.— C. E. Jordan, Burlington, North Carolina.

No. 44.— Tom V. Hendricks, Brooksville, Pennsylvania.

No. 45.— R. W. Harle, Newcastle-on-Tyne, England. "Summer Normal Term" not prominent enough.

No. 46.—John L. Danielson, Chicago, Illinois. Same criticism as for No. 1, with the addition of that given No. 45.

No. 47.—A. B. Whipp, Fall River, Massachusetts. See criticisms on Nos. 2 and 3.

No. 48.— F. C. Lester, Roanoke, Virginia. Too much prominence given the dates of "Summer Normal Term"; you should not do this merely for sake of "balance." The "balance" would have been just as effective had the type been smaller and space placed between the "opening" and "closing" portions of the sentence.

No. 49.— Gilbert M. Smith, Boston, Massachusetts. Same criticism as on No. 3.

No. 50.—Austin M. Rebbin, Boston, Massachusetts. Same criticism as on No. 3.

No. 51.— Charles H. Lowe, Boston, Massachusetts. Cut would have looked much better had it been placed after "Summer Normal Term" clause. The compositor supplied his own name as teacher of "Commercial Branches." The Board of Trustees may have selected him to fill the chair, but it had not been announced at time copy was prepared.

No. 52.—Will F. Anderson, Roanoke, Virginia. Same criticism as on No. 3.

No. 53.— Luke Fitton, Wheeling, West Virginia. Same criticism as on No. 2 as regards placing "Summer Normal Term" clause.

No. 54.— John J. Emerick, Wheeling, West Virginia. Not enough prominence accorded "Summer Normal Term."

No. 55.— Gilford D. Isley, Boston, Massachusetts. Same criticism as on No. 3.

No. 56.— C. J. B. Andrews, Bournemouth, England, S. Same criticism as on No. 1.

No. 57.— D. Luce, Jr., Haywards, California. Same criticism as on No. 3.

No. 58.— G. H. Bentley, Denver, Colorado.

No. 59.— Fred L. Harris, Waseca, Minnesota. Same criticism as on No. 2.

No. 60.— G. M. Fanning, Toledo, Ohio. Poorly displayed. More emphasis should have been given name of college. Type too uniform as to size.

No. 61.—W. E. Dinkins, Carg, North Carolina. Not enough prominence given "Summer Normal Term"; too large type used for dates of same.

No. 62.—John M. Imrie, Toronto, Canada. Same criticism as on No. 2.

No. 63.—Fred C. Funnell, Plattsburgh, New York. Too much prominence given dates of "Summer Normal Term."

No. 64.—George Sinning, Kensington, Connecticut. Not enough prominence accorded "Summer Normal Term."

No. 65.—E. J. Mathis, Camden, South Carolina. Same criticism as on No. 1.

No. 66.—Walter C. Bignold, Aberdeen, Washington.

No. 67.—Paul Liucke, Carg, North Carolina. Followed copy too literally. The "No address" was simply a note to guide compositor.

No. 68. R. I. Barnes, Carg, North Carolina. One size larger type would have been better for "Summer Normal Term."

No. 69.—H. H. Joy, South Weymouth, Massachusetts. Same criticism as on No. 3.

No. 70.—James T. Hoeard, Savannah, Georgia. Same criticism as No. 1.

No. 71.—Henry O. Archibald, Bethel, Maine. Same criticism as No. 3; also not enough prominence accorded "Summer Normal Term."

No. 72.—Ernest Lundeen, St. Paul, Minnesota. "Summer Normal Term" clause should be more closely associated with name of college.

No. 73.—O. E. Smith, Union, South Carolina. Same criticism as No. 1; type is also too uniform as to size; also see criticism on No. 1.

No. 74.—James E. Dowling, Meriden, South Carolina. See criticism on No. 18.

No. 75.—Frank Fell, Jr., Baltimore, Maryland. Same criticism as on No. 3.

No. 76.—Paul Krumm, Meriden, Connecticut. "Summer Normal Term" should have been placed before dates.

No. 77.—Marcus D. Hoerner, Harrisburg, Pennsylvania.

No. 78.—G. H. Brown, Pittsburg, Pennsylvania. See criticisms Nos. 1 and 2.

No. 79.—Chester Wofford, Great Falls, Montana.

No. 80.—Frank Hanson, Morrisburg, Ontario. More prominence should have been accorded name of college.

No. 81.—Frederick F. Turner, New York. See criticism on No. 1; also latter part of No. 14.

No. 82.—E. R. Stephens, Hoosick Falls, New York. See criticism on No. 3.

No. 83.—Charles E. Davis, Nacogdoches, Texas. See criticism on No. 2.

No. 84.—M. L. Vincent, Newport, Rhode Island. See criticism on No. 3; you have also omitted line "Faculty."

No. 85.—Harry Blumenthal, Denver, Colorado. Names of faculty separated to secure a "balance."

No. 86.—A. H. Phelps, Frankfort, Kansas.—Cut of maiden in act of supplication not in good taste.

No. 87.—L. A. Fridell, Houston, Texas.

No. 88.—John D. Evans, Portage, Wisconsin. See criticism on No. 15.

No. 89.—T. Alfred Love, Hamiota, Manitoba. See criticism on Nos. 1, 2 and 3.

No. 90.—H. A. Huff, Denver, Colorado. See criticism on No. 3.

No. 91.—Will H. King, Sidney, Iowa.

No. 92.—H. C. Hunt, Pittston, Pennsylvania. Same criticism as on No. 1.

No. 93.—S. Erickson, Chicago, Illinois.

No. 94.—Rice B. Davis, Ann Arbor, Michigan. See criticism on No. 3 and first part of No. 15.

No. 95.—George Mullen, Meriden, Connecticut.

No. 96.—Fred Grabill, Rome, Georgia. Same criticism as on No. 1.

No. 97.—George M. Graw, Faribault, Minnesota. Not enough prominence given name of college. Too little distinction between names of faculty and branches taught. Type too uniform as to size.

No. 98.—J. A. Locke, Prescott, Arizona. See criticism No. 1; you have also omitted line "Faculty."

No. 99.—Edward D. Berry, Chicago, Illinois.

No. 100.—A. D. Chapman, Redlands, California. "Summer Normal Term" not prominent enough.

No. 101.—John W. Roper, Chicago, Illinois. See criticism No. 1.

No. 102.—Anderson's Printery, Denison, Texas.

NEW YORK'S TYPOTHETAE DELEGATES.

Following is a list of delegates and alternates from New York to the United Typothetæ of America Convention, Pittsburg:

Delegates: Jos. J. Little, William Green, E. M. Watson, I. H. Blanchard, C. E. Roleau, J. Clyde Oswald, J. H. Eggers, M. J. Pendergast, Richard R. Ridge, T. B. De Vinne, James Stewart, Charles Francis, S. M. Weatherly, Paul Nathan, Oscar W. Brady, Frank Meany, James S. Masterman, H. L. Bullen, Charles W. Edwards, M. L. Griswold, R. E. Baylis, Frederick Alfred, H. V. Boyer, R. W. Francis.

Alternates: James H. Ferguson, E. H. Wimpfheimer, C. E. Newton, John M. Forbes, E. C. Latham, Herbert L. Baker, J. Raisbeck, Philip Ruxton, F. A. Ringler, L. G. Schroeder, George Swart, Charles Hurst, Donald Wylie, B. B. Herbert, Ed Jaenecke.

Patents of Interest to Printers

(For other patents see the various departments.)

Complete copies of these patents, embracing drawings, specifications and claims, will be sent postpaid to any address on receipt of 10 cents for each copy. Address The Inland Printer, 212 Monroe street, Chicago.

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Paper Pulp Strainer.—N. L. Vrooman and R. R. Kirkland, Watertown, New York. No. 703,682.

Printing Die.—W. A. Force, New York city. No. 705,228.

Paper-blank Feeding and Scoring Machine.—C. H. Palmer and J. W. Denmead, Akron, Ohio, assignors to the Diamond Match Company, New York city. No. 706,098.

Coupon Collection and Receipt Book.—W. S. Cappeller, Mansfield, Ohio, and C. S. Patteson, New York city. No. 704,856.

Galley Lock.—U. S. G. Peoples and C. F. Walther, Baltimore, Maryland. No. 704,918.

Machinery for Folding, Packing and Stacking Sheets of Paper, etc.—R. C. Seymour, South Orange, New Jersey, assignor to C. B. Cottrell & Sons Company, New York city. No. 706,262.

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Paper-coating Machine.—Joseph Chevalier, Holyoke, Massachusetts, and Napoleon Lajoie and Edward Lajoie, Chicopee, Massachusetts. No. 704,434.

Paper Feeder.—Edward Dummer, Newton, Massachusetts. No. 704,444.

Stencil Printing Machine.—G. H. Davis, Brooklyn, New York. No. 703,388.

Machine for Forming Stencils from which Music Sheets are Printed.—G. H. Davis, Brooklyn, New York. No. 703,389.

Machine for Cutting and Collating Paper.—W. Y. Dear, Jersey City, New Jersey. No. 704,472.

Embossing Machine.—Hamilton Rice, Mystic, Connecticut. No. 705,297.

Papermaking Machine.—C. H. Warner, Beloit, Wisconsin. No. 703,714.

Papermaking Machine.—George Ehrhart, Fulton, New York. No. 703,775.

Adjustable Receiving Table for Scoring Machines.—C. W. Hobbs, Worcester, Massachusetts. No. 705,998.

Suction-box for Papermaking Machines.—J. B. Lynch, South Glens Falls, New York. No. 705,684.

Apparatus for Removing Rolls of Material from Paper Machines.—M. A. Craft, Lincoln, Maine, assignor of one-half to N. M. Jones, same place. No. 705,388.

Papermaking.—Andrew Outerson, Windsor Locks, Connecticut. No. 704,572.

Papermaking Machine.—G. S. Witham, Milinocket, Maine. No. 704,607.

Paperdrying Machine.—A. G. Paul and H. A. Joslin, Boston, Massachusetts. No. 705,606.

Screen-plate for Pulp Strainers.—N. L. Vrooman and R. R. Kirkland, Watertown, New York. No. 703,683.

TRADE-MARKS.

Printing Inks.—"Doubletone." Sigmund Ullman Company, New York city. No. 38,689.

DESIGNS.

Font of Border Type.—J. W. Phinney, Medford, Massachusetts, assignor to American Type Founders Company, New York city. No. 35,971.

Lessons in Illustrating

BY FRANK HOLME.

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The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage.

XI.—RELIEF ENGRAVING PROCESSES.

By keeping in mind the fact that a woodcut contains all the elements that go to make up a relief engraving it will be easy to understand the various mechanical processes that have replaced this method of pictorial reproduction. The actual making of a woodcut will make things more clear than could any amount of description or reading, and for this reason the student is earnestly advised to cut and print at least one block, no matter how coarse or crude in execution it may be, for the sake of the practical knowledge of printing to be gained from it. Any kind of wood may be used, providing it has a flat, smooth surface. A piece of cigar box will do for the first attempt.

Try a silhouette to begin with, outlining carefully with pencil, then with a sharp-pointed penknife following this outline and cutting away all the surface except that which represents the parts of the design that you wish to have appear in the print. To print it ink the raised part—that part of the surface left untouched—with printers' ink, or some sticky coloring matter that does not dry quickly. Now press a piece of paper upon this inked surface and you will find when you take it off that you have a reproduction of the design on the wood, only it is reversed in the print, the part which is at the right hand on the block appearing at the left-hand side of the paper and vice versa.

In this simple block you will have practically applied for yourself not only the whole principle of relief engraving but of the art of printing as well. The first printing, if the claims of the Chinese are to be believed, was done from wood blocks cut in the manner described, and their books and newspapers were engraved and printed in this way.

Try to imagine what a task the engraving by hand of all the letters in a page of a modern newspaper would be and you will have a better idea of what the invention of movable types meant to the world. Yet each of these types is cast from a matrix which is cut by hand, so that, wonderful and complex as the art of printing is in its developments and achievements, every printed impression is the direct result of the application of this simple elemental principle.

But the simplest principles are often the hardest to comprehend—or rather the easiest to overlook. This accounts for the failure to think of coating the lines of a design on a plate with acid-resisting wax and then eating away the surrounding metal by means of acid. The old way was to coat the whole plate with wax and scratch the lines through this so that the acid could etch the lines into the metal. The failure to think of the simple plan of reversing this old-fashioned process delayed for many years the advent of relief engraving on metal.

The mechanical reproductive engraving processes now in most common use for relief printing are photoengraving and chalk plate. Photoengraving may be roughly divided into what is known as "line engraving" and "half-tone." The foundation of each lies in a photographic negative, made from the drawing or picture to be reproduced, by means of which the design is transferred to the metal plate and made ready for etching.

In a LINE ENGRAVING the lines and dots of the original drawing are reproduced exactly in the negative and from it are transferred to the metal plate. In a HALF-TONE engraving the picture to be reproduced is photographed through a cross-lined screen, which breaks it up into little square dots on the negative, and when this is transferred to the plate the entire surface of the picture is seen covered with these dots, the dots varying in thickness as they represent the light or dark tones of the picture. The drawings for half-tone reproduction may be made in any medium, as the negative breaks it up into dots, and this mechanically creates the printing surface.

A drawing intended to be reproduced by line engraving should be made with dead black ink on smooth white paper. This contrast of black and white will enable the photographer to make a negative absolutely opaque in the parts corresponding to the white paper of the drawing and with the black lines of the drawing showing as perfectly clear glass.

In making a line engraving the smooth metal plate is first "sensitized" or coated with a thin chemical solution composed largely of albumen. Albumen, under ordinary conditions, is soluble in water, but the action of the chemicals in this "sensitizing solution" is such that when the plate coated with the dry solution is exposed to light the albumen is hardened and rendered insoluble. The sensitizing of the plate is done in a darkened room and it is kept away from the light until the photographer is ready to make the print.

In making the print the negative is placed in the printing-frame and the plate is laid over it with the sensitized side in contact with the negative. The front of the printing-frame is thick plate glass, and the negative and metal plate are squeezed against this by screws and clamps so as to insure absolute contact. The exposure is then made under a strong light. As every part of the negative except those representing the lines of the drawing is opaque the light penetrates only these lines, hardening the albumen, of course, wherever it strikes the sensitive plate and thus fixing the lines of the drawing to the plate by means of the sensitizing solution.

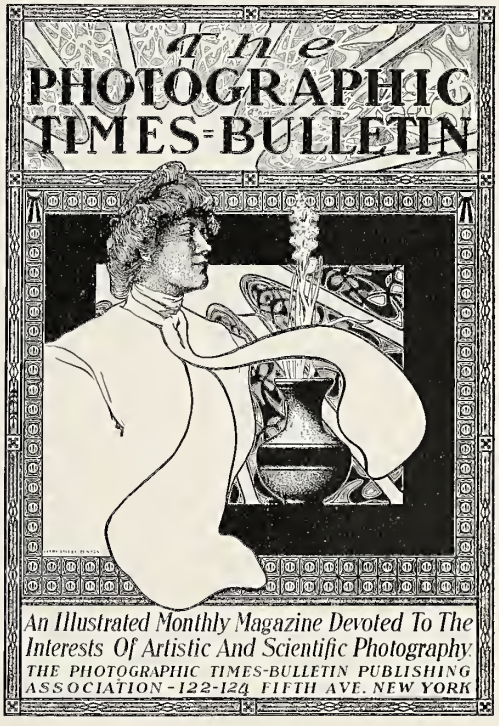
After the plate has been sufficiently exposed it is taken out of the frame and a roller covered with sticky ink is passed over it several times until the entire surface is covered with a thin coat of black ink. The plate is then immersed in water and in a short time the albumen dissolves and washes off, leaving the solution adhering to the plate only in the places where the light has struck through the lines of the negative and hardened the albumen. The coating of ink adheres to the plate in these places also, and the result is that when the washing is completed the original drawing is seen in facsimile on the metal plate, the only difference being that it is in reverse, like the face of a type.

If the negative had been simply developed and printed in the ordinary way this print on the metal would show the picture exactly as in the original drawing—that is, not reversed. But as the metal is to be printed from and as this impression would reverse the designs on the metal, making them appear as if turned around on the paper with the "right-handed" men using their left hands, etc., it is necessary that the print should be in reverse when it appears on the metal. This is accomplished when the negative is made by stripping from the glass negative the sensitive coating, turning it and replacing it on the glass. As a result the negative, instead of yielding a print like the original, shows the design reversed on the metal so that the print from the metal on the paper reverses it again and shows it as it should be.

After the print is made on the metal and the plate washed and dried it is dusted with "dragon's-blood," a resinous powder which melts and hardens into a kind of varnish on being

heated. The surface of the plate is then gone over with a brush which removes the powder except where the sticky ink covering the lines of the drawing holds it on the plate. The plate is then heated, thus hardening the dragon's-blood into an acid-resisting coating; the back and edges of the plate are painted with asphaltum to resist the action of the acid and it is ready to be etched.

In etching a relief plate the "first bite" is the most important part of the operation. Here is where the illustrator's skill gladdens the etcher's heart, or his carelessness or ignorance wrings the poor acid manipulator's soul with anguish. For if a drawing has been made in the proper way, with good clean lines — not necessarily coarse or heavy but *continuous* lines, lines that are *lines* and not merely a suggestion of *dots* —



COVER-DESIGN.
Drawn by Harry Stacey Benton, Chicago.

the negative will have printed them strongly on the plate and the acid will eat the metal away from around the lines instead of eating into and destroying the lines themselves. There is usually a good reason to be found for everything and here is the reason for making your lines clean, clear and continuous. The camera photographs only what is in front of it. It reproduces your drawing, not your intentions, and the negative shows what you have done and not what you should have done.

Sometimes a line in a drawing looks like a line to the naked eye, but if it has been made on rough paper with a pen dragged hastily over the surface a magnifying glass will show you only a succession of small dots where the pen hit the high places, and possibly reveal the fact that the pen was not fully charged with ink and that a *gray* instead of *black* mark appears on the white paper. Sharp contrast of black and white is necessary in a perfect negative, and the artist's white paper and black ink are necessary to produce it.

The plate is first immersed in a weak solution of acid so that the biting may be slow and easily controlled. The etcher watches the action of the acid carefully, usually taking the weakest or thinnest lines in the drawing as his test by which to judge when the plate has been sufficiently bitten. As soon as the acid solution touches the plate it attacks the metal wherever it is exposed and begins to eat it away. It eats down into the metal along the sides of the lines, but as it also acts in every direction it soon begins to eat *under* the lines as well, and when the etcher notices this he immediately takes the plate from the acid and plunges it into water to stop the etching.

If good firm lines have been used in the drawing the first bite may continue a long time before the lines are undermined. But if the lines are thin, ragged or broken the acid eats into the breaks in the line and widens them so rapidly that in order to secure a deep "first bite" these lines must either be sacrificed for the sake of the rest of the plate or tenderly nursed along like a sick child, the etcher meanwhile calling down maledictions on the blacksmith who made the drawing.

After the first bite the plate shows the lines projecting slightly from the surrounding metal, the surface of this having been etched away. As it is necessary to protect the sides of these raised lines the plate is dried without being heated and is powdered again with dragon's-blood. The powder being scooped up on the edge of the plate and the plate being held at an angle, the powder slides across its face, lodging in the little shelf or shoulder formed by the sides of the lines turned uppermost. The plate is then brushed in the same direction to remove every speck of powder from the flat surface and to pack the powder more firmly against the side of the line. The plate is then heated to fuse the powder into an acid-resist, and after being cooled is passed through the powder again, another edge being used to scoop up the powder, so that the side of the lines facing in that direction shall be protected. This is repeated from each edge until the sides of the lines are all covered and then the plate is ready for another bite.

The second bite may be much deeper and can be made with stronger acid, as the base of the line is thicker on account of the powder extending out from the bottom of the line as well as up its side. As many bites may be given a plate as the etcher deems necessary. When the etching is deep enough to insure sufficient relief for printing the wide white spaces are still further lowered by being "routed" or cut away by a rapidly revolving chisel, after which the metal plate is mounted on a block which brings the surface of the lines type high.

This in brief is the process of line engraving. Half-tone differs from it in the making of the negative, the etching following the same principle. In a half-tone engraving one bite is usually all that is necessary on account of the dots being so close together.

Chalk-plate engraving is a cheap and expeditious way of making cuts. The drawing and engraving are made at the same time in this process. A smooth steel plate having a dark surface is covered to the depth of about a sixteenth of an inch with a composition resembling chalk and through this composition the artist scratches the lines of his drawing with a needlelike instrument. When finished each line appears at the bottom of a furrow, the black steel showing white against the chalk. These lines form a matrix or mold into which melted type metal is poured, the plate being confined in a casting-box with a space exactly type high between the bottom of the lines and the back of the box, the metal cast showing the lines in relief. On a chalk plate the drawing is made as it is to appear in print, the metal cast reversing it and rereversing it in the print from its surface.

(To be continued.)

TRAINING SCHOOL FOR MACHINISTS.

R. Hoe & Co., the printing-press manufacturers of New York, established a school some years ago for the purpose of training young men for machinists, and especially for their own shops. Boys entering at the age of sixteen can complete the course in from three to four years. There are now fifty pupils, and there were eight graduates awarded diplomas this year. There is also a post-graduate course of one year to prepare men for special work.

Notes and Queries ON Lithographing

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck avenue, Brooklyn, N. Y.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.
GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.

MODERN ALPHABETS.—This is a work published by Joseph Heim in Europe, containing sheets artistically gotten up, size 15 by 20 inches, with all kinds of modern alphabets, very useful to lithographers. Price, $1.75. Address the editor of this department.

A NEW BOOK.—The "Album Lithographique," by Joseph Heim, is a work made up of twenty sheets of finely executed specimens of lithographic designing, drawing, engraving of color and commercial work. Price, $1.50, postage free. Send orders to the editor of this department.

LITHOGRAPHY IN ENGLAND.—There are 168 establishments doing lithographic work in the city of London. There are sixty towns in England containing at least two lithographic establishments each, and ten towns having one establishment each. Approximate number of men employed, 3,914 union, 352 non-union, 879 apprentices, and 180 eligible men, about 5,325 in all.

LITHOPHINE OR RUBBING UP SOLUTION FOR ALUMINUM PLATES.—J. S. writes: "In working on aluminum plates I use a substance, ready made, called 'Lithophine.' Could you tell me what it is composed of?" *Answer.*— Lithophine is composed principally of asphaltum. Various recipes for preparing good "rubbing up" or "black bottle" solutions have been given in this department during the past year.

CELLULOID COATED TRANSFER PAPER.— The *Freie Kunste* speaks of a celluloid transfer paper which is moist, useful for commercial purposes, has the advantage of not curling or stretching in the damping book, and retains its original size in pulling impressions from the engraving. Whenever a number of patches occur in transferring the celluloid transfer paper is of great value. It would be advisable for our transferers who have an experimental turn to take up this matter and improve on the ordinary Chinese transfer paper.

NON-COMBUSTIBLE LITHO SOLVENT (LITHO-TURPENTINE).— J. G., Mulhausen, Germany, asks: "I have been told that a substance has been invented in America for the use of lithographers to take the place of turpentine, the same being non-combustible and therefore an agent in reducing the rates of fire insurance. Could you kindly send me particulars and what it is made of?" *Answer.*—The solution our correspondent refers to is called litho-turpentine. Inquiries show that it is a pyrolin in the highest grade of distillation, and it is said to hold a fire test of nearly 300 degrees Fahr. The advertisement of the manufacturers can be found in the pages of THE INLAND PRINTER.

"PROCESS" IS GAINING GROUND.—The photomechanical processes are undoubtedly gaining ground in the production of color lithography. There is hardly an establishment where at least one or more plates are not made with a process of one kind or another. Everywhere able lithographers are turning their attention to process in the execution of color plates, and it is recognized that by a good photographic key plate, printed in gray or brown, a vast amount of skill and labor can be saved. "Texture" appropriate to the different parts of a picture, however, is a thing which process does not give. That is only obtainable by hand work; but then, correct drawing, form and harmony fully make up for the loss of texture in "process."

THE PHOTO STONE PROCESS.—The *Process Worker* for June speaks of the Photo Stone syndicate which has just been formed in England with a capital of $112,500. It is boomed by the "machinery trust" as the new photographic method of lithographing on stone, which will save one-third the expense in printing and reduce the number of artists and provers (?). The trust considers the invention so important that it has increased its capital to $1,250,000. According to an article in the *British and Colonial Printer* the process consists of producing photographically as many prints as there shall be colors, then erasing the parts from each not needed. (NOTE. This will require expert litho artists; besides, the process is not new.— ED.)

AMERICAN PUBLICATIONS OR PERIODICALS TREATING UPON LITHOGRAPHY.— Several inquiries have reached this office relating to books and periodicals treating upon lithography. A. T., Austin, Texas, asks: "Is there a litho journal printed in New York by George Davis, called the *Lithographers' Journal?*" *Answer.*— No, this paper ceased to exist about ten years ago. L. S., Custer, Mexico, asks: "Is the journal *Papel y Prensa* still published in Spanish, and could you send me the address of the editor?" *Answer.*—We have no information upon this matter, and would deem it a special favor if parties possessing any information upon this subject would communicate with us, so that we could give a general outline of litho journalism in America.

GUMMING OF THE LITHO STONE.— Photo-Process Lithographer, N. Y., wishes to know how thick the gum is to be taken for gumming up a rolled-up and etched print, also what kind of gum should be taken, as the kind he is using cracks, and is apt to spoil a plate. *Answer.*—The right kind of gum is arabic. If the Senegal gum or second quality is used, it should be filtered or strained after dissolving, as it contains slimy and gritty matter injurious to fine work. A little more water than gum is used, in bulk. In preparing a plate a moist sponge is slightly saturated with the dissolved gum and evenly distributed over the work, and before drying, the palm of the hand is passed over so as to avoid all possibility of an overdose, which will surely crack in innumerable fissures and spoil the work.

CITIES WHERE LITHOGRAPHY IS REPRESENTED.— Fred S., Nashville, Tenn., writes: "Will you please inform me where I can purchase a copy of an up-to-date directory of the litho business, or at least give the names of those cities in which lithography is carried on extensively." *Answer.*—There is no complete and up-to-date "Directory" of the lithographic business that we know of. As to what cities are noted for carrying on lithography I will say that there are several small cities which harbor large litho manufacturing establishments, like Hartford, Rochester, Newark, Coshocton, New Haven, etc., gathering their work through agencies established in the various large centers of trade. The cities having the largest number of establishments are New York, Brooklyn, Chicago, St. Louis, Milwaukee, Boston, Buffalo, Philadelphia, Cleveland, Cincinnati, Pittsburg, San Francisco, Baltimore.

HOW TO PRINT LITHOGRAPHIC WORK WITHOUT DAMPING.— J. S., of Rochester, writes: "I have received some specimens of color photolithography from England called 'Wharf Litho Process.' I have examined the impressions which the patentees claim have been printed without damping, from flat metal

surfaces. Now I can perceive with a strong magnifying glass that the dots and lines of the work are raised to a very small extent, yet the appearance of the work is lithographic. Could you explain how this is done?" *Answer.*— It is claimed that in order to print from litho plates without damping the surface of the same it is necessary to produce a layer upon the free places of the plate that will attract water and repel grease or ink. This is done after rolling up the transfer and dusting with resin by etching or coating the zinc plate with a solution of 22 parts of ammonium acid phosphate, 20 parts of nitrate of ammonium, and 200 parts of gum arabic dissolved in water, so as to make 1,000 parts of fluid. This solution is brushed over the plate several times so as to produce a firm coating. The plate is then washed off, dried and gummed up. (The writer does not believe that a great number of impressions can be printed without cleaning the surface of the plate.) The indented appearance shows that the plate has been etched up high before the "hygroscopic layer" was put on.

Standards of Lithography in New York and in the West.— H. A., N. Y., says: "I have secured a copy of the last issue of 'American Commercial Specimens,' and admire the beautiful specimens of design, as well as the superior engraving and the expert transferring and printing which the samples show. Where is New York, with its boasted center of lithography, compared with this work of the West? Honestly, I could not name one firm where such work could be produced, as these Milwaukee lithographed sheets. Pray tell me why is the average work so poor in the East, and why can they do such good work out West, especially in Milwaukee?" *Answer.*— There are some places in New York where the standard of work is high, but in the majority of places "good enough" is the watchword. This may be caused by the fierce competition in price, the consequent rush of the work, and of course the resultant lowering of the standard of excellence. This I believe is especially noticeable in transferring and printing, poor paper, poor ink, hurry, and saving in every output; those are the principal reasons, I believe, that give us the preponderance of the poor work, although one sees a good job frequently, coming from a number of establishments. In these sample sheets we of course see a combination of the best work, done with great pride. New York upholds no regular standard, at present. But if a person wants good work, and is willing to pay for it, he can have it done here just as well.

The Apprentice Question in England.—A point of interest mentioned in the Amalgamated Society of Lithographic Printers of Great Britain and Ireland report is the circular which was sent out to all employing lithographers in the United Kingdom. Speaking of apprentices, it says: "Apart from the rules of the society, there is a question to which we invite the earnest attention of employers as exercising an important influence upon the efficiency or otherwise of men coming into the trade; that is, the very unsatisfactory conditions under which a youth is assumed to be taught his trade as a lithographic printer. Under the conditions at present in operation in many establishments, a youth has but little opportunity of acquiring during his apprenticeship experience and knowledge sufficient to enable him to acquit himself in an efficient manner as a journeyman when his term of apprenticeship has expired. Boys without any previous training are frequently taken from the feeding board of a machine (and in some instances from being errand boys) and put to the machine, with the object of their ultimately becoming lithographic printers, although not possessing the smallest amount of knowledge or experience of the rudiments of the trade, without which it is next to an impossibility that a youth can ever hope to become a proficient workman. The contention of both employers and workmen who have given the question consideration is that a youth should receive training in *all* branches of lithographic printing, and that greater opportunities for acquiring experience in the particular branch which it is intended he should ultimately follow, shall be provided." The report goes on to state: "We shall be glad if you will kindly give attention to this question, it being one that should commend itself to both employers and workmen, whose duty it is to assist in improving in skill and efficiency those connected with the trade, and to enable them to more successfully withstand the encroachments of continued competition, which has been rendered keener owing to the superior training received by continental youths during their apprenticeship in comparison to that received by apprentices in the United Kingdom."

Causes of Breaking of Litho Stone.—"Old-time Printer," New Haven, Connecticut, says: "We hear a great deal nowadays about the drawbacks of litho stone, and these are given as the reason why aluminum plates have attained such a prestige. Among the principal objections to stone are urged: First, the poor quality now quarried, its coming scarcity, the cost of importing to this country, and liability of breakage while in process of printing. Now, as an old lithographer, allow me to say a few words in defense of the old reliable litho stone. I have tried all kinds of flat printing surfaces, but have come to the conclusion that there is nothing to equal the pure limestone. In answer to the assertions that the quality is getting poor, I will say that good stone can be and is now quarried, but the demand is so much greater than formerly that a certain discrimination is exercised in its sale. This will now be counteracted, since America has actually begun the mining of a superior litho stone; a fact that will regulate the 'poor quality, scarcity and cost of importing' argument. As to the liability of breaking, this matter can be avoided in the most cases, for the causes of breaking are the following: When a stone has suffered a hard knock or fall it should be tested by sounding it. If a crack has occurred, which can be told by the dull sound, the stone should not be used, unless it is mounted on a slab of slate or marble, or on another litho stone. If the crack is considerable, smaller stones can be made out of it. Uneven polishing may cause enough variation in pressure to break a stone. The setting of the scraper too near the edge of the stone, which has a tendency to lift the same in front, thereby allowing the wedges to get under the stone, may cause breaking. Another reason for breakage is too sudden and inordinate pressure. Besides this iron veins, or carelessness in cleaning the bed of press, may accomplish the damage. Another objection frequently made to the litho stone is that it ultimately gets too thin and becomes risky for printing. I will say to this that a large stone can be used until it may be wise to mount it, then it can be used until it becomes one inch in thickness; but, of course, it should be sounded every time before being subjected to a new run. The 'liability to breakage' is not a sound argument to advance against the use of stone, for these accidents can be avoided, and the results are so much better as to pay for the little extra trouble."

SUMMER LONGINGS.

When the foam is on the schooner, and the temperature is high, and there's money in your pocket, and no clouds are in your sky; what, in this world of trouble, can bring you greater cheer than a cool and shady little nook and a large and frothy beer? Other bards have sung the praises of whisky and of wine; these drinks may suit their appetites, but I need them not in mine; my wishes are but modest; I want but little here; just a cool and shady little nook, a large and frothy beer.

James J. Martin.

The Congress

18

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30

Yearly Pilgrimage
to the West

36

North Woods
Michigan

48

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Raphael

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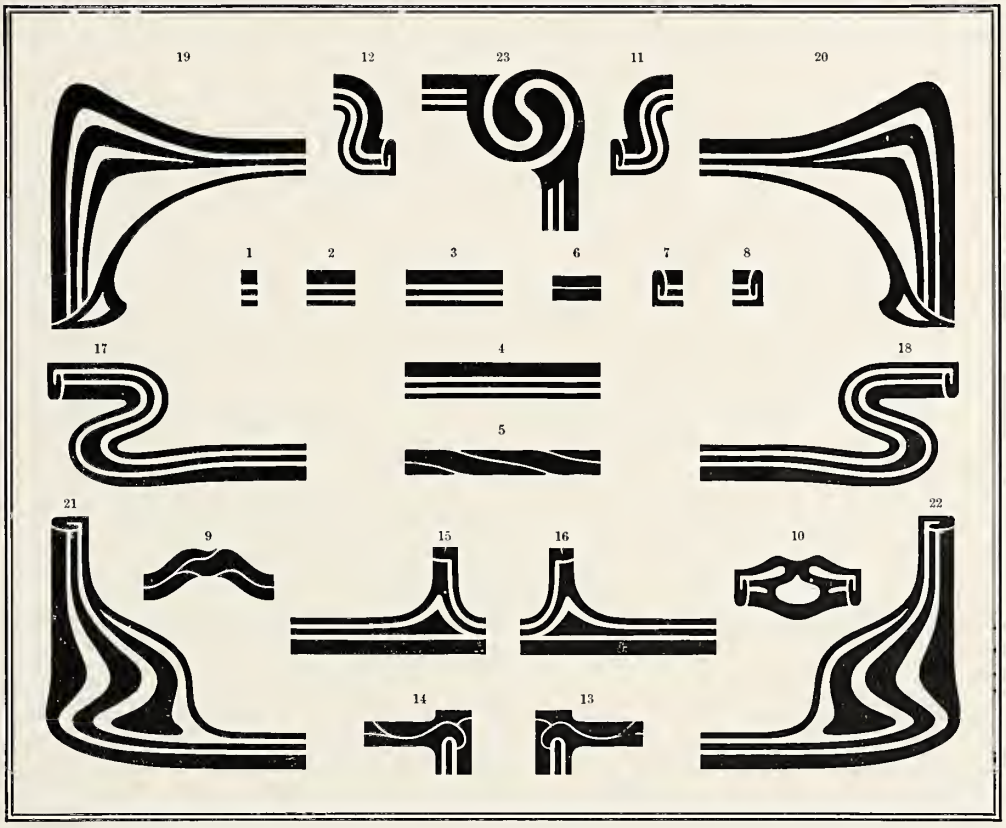
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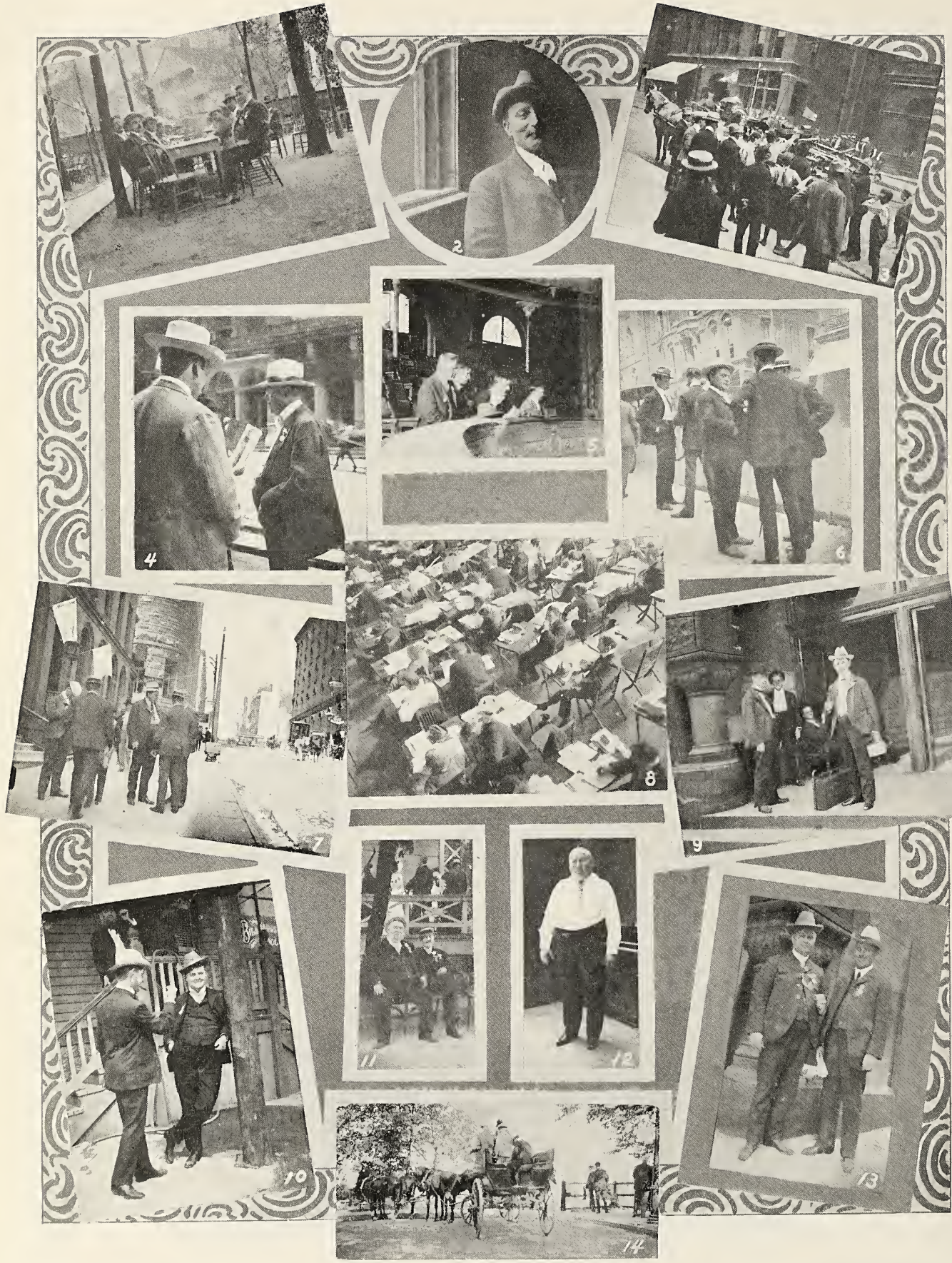
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Inland Type Foundry



A FEW SNAP-SHOTS AT GOLDEN JUBILEE CONVENTION, INTERNATIONAL TYPOGRAPHICAL UNION, CINCINNATI, OHIO, AUGUST, 1902.

1.— Tally-ho party at lunch *al fresco.*
2.— Secretary Bramwood, *a la* Rembrandt.
3.— After the fire.
4.— Mr. Bloomer, of Washington.
5.— In the gallery of Convention Hall.
6.— A street caucus.
7.— President Lynch in discussion.
8.— A bird's-eye view from the gallery.
9.— Next convention, Washington, '93.
10.— He declines to buy.
11.— Mr. Bailey at rest.
12.— Mr. Grew.
13.— Messrs. Shepard and Deacon pose.
14.— Tally-ho snbstitnte at Walnut Hills.

GOLDEN JUBILEE OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

THE forty-eighth convention and golden jubilee of the International Typographical Union, which met at Pike's Opera House, Cincinnati, August 11, was the largest and most interesting in the history of the organization, and the action taken on several important propositions will go far to establish the much desired relations of peace and harmony between publishers and employers, and the allied printing crafts. Conservatism to a marked degree was the dominating feature of the proceedings, and the wise legislation enacted augurs well for the maintenance of friendly relations in the future.

Probably the matter of most vital interest to newspaper publishers and compositors was the action taken on Section 142 of the laws of the International Typographical Union. This law, as is well known, was framed and in operation before the Arbitration and Conciliation agreement between the American Newspaper Publishers' Association and the International Union went into effect for one year from May 1, 1901, and has since, by mutual agreement, been extended for a period of five years from May 1, 1902.

This section of the laws, however, has proved a bar to carrying out the agreement from the fact that after it was entered into President Lynch, of the International Union, notified the Publishers' Association that he would not underwrite or guarantee the peaceful performance of any contract unless it contained the substance of the provision contained in Section 142. President Lynch justified himself in making this demand on the ground that the "open office" which accepted the five-year agreement, if it afterward became a strictly non-union plant could claim the application and all the benefits of the five-year arbitration contract, and thus his organization would be placed in the position of subscribing to its own undoing, so far as such establishments were concerned.

On the other hand, the Newspaper Publishers' Association advanced some very cogent reasons for declining to accept Section 142, by adopting the following resolutions:

WHEREAS, The laws of the International Typographical Union contain the following section, to-wit:

Section 142. All contracts or agreements entered into by unions affiliated with the International Typographical Union shall contain a proviso to the effect that such contract shall be null and void, in case of strike or lockout of any affiliated union, occurring after all efforts of arbitration have failed, through the fault of the employer; and,

WHEREAS, The insertion of said clause in any local union contract would not only encourage and sanction a sympathetic strike, but also would materially impair the value and tend to destroy the permanency of said contract; therefore, be it

Resolved, That it is the sense of the American Newspaper Publishers' Association that henceforth no contracts containing the above mentioned clause shall be entered into by any member of this association.

At the second day's session of the convention Mr. Frederick Driscoll, commissioner of the American Newspaper Publishers' Association, was present by invitation of President Lynch, and spoke at length on the question, showing how Section 142 made practically inoperative an otherwise in every way acceptable agreement and contract, and in his address said in part:

"Section 3 of the new arbitration agreement states that the question whether a department shall be union or non-union shall not be classed as a difference to be arbitrated.

"Section 142 of your general laws states that unless this question *is arbitrated* any contract can be declared by the union null and void.

"To my mind the simplest way out of this tangle would be to repeal Section 142. There is no substantial interest imperiled by so doing, while if unrepealed it will prove a constant source of irritation; it will prevent the execution of many contracts and the more complete establishment of that harmony so much desired, which should exist between the publisher and his employes.

"The publishers," continued Mr. Driscoll, "can not help looking at this law as antagonistic. We are now entering upon the execution of a friendly arbitration agreement, to last for five years or more. This law was framed before these friendly relations were assumed, and I submit that under present conditions its continuance in your laws will not tend to promote friendship between us; will not help you to strengthen and multiply your union in offices where now you have no foothold, and will surely result in lessening the number of contracts you now have with our publishers who employ union men, and all for what? To force the publisher to unionize some other department of his business. Let me ask you to point out a single instance where this has been



JAMES M. LYNCH.
President, International Typographical Union.

accomplished under the operation of Section 142. If this section is inoperative, unbusinesslike and unfavorable to your possible growth, why not repeal it and banish this cause of discord, so that we may realize to the fullest extent the gratifying benefits of arbitration and friendly business relations?"

The practice of local unions in forming and ratifying new scales in secret session, without consulting in advance with the publishers who are expected to pay the bills, was also criticized by Mr. Driscoll, who argued that before any scale is submitted to the local union for adoption a full consultation should be had with the employers to be affected thereby.

An argument to this effect was made at the Milwaukee convention of the International Typographical Union in 1900, but under the application of an amendment to its laws adopted at the Birmingham convention last year was practically abrogated and annulled, as is believed unintentionally and by inadvertence, and Mr. Driscoll strongly urged its readoption.

Mr. Driscoll's address commanded the undivided attention of the delegates, and that they were in thorough accord with his views on these subjects was made plainly evident by the adoption of a motion without a dissenting voice, at the fourth day's session, to amend the general laws by striking out Section 142, and the secretary was instructed to furnish the Stereotypers and Electrotypers' International Union with a copy of it, so that the agreement with that body could be accordingly amended.

Later this action of the convention was reinforced by the adoption of the following amendment, which was agreed to by a practically unanimous vote of the delegates:

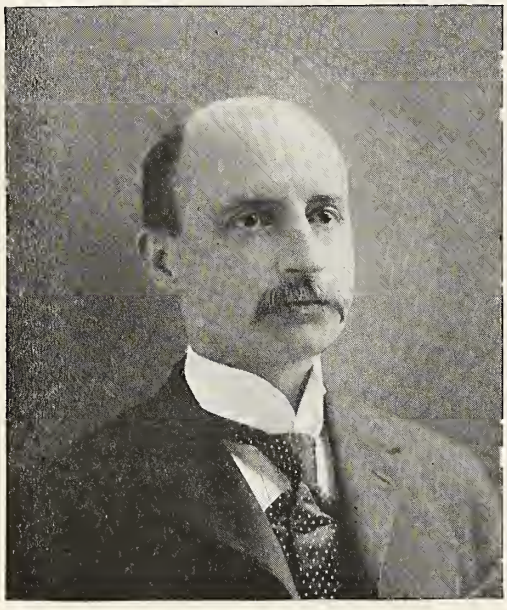
To amend Section 155, General Laws, page 79, by adding the following: "And before any change in the scale of prices is sought to be made effective such proposed change shall be submitted to all the publishers interested. Also, that the International Typographical Union,

when requested, shall allow a representative of the American Newspaper Publishers' Association to be heard on important changes affecting their interests."

Various propositions looking to the general introduction of the eight-hour day in all printing establishments were introduced and discussed at length, the following resolutions being finally adopted:

That the executive council of the International Typographical Union and the first vice-president are directed to act as a committee for the purpose of devising and putting into effect plans for the establishment of an eight-hour day throughout the jurisdiction of the International Typographical Union at as early a date as practicable.

That local unions be required to act in conjunction with the said committee in furthering its plans, and that they be enjoined from making contracts extending beyond October 1, 1905, which require their members to work more than eight hours per day.



J. W. BRAMWOOD.

Secretary-Treasurer, International Typographical Union.

That the said committee bring the matter before the National Typothetæ to the end that the eight-hour day may be put into operation without friction.

That should the committee deem it necessary to add to its numbers, it shall be empowered to do so.

That local unions in forming new scales make an effort to secure the eight-hour day, and that all local unions be required to report to the 1903 convention the advisibility of establishing an eight-hour day throughout the entire jurisdiction of the International Typographical Union.

The following propositions in regard to photoengraved plates were adopted:

WHEREAS, Unwarranted dissatisfaction in the photoengraving craft having caused a secession from the International Typographical Union of Photoengravers; therefore

Resolved, That on or before October 1, 1902, subordinate unions of the International Typographical Union shall prohibit the use of all photoengraving plates that do not bear the union label of the photoengravers of the International Typographical Union; provided, that this does not include cities or towns in which there is no International Typographical Union of Photoengravers.

WHEREAS, It having been the practice of some locals to measure and charge for photoengraved plates, although the same plates be made by International Typographical Union men, causing the employer to pay twice for the same plates to the same organization; be it

Resolved, That any photoengraved plates that bear the International Typographical Union label for photoengraved plates be excluded from such charges.

Several propositions came before the convention on the subject of newspapers interchanging matrices and composition. Evidently it was a very delicate matter to legislate upon, as any radical action might possibly inure to the benefit of non-union newspapers which are in local competition with union establishments.

The following amendment to the laws on this much-vexed subject was adopted:

The practice of interchanging, exchanging, borrowing, lending, or buying of matter previously used, either in the form of type, matrices, or photoengraved plates between newspapers or job offices, not owned by the same individual, firm, or corporation, and published in the same establishment, is unlawful, and shall not be allowed. Provided, that the reproduction of such type, matrices, or plates shall be deemed a compliance with this law.

The bonus system in Linotype composition came in for a good deal of attention, several amendments to the laws on the subject being introduced and discussed.

The following amendment was finally adopted, Mr. Hastings, chairman of the Laws Committee, explaining that under its provisions it would place the matter in the hands of the local unions, where it properly belonged:

No machine operator shall be allowed to accept a bonus, based on setting so many thousands over a prescribed amount where such bonus is voluntary on the part of the employer, and is not provided for in the scale of prices.

TECHNICAL EDUCATION.

The subject of technical education for printers in the graphic arts excited a very interesting discussion in the convention, which resulted in the adoption of the following by a unanimous vote of the delegates:

WHEREAS, Responding to the increasing demands from printers for means to round out their knowledge of the graphic arts, THE INLAND PRINTER proposes to establish a technical school for instruction in the graphic arts which shall be thoroughly practical in every detail; and

WHEREAS, It is generally admitted that, notwithstanding the wonderful industrial development of the United States, we are singularly lacking in means for the adequate instruction in technology. There are a number of technological schools, but the course of instruction is purely academic, and hence they do not fill all the requirements. Justly enough, the unions look askance at schools which give instructions to youths for a few months and turn them loose to seek positions at any wage they can get. They are imperfect workmen and are a menace to the trade they have been partly instructed in. The unions are forced to take them into membership, and when labor is scarce the employers are forced to pay them the standard scale, or they may obtain positions in non-union offices at wages graded according to their necessities or the employers' need of that kind of labor.

There are enough printers to meet all demands if their education is rounded out, and the printers are eager enough to learn, but the exigencies of business routine in the printing trade give few the desired opportunity.

What is required, therefore, is a school wherein printers may perfect their knowledge of the art under practical and highly skilled instructors. The product of the school should in no case be put to commercial uses, as this would be palpable injustice to the trade. There are many printers who can obtain remunerative positions, positions which offer an assured future, but they are fearful of their ability to hold their own on account of some imperfection in their knowledge of an essential part of the trade. A few weeks' instruction in the branch of the business they feel themselves to be incompetent in would give them the benefit that they could not hope to derive from months or years in the ordinary course of business, besides saving them possible loss and keen mortification; therefore

Resolved, That the International Typographical Union endorses the plan of The Inland Printer Technical School as hereinbefore stated, provided applicants for admission to said school hold International Typographical Union cards, and apprentice members in the last three months of their apprenticeship be admitted on a certificate from their local union.

THE CONFLICT WITH THE PRESSMEN.

At the last day's session of the convention the long-existing controversy between the International Typographical Union and the International Printing Pressmen and Assistants' Union on the questions of trade autonomy, the allied label and the reinstatement of the "Tripartite Agreement," came up for action through the reading of the following letter:

CHARLESTON, MASS., August 11, 1902.

Mr. James M. Lynch, President International Typographical Union of North America:

MY DEAR MR. LYNCH,—At the late convention of the International Printing Pressmen and Assistants' Union of North America, held at the city of Baltimore, week of June 16th, 1902, the following resolution was adopted:

"*Resolved,* That the board of directors, or such a committee to be selected, shall call on the officers of the American Federation of Labor

to demand a ruling as to the trade autonomy of the International Printing Pressmen and Assistants' Union in the printing trades. No matter what the decision may be, the same committee to call on executive board of the International Typographical Union and demand that steps be taken immediately to reinstate on the part of the International Typographical Union the tripartite agreement through their referendum or in such a way as the Executive Council of the International Typographical Union may determine, and in event it is refused, no matter what excuse is offered, that all members of the International Printing Pressmen and Assistants' Union be ordered not to print any form containing the label now known as the International Typographical Union or allied printing trades label. Then said committee shall call a committee of all international organizations that have representation in the printing trades as employes for the purpose of forming an international allied printing trades council, and adopt a suitable label not later than November, 1902."

The above resolution speaks for itself and was offered with a view of having the International Typographical Union declare in no uncertain terms their position relative to the tripartite agreement and the ownership of the allied printing trades label; also the trade autonomy rights of the International Printing Pressmen and Assistants' Union.

Trusting that a fair and practical discussion on the part of your International body will bring the matter to a just and equitable conclusion where all sides may agree, I am, Fraternally and respectfully,

MARTIN P. HIGGINS,
President International Printing Pressmen and Assistants' Union of North America.

The gage of battle for supremacy thus thrown down was promptly accepted by the unanimous adoption of the following resolutions:

Resolved, That the International Typographical Union, in convention assembled, denounces the action of the late convention of the International Printing Pressmen and Assistants' Union in adopting a resolution antagonistic and threatening to the International Typographical Union, and hereby notifies the International Printing Pressmen and Assistants' Union that the allied printing trades label and the typographical label are the property of the International Typographical Union solely, and will be upheld and defended to the utmost by this organization.

Resolved, That the reinstatement of the defunct tripartite agreement is not to be considered for a moment, through the referendum or any other way. If the International Printing Pressmen and Assistants' Union desire an agreement for mutual benefit with the International Typographical Union, the proposition must come from the International Printing Pressmen and Assistants' Union.

Resolved, That the International Typographical Union under certain conditions has jurisdiction over all branches of the printing trades except stereotypers and electrotypers and all branches of the stereotyping and electrotyping business.

Resolved, That all members of the International Typographical Union be hereby prohibited from inserting in any job he may be given to produce, any label detrimental to the interests of the International Typographical Union, or in the interests of any other organization opposed to the International Typographical Union.

BRIEFS.

Washington, D. C., secured the next convention.

The piece system was endorsed on typesetting machines.



NEW YORK DELEGATION.

Golden Jubilee Convention, International Typographical Union, Cincinnati, August, 1902.

Formation of a National Woman's Auxiliary was endorsed.

The use of the union label was demanded on all school text-books.

A proposition to establish a national defense fund of $500,000 was voted down.

An assessment of $5,000 was levied to continue the fight against the Los Angeles (Cal.) *Times.*

Proprietors working at the trade, and not active members, will not be allowed the use of the label.

The action of local unions whose scale places all composing-room employes on an equality was endorsed.

A number of resolutions to commit the International Union to political action, socialism, single tax, etc., were all slaughtered.

Per capita tax will be withheld from the American Federation of Labor until such time as it enforces the mandate of its Scranton, Pennsylvania, convention to the Chicago Federation of labor to reinstate Chicago Typographical Union, No. 16,

which was expelled at the demand of the Pressmen's Union for refusing to join the pressmen in a strike.

Congress was called upon to clearly define the powers and limitations of Federal judges in issuing writs of injunction in labor strikes and troubles.

By amendment to International laws the label will not be granted to any local union whose scale in any part or provision falls below $10 for a week's work, not exceeding fifty-four hours.

The priority question was settled by the adoption of an amendment that persons considered capable as substitutes by foremen shall be deemed fully competent to fill regular situations, and shall be given preference in the filling of vacancies on the regular force.

By resolution adopted, foremen or journeymen in any branch under the jurisdiction of the International Typographical Union must be active members of their respective branches. Local unions, however, can prohibit employers from becoming members if they desire.

The program of entertainment provided by the Cincinnati Union was very elaborate and lavish, and princely hospitality marked every part of the social functions, which included a "smoker" and reception at Deshler's Gardens, Latonia, Kentucky, a trip to "Coney Island," on the "Island Queen," a banquet and reception at the Zoölogical Gardens, a trades-union demonstration in honor of the golden jubilee at Music Hall, at which Governor White, of Virginia, was one of the speakers, and a banquet and reception tendered the visiting delegates at Chester Park by the Ladies' Auxiliary of the Golden Jubilee Committee.

The delegates showed their appreciation of these many courtesies by presenting Edward O'Connell, chairman of the Cincinnati Golden Jubilee Committee, with a magnificent silver tea service, Thomas F. Crowley, its secretary, with a handsome ring, while Typographical Union No. 3, of Cincinnati, was remembered with an immense solid silver loving cup, engraved with the names of the fifteen members of its jubilee committee.

THE STEREOTYPERS AND ELECTROTYPERS' CONVENTION.

THE first annual convention of the Stereotypers and Electrotypers' International Union was held at College Hall, Cincinnati, during the same week as that of the International Typographical Union, the stereotypers and electrotypers during the past year, by a referendum vote of the Typographical Union, having been allowed to form an international organization of their own, with a distinct understanding of a close affiliation to uphold each other's interests, and to work in unison for the advancement of the crafts and the maintenance of friendly and harmonious relations with employers.

Much of the time of the convention was taken up in reviewing the conditions in the various cities, of which there were thirty-two represented in the meeting, and in the adoption of new laws and amendments for the government of local unions and their members.

President Driscoll, the commissioner of the American Newspaper Publishers' Association, was a visitor at the convention, and delivered an address in which he strongly recommended the stereotypers and electrotypers to repeal Section 13 of its laws, the provisions of which are almost identical with those of Section 142 of the laws of the International Typographical Union, and which latter, as noted above, was repealed by the printers' convention.

For some unexplained reason, however, the stereotypers and electrotypers refused to adopt Mr. Driscoll's proposition, although they may hereafter consent to be governed by the new clause to be brought in by the executive council of the International Typographical Union, and subject, as stated, to the approval and acceptance of the Newspaper Publishers' Association.

A new law was adopted and will be submitted to a referendum vote, making six days the limit of a week's work on all except seven-day newspapers. The New York delegation fought this proposition bitterly, but it finally carried.

Another proposition was adopted that in offices that get out a six-day afternoon and a seven-day morning edition, work shall be confined separately to both papers. In effect this clause will not permit a stereotyping force on a morning paper to get out plates to be used in an afternoon edition, and vice versa.

The executive council was instructed to get up a die or stamp to be placed on all matrices and plates, showing them to have been made by members of the organization, and plates



W. V. Smith. H. B. Goodrell. E. E. Calhoon. E. E. Wear. President Joe M. Johnson. T. F. Morgan. W. N. Goldstein. E. W. Patton. C. C. Thompson. J. R. Berg.
J. T. Herbert, Delegate. T. A. Bynum, Delegate. F. N. Whitehead, Chairman. A. F. Bloomer, Delegate. T. M. Ring. D. W. Fleming, Delegate.

WASHINGTON DELEGATION.

Golden Jubilee Convention, International Typographical Union, Cincinnati, Ohio.

AN ESSENTIAL IN PRINTING-OFFICES.

Enclosed is postal money order for $2.50, for renewal for one year. I consider THE INLAND PRINTER one of the essentials for the intelligent management of a publishing or printing plant — an essential that it would be a hardship to do without. *Virgil Blackinton, Sun Publishing Company, Attleboro, Massachusetts.*

or matrices not bearing this stamp shall not be handled by the membership.

Members absenting themselves from their employment will hereafter be required to put on a substitute, if such be obtainable, this being mainly intended to break up the practice of foremen laying off and imposing the burthen of their work on the remaining members of the force, without compensation, and will also protect the substitutes by giving them all possible opportunities for employment.

An effort will be made to unionize the German newspaper offices, and Hugo Miller, president of the German Typographia, will be asked to coöperate in this work.

Conditions in the trade in Pittsburg and Cleveland were reported as especially bad, and the executive council were instructed to investigate and try to make an improvement.

The stereotypers and electrotypers, by invitation, shared in nearly all the social entertainments of the printers, besides having several very enjoyable affairs of their own.

The next annual convention will be held in Washington, D. C., in August, 1903.

Obituary

IN MEMORY OF GEORGE CORNELL CHURCH.

On Friday morning, July 11, at about 10:00 o'clock, there occurred in one of the largest manufacturing establishments in the City of Brooklyn a dreadful accident. Mr. George C. Church, well known among the machinist printers throughout the country, who was in charge of some machinery, attempted to tie up a leather belt which was hanging loosely from a turning shaft, as he had oftentimes done before. He stood up on the end of a machine and reached over the shaft to tie the belt, when his hand got caught at the wrist in a loop of the belt and his arm was instantly wrapped around the rapidly turning shaft. He was soon swung off his feet, suspended in mid-air, and as the belt wound tighter and tighter with each revolution his arm was soon broken above the elbow, his elbow dislocated and a compound fracture below the elbow sustained. For nearly two minutes he was suspended before the electric power could be shut off, the belt unwound, and he was gently lifted to the floor by many willing hands. He suffered great agony, but no word of complaint escaped him. His first thought was of his invalid wife, as to how she would be affected. "Let me see how badly I am hurt," he said, on reaching the floor, but he was not allowed to pull his sleeve up for this purpose. A towel was tightly wound around the arm to prevent the loss of blood. His nerve and grit were remarkable. He did not faint, and was able to stand while being taken down in the elevator. Sitting in a chair while waiting for an ambulance and the company's doctor, he said calmly, "I have warned the boys time and time again to keep away from those belts, and now the very thing I cautioned them about I have gone and done myself." The ambulance and the doctor soon arrived, and he was taken to the Cumberland street hospital. After being carried to the ambulance on a stretcher he waved his hat back to the boys and told them that he would soon be back with them.



GEORGE C. CHURCH.

A consultation by five well-known physicians and surgeons was held in the afternoon, and it was decided to amputate the arm above the elbow. The patient seemed to stand the operation very well, and no bad developments were looked for, but on Saturday afternoon a fever set in and he became delirious. On Sunday he lost consciousness and at 1:30 A.M. on Monday morning he passed away. His invalid wife was at his bedside during the last moments, although he was unconscious and did not recognize her. She wished to go to the hospital at once when she first heard of the extent of the injuries to her husband, but it was thought better for him that she should not see him, and she remained away for his sake.

The funeral took place on Tuesday evening, July 15, from his home in Flatbush, Brooklyn, and was largely attended by the employes of the company and many friends. The Masonic burial service was used, after which the body was taken to his former home in New Bedford, Massachusetts.

Mr. Church was about forty-one years of age at the time of his death, rather inclined toward portliness, and an expert machinist. There were few men who possessed his patience and good-nature as an instructor of machinists. His wit and goodness of heart were known to all with whom he came in contact.

There are many printers and machinists in this country from Maine to California who, when they read these words, will feel that they have lost a good and kind friend.

This world was made a better and a brighter place by the life of George C. Church.

FREDERICK WILLIS DAVIS.

PITTSBURG TYPOTHETÆ RESOLUTIONS IN MEMORY OF WILLIAM G. FOSTER, SR.

WHEREAS, Our fellow member, William G. Foster, Sr., was on June 13, 1902, called to lay aside the duties and privileges of this life, we, the members of the Pittsburg Typothetæ, desire to place on record this expression of our esteem and appreciation of him and his work. We express heartfelt regret that we shall no longer be permitted to enjoy his fellowship in the social and business intercourse of this life.

William G. Foster, Sr., was born in Kittanning, Pennsylvania, September 28, 1837, and died June 13, 1902, at the age of sixty-five years. Very early he entered on an apprenticeship to the printing trade, for which he had a devotion which amounted to enthusiasm. About the conclusion of his apprenticeship he came to Pittsburg and began work at the case. With the exception of a brief interval, he has since resided here and has been actively and prominently connected with the printing trades of the city. His skill in the craft, his energy and his industry attracted attention and received for him rapid promotion. In 1871 he became associated with his highly esteemed and but recently deceased partner, William Stevenson, in the conduct of the printing business under the firm name of Stevenson & Foster. In the successful management of the business of this house Mr. Foster displayed his characteristic traits of unwearying industry, remarkable readiness of resource, and consuming energy. He was, to a degree that was very unusual, the embodiment of Grant's memorable dispatch to Sheridan—"Push things."

We bear testimony to the genial and courteous bearing of our friend toward all, especially his fellow tradesmen.

We rejoice in the success that crowned his efforts, and regret that he was not permitted to longer enjoy its fruits.

We assure the family of our friend and his business partners of our deep sympathy with them in their bereavement.

W. B. MCFALL, *President*.

June 16, 1902. FRANK PEASE, *Secretary*.

Review of Specimens Received

BY ALFRED PYE.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

A FEW specimens from Albert Hilliard Johns, Tampa, Florida, are neat and attractive samples of composition and good presswork.

T. C. WILKINSON, Van Wert, Ohio, submits a folder and cover for catalogue. Both are neat and clean specimens of letterpress printing.

THE Stovel Company, Winnipeg, Manitoba.—The blotters are very attractive advertisements, and show the good qualities of your half-tone work to perfection.

HUNTLEY S. TURNER, Ayer, Massachusetts, submits a few samples of folders and commercial stationery, composition and presswork being tastefully executed.

FROM the Sentinel Publishing Company, Shenandoah, Iowa, business card neatly set and well printed; blotter in two colors attractively and forcefully displayed.

SAMPLES of letter-head, envelope cards, etc., from W. R. Howie, Beebe Plain, Vermont, are neat, but nothing out of the ordinary in composition; presswork good.

SAMPLES from Jester, The Printer, Eaton, Indiana, are all good, both in composition and presswork. The pamphlet, "Evangelistic Meetings," is a very good sample of bookwork.

R. E. TWEED, Sparta, Illinois.—The specimens submitted by you are good examples of artistic composition, showing taste in design and care in execution. The presswork is also good.

JAMES H. WALDEN, Pleasant Hill, Missouri, submits a package of commercial work, the composition on which is uniformly neat in design and execution, and the presswork of excellent quality.

SAMPLES of job printing from J. C. Shepherd, of the *Banner-News*, Chatham, Ontario, Canada, are unique in design but good in execution. Up-to-date type and borders are used, and presswork is of good quality.

A BLOTTER sent out by Chase Brothers, Haverhill, Massachusetts, is a neat piece of attractive composition and good presswork. This firm has issued many good blotters, but we think the August issue is the best of all.

G. M. WHEELER, Brunswick, Maine.—The samples furnished by you are neat in design and workmanlike in execution, and show that you have the right ideas of what "artistic display" means. Presswork also is good.

A BRILLIANT blotter is being sent out by Philip Ruxton, the ink man, of Broadway, New York. The design by J. S. Murray is very striking and is printed in five colors, engraving and presswork being of excellent quality.

"SHORT TALKS ON PRINTING" is a neatly printed folder in red and black by L. H. McNeil, Carey, Ohio. The talks are brief and to the point, and the folder is very attractive in appearance. Composition and presswork are very good.

FROM L. R. Ufford, with the Eaton (Ind.) *Clipper*, three samples of jobwork — letter-head, note-head and envelope — all set in neat and attractive style and printed in two colors. Composition and presswork are of good quality.

"A KEY TO BEETHOVEN'S TONE PICTURES" is the title of a neatly printed brochure from Hussey & Gillingham, Adelaide, Australia. The design, composition and presswork are all good, but the type used — Pen text — makes it hard to read.

CHARLES L. NOTMAN, Streator, Illinois.—The specimens are of good design, but execution is poor. The rulework is open at all corners, giving a slovenly appearance to the work. Make joints close, and your work will be greatly improved.

SHACKELL, EDWARDS & Co., LTD., London, England, forward a sample book of art cover-inks, on various colors of rough cover-paper, showing the beauty of their shades as embellishers of catalogue and pamphlet covers. Printing is of good quality.

WILLIAM B. MOHR, with Report Publishing Company, Lebanon, Pennsylvania. The cover-design in three printings is a very neat and artistic piece of work. The souvenir pamphlet is neatly set and well made up, and the presswork clean in appearance.

N. RITCHEY, Abingdon, Illinois, sends a copy of a booklet printed at odd moments, running off two pages at a time on an old Pilot hand lever press. The work is creditable considering the material Mr. Ritchey has to work with and the difficulties with which he contends.

A BLOTTER and letter-head from the Wilmans Publishing House, Seabreeze, Florida, give evidence that up-to-date type and methods, with artists in the composing and press rooms, combine to produce high-class typography. Such good printing ought to attract business.

ARBUTHNOT & MACMILLAN, Toronto, Canada, submit some excellent samples of office stationery, the composition on which is neat and artistic in design, workmanlike in execution, and presswork above criticism. A booklet advertising their business is an attractive production.

A FEW samples of work from the Eddy Press, Winchester, Virginia, are good specimens of neat composition and fine presswork, the half-tone illustrations of a jewelry catalogue being especially deserving of mention, the plates being most artistically treated by the pressman.

A BIRD'S-EYE view of fertilizer and fish factories and fleet of steamers of the Newport Fertilizer Company, printed by George H. Buchanan & Co., Philadelphia, on Tympalyn, without cut overlays, has been received. It shows that good effects on half-tones can be secured by the use of Tympalyn.

J. W. BAUMGARDNER, Beatrice, Nebraska.—The card submitted is a very poor one from the view-point of an artistic printer. The type used is so near of a size in all the lines that it leaves a poor impression on the mind of the beholder. It does not strike me as being a good advertisement in any respect.



CLAY-MODELED COVER.
Courtesy C. P. Zacher & Co., Chicago.

SOME fine specimens of half-tone engraving and printing are shown in a circular issued by C. J. Peters & Son, Boston, Massachusetts. Illustrative and commercial engravings are treated equally in a most artistic manner, and the fine quality of the work is evident at a glance. Presswork is very good.

SOME samples of stationery issued by the United States Envelope Company, Springfield, Massachusetts, show the fine quality of steel-die embossing done by this company. The engraving is clean-cut and the printing excellent. An advertising card, with calendar for July, is a very attractive piece of printing in colors.

FROM the typefoundry of Emil Gursch, Berlin, Germany, comes a specimen-book of type, borders, ornaments, etc., showing some very attractive and useful designs in corners, card ornaments, vignettes, etc., both solid and in outline. The pages are well gotten up, and the press-

work is very good. The pamphlet consists of forty pages and cover, 7¾ by 11 inches in size, enameled stock and many colors of ink being used in its production.

By courtesy of Gatchell & Manning, Philadelphia, Pennsylvania, we are in receipt of a menu of a banquet given to the proprietor of one of the prominent printing establishments of that city. It is an excellent piece of artist typography, in two colors on deckle-edge rough hand-made stock — a most attractive piece of work.

Robert E. Stillson, the artistic printer, of New York, and his men went fishing on Saturday, August 2, and recorded the event in a handsome circular printed in white, red and black on dark green cover-stock, the design and execution of which are most artistic. Stillson's work has a quality that compels recognition from lovers of fine printing.

Gatchel & Manning have sent a catalogue of the H. B. Smith Machine Company, containing a number of cuts made by the first-named firm. The catalogue is quite a pretentious volume of some six hundred pages. The colors on the title-page and introductory pages could have been improved, but many of the machinery cuts inside show up well.

The National Machine Company, of Hartford, Connecticut, manufacturer of the Gally Universal presses, sends out an advertisement in the form of a 12-inch rule, with pencil-sharpener attachment, which will prove a most useful adjunct to the business man's desk. The rule is patented by the Cortis Manufacturing Company, Meriden, Connecticut.

The Buffalo Electrotype & Engraving Company, of Buffalo, New York, prepared and issued a pamphlet showing the good printing qualities of the engravings made by it from photographs, wash drawings, pen-and-ink sketches, etc., together with three-color process plates. The stock used is highly enameled plate paper, and the presswork is beyond criticism.

The H. E. Johns Press, Oil City, Pennsylvania, sends out a neat folder entitled "The Mode in Printing," the first page of which is a rulework design printed in gold on black stock, in the center panel of which is pasted an etching of a young lady stylishly dressed, making a very effective title-page. Composition and presswork throughout are of good quality.

Barnhart Bros. & Spindler, Chicago, have prepared a pamphlet entitled "Plymouth Type Impressions," showing their Plymouth and Plymouth Italic series of types in practical use. This will prove a handy book for printers as a guide to the use of these types in the most effective manner. The presswork is good, and copies of the brochure may be had for the asking.

From the Smith-Brooks Printing Company, Denver, Colorado, come a few samples of high-grade letterpress work. A sixteen-page pamphlet, 4 by 9 inches in size, entitled "Grist," printed on enameled stock and showing specimens of engraving designed and executed by the company, is a handsome piece of composition and presswork in two colors. This firm ought not to go begging for patronage.

A few samples of jobwork from the office of the Angola (Indiana) *Magnet*, are meritorious, when the limited capacity of the plant is taken into consideration. The workman, R. E. Willis, acknowledges his obligation to The Inland Printer for many of his ideas and for practical lessons acquired therefrom. That he has learned his lessons well is evidenced by the high grade of his productions.

From the printing and engraving establishment of C. J. Krehbiel & Co., Cincinnati, Ohio, we have received a folder printed and issued exclusively for the machinery trade, which is a beautiful specimen of typography. The half-tones could scarcely be excelled in beauty of detail and delicacy of treatment, and the get-up of the brochure is most attractive, the front cover-design being printed in three colors and gold.

The Mersey Stationery Company, Liverpool, England, issued a brochure under the title "Coronation Souvenir — A Peep at a Printing Works." It contains twenty pages on fine enamcled stock, printed in purple and orange, with half-tone illustrations in black, enclosed in red cover with front page design in gold. The work is a good specimen of artistic composition and fine presswork, and no doubt was appreciated by its recipients.

Three brochures entitled "Take your Pick," "A Cat in a Bag," and "Piece Work," issued by the Boller Piano Company, of Milwaukee avenue, Chicago, are very good specimens of high-grade typography. The imprint of A. D. Weinthrop appears on them, and the printer who designed and executed them is deserving of much credit. They are all somewhat out of the ordinary style of advertising brochures, and would attract attention anywhere.

The American Engraving Company, Buffalo, New York, has prepared a trade catalogue showing samples of steel and copperplate engraving and monogram work, in numerous styles, the designing, engraving and printing of which are of excellent quality. The book is quite bulky and contains specimens from a simple name card to the most elaborately engraved invitations and announcements. The monograms are very artistic in design and arrangement.

"A bit of Coronet Publicity," issued by the Coronet Corset Company, Jackson, Michigan, is a collection of sixteen half-tones on enameled stock, each showing a female form wearing one of its corsets. The engraving and printing are of excellent quality. The cards are punched and tied with white floss silk, the cover of red stock, with white embossed lettering. Herbert Lincoln Adams, manager of the department of sales and publicity, is the person responsible for its production.

A program and menu of the annual "drive-out" and "take-in" of the employes of Langley & Sons, London, England, is a neat piece of composition and presswork, overflowing with the witticisms commonly indulged in by compositors and pressmen when celebrating such occasions. The program was "designed and composed by Albert A. Kestell; front sketch by Jesse James," who are deserving of compliments for the able manner in which they have performed their respective parts.

A batch of unique advertising printing has reached us from the Draper Printing Company, of Paton, Iowa. The samples include



COVER-DESIGN.

blotters, circulars, dodgers, cards, folders, envelopes, etc., all of which are well worded and neatly and attractively executed. The blotters are especially taking. Here is a saying from one of them: "Everything about our office is new and fresh — except the printers — they are old hands at the business. This is the reason why the work we turn out is so satisfactory."

"Views of Richmond," is a portfolio of half-tone engravings depicting scenes in and about Richmond, Virginia, printed and issued by Whittet & Shepperson, printers, of that place, as "just a little specimen of our printing." The work shows that they are competent judges of what is good and artistic in letterpress printing and that they have the means at their disposal to produce such work in the highest style. The portfolio is a work that can fittingly grace the table of any library, and be perused with satisfaction.

A catalogue and announcement of the West High School, of West, Texas, printed by the West Times Printery, is a pamphlet of forty-eight pages and cover 5½ by 8 inches, printed on enameled stock. The composition shows that efforts have been made to get the best effects from the material at disposal, and these efforts have been successful. The pages show care in workmanship, and the advertisements have an attractive appearance. The cover-design is very neat. The West Times Printery has reason to be proud of its production.

A folder issued by the Western Reserve Trust Company, of Cleveland, Ohio, is a facsimile representation of its safe deposit entrance — a door weighing seventeen tons, made of nickel-steel armor plate. The print is in half-tone on a gold background, and shows the numerous bolts and locks that combine to make this one of the safest doors in existence. The printing is by the Werner Company, of Akron, Ohio, and the front leaf is die-cut in circular shape, showing the door swung on its hinges. It is a unique idea, well carried out and neatly executed.

A package of printing from Heinrich Liebmann, Jägerstrasse No. 28, Berlin, Germany, contains specimens of engraving, letterpress printing and embossing, all of a high degree of merit. The engraving shows a great variety of treatment, some of the etchings being very delicate in

treatment. Various kinds of stock are used, and inks of soft tone give a richness to the productions that could not be obtained with ordinary black ink. No doubt a great deal of time was expended in the production of many of the specimens, but the result obtained gives satisfaction.

A CATALOGUE of the Hitchcock Military Academy, San Rafael, California, issued from the art department of the Mysell-Rollins Company, printers and designers, San Francisco, California, is a pleasing departure from the general style of such work. The descriptive letterpress is printed on the left-hand pages in a blue-gray ink, and half-tone illustrations are printed in black on the right-hand pages. A liberal use of white space around both letterpress and illustrations gives a most pleasing appearance to the pages. The pamphlet will attract more than a passing notice from those who receive it.

F. H. GERLOCK & Co., Scranton, Pennsylvania, have printed and issued a souvenir program of the forty-ninth annual conclave of the Grand Commandery of Knights Templars of Pennsylvania. It is a pamphlet of 144 pages and cover, 5½ by 8 inches, handsomely illustrated with half-tone views of Scranton and its vicinity, printed on one side of the stock, making a valuable portfolio for any who are interested in that beautiful section. The front cover is an appropriate design printed in colors, and the pamphlet complete reflects much credit on its designers and producers. Any one wishing a copy of this souvenir should enclose 50 cents with their application to F. H. Gerlock & Co., as the supply is limited and the cost of production great.

WE acknowledge receipt of a copy of the "Coronation Number" of the *Western Pacific Herald*, published at Suva, Fiji, on June 24. It consists of twenty-four pages and cover, illustrated with half-tones, and the composition and presswork are very creditable when the conditions under which it was gotten out are taken into consideration. It was "printed on an old press run by hand power (Fijian), and the climate is very hot and moist, so it is difficult to keep the rollers in good order." Alport Osarker, to whom we are indebted for the favor, says: "This is the largest paper ever issued in Fiji, and is also the first illustrated paper published here." The publishers deserve to be congratulated on their enterprise in getting out such a good paper.

PRINTERS have been looking forward with a good deal of interest to the issuance of a specimen sheet showing the type cast by the new Wicks process, at the rate of 60,000 characters an hour, as announced by the American Standard Type Company, 13 Park Row, New York. Their curiosity can now be gratified, for a preliminary specimen-book has been prepared and is ready for distribution. Those interested should by all means send for a copy. The faces shown are plain standard body letters, both modern and old style, in sizes from 6-point to 12-point. The type is made in three degrees of hardness, and runs in price from 16 to 31 cents a pound. The book is printed on one side of the leaf, the matter being upon the right-hand opening, and bound in cover of tasty color and design. The best way to find out about the material is to send for one of the catalogues.

FRANK CHANDLER, manager of the job department of the Chronicle Company, Marion, Indiana, has sent THE INLAND PRINTER a copy of a book entitled, "The New Harmony Communities," which is indeed a very pretentious volume to be issued by an office located in so small a town as Marion. It is evident that location does not necessarily circumscribe the output of print-shops, as the material at their command and the brains and intelligence to conduct them often enable such establishments to turn out as creditable work as can be produced in any of the metropolitan offices. The book is printed upon Old Stratford deckle-edged paper, with illustrations upon enameled stock, and stippled, some of the half-tones being daintily vignetted and printed with a pleasing buff-tinted background. In the arrangement of the title-page, index and running heads the book varies from the average work, and while the change is somewhat of an innovation it is a pleasing one and harmonizes well with the general character of the volume. The book is bound in green cloth with flat back, and lettered in gold, with gilt top. Taken altogether it is the best piece of work THE INLAND PRINTER has seen put out by an office of this size.

PREPARED TO BACK IT UP.

The editor of the *Daily Bread* wheeled around in his chair and spoke to the new musical critic.

"Mr. Frettus," he said, in a rasping voice, "did you do this write-up of last night's concert?"

"Yes, sir."

"You speak of the audience 'drinking in the marvelous strains of the great orchestra.' How can anybody 'drink in' music?"

"I suppose it might be done with a Rubinstein, sir," stiffly replied the new musical critic.—*Chicago Tribune.*

I AM no printer, but take THE INLAND PRINTER simply for general information and its artistic "make-up."—*A. J. Embree, Belton National Bank, Belton, Texas.*

Trade Notes

STONEBRAKER BROTHERS, printers, Baltimore, have moved to new and larger quarters at 215 East Baltimore street.

J. R. BOWMAN, representing Louis De Jonge & Co., of New York, has removed his office in Chicago to 350 Wabash avenue.

THE Lower Merion Publishing Company has been organized at Morristown, Pennsylvania, and will publish a weekly newspaper called the *Lower Merion News.*

LEECH & PHILLIPS have purchased the plant, subscription list and good-will of the Cameron (Mo.) *Sun,* and have established offices in the Farmers' Bank building in that city.

THE R. L. Polk Printing Company, Detroit, Michigan, gave its second annual excursion on August 16, a trip being made to Put-in-Bay, where an enjoyable outing was indulged in by the participants.

WILL H. WARNER, formerly with the Crowell & Kirkpatrick Company, Springfield, Ohio, is now traveling for the American Type Founders Company, Cincinnati, Ohio, his territory being Columbus, Dayton and Springfield.

Pennsylvania Grit, of Williamsport, Pennsylvania, on the occasion of moving into new and well-equipped premises, gave a "housewarming," which was very successful. Each visitor was presented with a silver souvenir spoon.

THE Palo Alto Publishing Company has been incorporated to do a general printing business at Palo Alto, California. The incorporators are C. K. Raber, Fayette Mitcheltree, S. W. Charles, Isabel A. Charles and Marshall Black.

CHARLES H. KING, formerly in charge of the engraving department of C. J. Peters & Son, Boston, announces in a tasty circular the opening of a plant of his own at 147 Summer street, Boston, under the name of the King Engraving Company.

THE *National Builder,* of Chicago, has been merged with the *Interstate Architect and Builder,* of Cleveland, Ohio. The leading features of both papers have been retained, and the size of the publication nearly doubled. Offices will be maintained in Cleveland and Chicago.

FERDINAND WESEL, president of the F. Wesel Manufacturing Company, of New York and Chicago, left for Europe August 14 for a two months' tour, chiefly devoted to business. Mr. Wesel's postoffice address while abroad will be 33 Bleiden Strasse, Frankfort-on-the-Main, Germany.

THE Bates Machine Company, New York, states that after careful examination into the various claims made by manufacturers of type-high numbering machines, the Bureau of Engraving and Printing at Washington has recently awarded that company a contract amounting to nearly $10,000.

C. B. MESSENGER has retired from the Pomona (Cal.) *Times* to take charge of the advertising department of the *California Cultivator.* C. B. Roberts, of Adel, Iowa, has purchased Mr. Messenger's interest, and will be associated with John Wasson as proprietor and publisher of the *Times.*

THE Central Typecasting Company has been incorporated under the laws of New York, with a capital of $75,000. The officers are: President, Charles H. Cochrane, formerly secretary of the New York Typothetæ; secretary and treasurer, H. A. Heywood, formerly of Palmer & Rey, San Francisco. The office of the company is at 148 Chambers street, where a plant of fifteen Goodson Graphotype machines is being installed

to set type for the trade. The company will also sell body type, both new and that which has been once used.

THE *Wisconsin State Journal,* of Madison, has installed a Goss straight-line perfecting press, and added a new Linotype to its equipment, making four machines now operated. The *Journal's Associated Press* service is now supplemented by specials of State news, making the *Journal* a first-class afternoon daily.

THE electrotyping and stereotyping plant formerly owned by John Fleming, Omaha, Nebraska, has been reorganized under the name of the Omaha Electrotype Foundry, and will hereafter be managed by W. B. McDermut. This is the oldest foundry of the kind in Omaha, having been established in 1882, and the equipment has always been well maintained for the production of the best quality of printing plates.

THE business formerly conducted by R. W. Hartnett & Brothers, and more recently by R. W. Hartnett, in Philadelphia, has been incorporated under the title of the R. W. Hartnett Company. There will be no change in the conduct of the business, Mr. Hartnett remaining at its head as president and general manager. The other officers of the company are C. C. Riggs, vice-president, and E. D. Haney, secretary and treasurer.

R. V. BROWN, secretary of the Franklin Club, Des Moines, Iowa, in sending $2.50 to renew the subscription to the club for THE INLAND PRINTER, says: "We consider there are two essentials to the proper conducting of the printing business: Join the Franklin Club and subscribe for THE INLAND PRINTER." Mr. Brown is right. Printers should affiliate with organizations of this kind, and the clubs as well as the individuals composing them should take the paper.

J. HARRY M. CAMPBELL, foreman of the *Sun,* Sylvania, Ohio, in renewing his subscription to THE INLAND PRINTER calls attention to the fact that the *Sun* has one of the largest rural circulations in the United States, three thousand copies being printed. Sylvania has a population of only one thousand, and Mr. Campbell thinks it is the smallest town in the world to have the Linotype machine. John Samsey is editor and proprietor of the paper.

THE Barnes-Crosby Company, photoengravers, Chicago, have established a house at 142 Fifth avenue, New York. The office force will be largely drawn from the Chicago and St. Louis houses of the company, reinforced by Eastern men of ability and experience. A strong corps of artists has been engaged, and the art work will be done under the immediate supervision of the company. Miss Anna Burnham, an artist whose work in illustrating *Gage's Magazine* has created much favorable comment, will be one of the staff.

THE Queen City Printing Ink Company, Cincinnati, Ohio, has completed its new two-story addition used for warehouse and factory purposes. This new addition is 40 by 100 feet in size, and gives the company space that was badly needed for its increasing business. Edwin H. Murdock, the president of the company, in the two and a half years he has been in charge, has nearly tripled the amount of business. Although the company has been in business for about forty years, it reports that at no time has business been so prosperous as at present. In the line of colored inks especially trade seems to be good.

THE Goes Lithographing Company, Chicago, which has recently moved into its new factory at Englewood, Chicago, has installed twenty Sprague motors for operating its presses and other machinery. The plant is a model one, and will enable the company to look after its increasing business in much better shape than in the downtown quarters. The Sprague Company has also installed motors in the offices of the Duluth Printing & Publishing Company, Duluth, Minnesota; the Gray Lithograph Company, New York, and the Treasury Department, Bureau of Engraving and Printing, Washington, D. C.

THE Paterson Parchment Paper Company, of Passaic, New Jersey, manufacturers of vegetable parchment paper, has increased its capital stock to $500,000, and purchased the stock of the Megargee Paper Mills, and is now the oldest and largest manufacturer of this paper in this country. The officers of the company are: George M. Megargee, president; William F. Brunner, vice-president and sales manager; Albert F. Leonhard, general manager; J. Henry Leonhard, treasurer; George L. Leonhard, secretary. The Megargee Paper Mills have mills located in Modena and Lewisville, both in Chester county, Pennsylvania, and have furnished waterleaf to the Paterson Parchment Paper Company for many years. The demands made on them increasing to such an extent for this paper that it practically consumed their entire output, it was considered to the best advantage of both concerns to merge their interests. The Megargee Paper Mills will continue under the same management as heretofore, with offices located in Philadelphia.

Books and Periodicals

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

THE *International Printer* announces that, commencing with the July number, it will begin the publication of a series of special articles on the history of printing and the illustrative art.

HENRY VAN ARSDALE, publisher, New York city, has favored us with a copy of his book, "Twentieth Century Interest Tables," which gives up-to-date rates of from two to seven per cent per annum, showing the interest of any amount from $1 to $10,000. It is a work which will be found valuable in all business offices.

THE article on "Value of Preliminary Sketches," in the July number of *Commercial Originality,* is worth reading. The question of how far an engraver should go in the way of expense in trying to secure an order is a much-discussed one. Customers are beginning to be unreasonable. They should not put the engraver to a large amount of trouble and expense without recompensing him for it.

THE INSPECTOR AND TROUBLE MAN is the title of an interesting and instructive little volume, relating to the management of a telephone exchange. The various difficulties which arise are noted and the solution given, in the form of a dialogue between the "trouble man" and his assistant. It is a readable book, and gives much information about telephone lines, exchange and switchboard construction. The Inland Printer Company, Chicago. $1.

THE first edition of the *Medical Book News,* published by P. Blakiston's Son & Co., Philadelphia, made its appearance in July. It is set in old-style throughout, and has neat cover on buff stock in black and red ink. The object of the work is to furnish information of use to medical men in selecting and purchasing books on medicine and the allied sciences. It presents these matters in attractive shape, and on this

account should impress purchasers with the value of the books listed.

"PRACTICAL ADVERTISING FOR 1902," by Mather & Crowther, of Ludgate Circus, London, E. C., has been received, and is one of the most sumptuous and well-arranged publications on advertising we have ever received. The publications of Great Britain are fairly classified and arranged with cut-out indexes for every reference. A large number of finely illustrated special articles, of interest to advertisers generally, appear in the volume. Mechanically, it is an exceedingly fine specimen of bookmaking.

FROM the printing-room of the United States Flagship Kearsarge, Newport, Rhode Island, comes a unique book, compiled and edited by Michael Quinlan, "printer, U. S. Navy." The work is entitled, "Spanish-American War — Dewey-Sampson-Schley," and is a collection of the daily bulletins issued afloat and ashore during "the late unpleasantness with Spain," together with other interesting matter. Mr. Quinlan's typographical taste is a little florid. Less decoration and less color would be an improvement; but the book is creditable, considering the conditions under which it was produced.

Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

A NEW ELECTROTYPE CATALOGUE.

The F. Wesel Manufacturing Company, 82 Fulton street, New York, and 310 Dearborn street, Chicago, has just issued a supplementary catalogue of 160 pages, which contains illustrations and descriptions of all the recent Wesel ideas in electrotyping, stereotyping, photoengraving and printing machinery and appliances — a most interesting volume.

BOOKBINDERS' SUPPLIES.

We understand that the Hamilton Manufacturing Company, Two Rivers, Wisconsin, propose giving a little more attention to their department of bookbinders' supplies. One of the new things offered this month is the bookbinders' band and rubbing-up sticks, which will be found to be very convenient. These and a number of binders' specialties are to be found in their advertisement.

PERFECTION WIRE-STITCHING MACHINE.

In considering the purchase of machinery, speed, accuracy, durability and the embodiment of modern devices and improvements are strong factors. All of these requirements are met by the "New Perfection" wire-stitchers, numbers 2, 4, 6 and 12, which are constantly gaining in popularity. Write the manufacturers, The J. L. Morrison Company, 60 Duane street, New York city.

THE ACME NO. 1 AND SURE SHOT BINDERS.

The Acme Staple Company, Philadelphia, has received several inquiries recently as to whether it was still manufacturing the "Acme No. 1" and "Sure Shot" Binders. The company has sent out advice as follows: "We take the opportunity of informing you that we are the owners of and are manufacturing the entire list of machines and staples as heretofore; and solicit a continuance of your patronage, on the same terms that have existed between us." This will be news of interest to many in the trade.

"LEDGERS AND BONDS."

The above is the title of what is called the "Red Book" issued by Henry Lindenmeyr & Sons, New York. The work shows samples of their regular lines of ledger and bond papers, which they carry in stock for prompt shipment. The work is intended to accompany the "Blue Book" heretofore mentioned in these pages. The book is bound in cloth, with lettering in white, and makes a convenient set of samples to use in connection with the one formerly gotten out.

KEEP UP TO DATE.

Printing is advancing rapidly, and more skill than ever is required of the printer. Knowledge is the only road to promotion. If you feel the need of outside help "The Practical Colorist," which is taught by a correspondence course, will give this most important technic. The book teaches and illustrates Color Laws, Harmony, Mixing Inks, Jobwork, Overcoming Difficulties, and Three-color Process Work. It treats simply but in large detail. Write now for particulars. The Owl Press, Burlington, Vermont.

NEW ELECTROTYPE PLANTS IN NEW YORK.

There is great activity in the electrotyping business in New York city. In August three new and large plants started up: The S. S. McClure Company, Webster, Crawford & Calder, and Nestor & Ryan. All these plants were installed completely by the F. Wesel Manufacturing Company, New York and Chicago. Within three years the following new electrotyping plants have been installed: Leslie Syndicate (Wesel), Wille & Saam (Hoe & Wesel), The Cresset Company (Hoe), Franklin Company (Ostrander), *New York Herald* (Wesel), Street & Smith (Wesel), and the three mentioned above. All the older establishments report heavy business.

MILLS' PERFECTION FEED GUIDE.

The accompanying cut shows a double spring clamp adjustable gauge pin invented by I. H. Mills, 23 East Ninth street, Cincinnati, Ohio. Mr. Mills states that experience in the printing business has shown defects and limitations of many gauge pins now on the market, and claims to have a pin which overcomes these. It has been used by numbers of people in the craft, who seem well pleased with it. The pin is easily inserted in the tympan sheet, which it clasps firmly, allowing a half-inch scope for adjustment, and is held at any point without depending upon insertion points for its stability. The insertion points are an additional safeguard to prevent the sheets from slipping under.



THE NICKEL PLATE AND LACKAWANNA ROUTE.

Passengers between New York and Chicago desiring a route of picturesque beauty, modern equipment and fast time, should select the Lackawanna line in connection with the Nickel Plate from Buffalo to Chicago. Solid through trains are run in both directions, and every comfort provided in the way of dining and sleeping car service. Modern day coaches are included in the equipment of day trains and luxurious vestibule sleepers on night trains. The Nickel Plate is the shortest route between Chicago and Buffalo and intermediate points. For safety, speed and comfort, no better route can be selected. The Lackawanna line between Buffalo and New

York passes through some of the most picturesque scenery in the United States. Delaware Water Gap, the Pocono Mountains, and other points, are attractions which all travelers remember with pleasure after a trip over this line.

A RAILROAD EMPLOYMENT BUREAU.

The Chicago & Alton Railway has established an employment bureau, the purpose of which is to recruit employes from among the people living along the line of the Alton road. The head of the "Alton" Employment Bureau meets citizens living in towns upon and adjacent to the line of the Alton railway for the purpose of getting in touch with young men of good habits and high character who would like to become employes. Students in telegraph offices, clerks in various departments, operators, brakemen, firemen, etc., are recruited from persons whose record is kept by the Alton's employment bureau, the selections being made from those who are best suited and qualified after having passed mental and physical examinations which have been made a part of the requirements for employment of the Chicago & Alton Railway Company.

A PICTURESQUE ROUTE EAST.

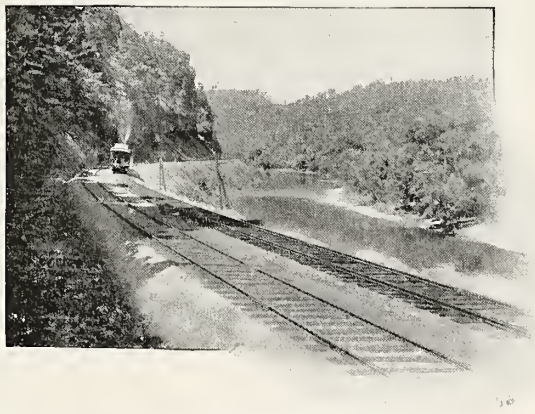
Passengers from Chicago to New York and the East who do not care to take the new twenty-hour trains or any of the regular trains by the more direct routes between those points, but have the time and are desirous of a trip through scenery unsurpassed by that of any other line, should try the Big Four Route to Cincinnati, and from that point take the Chesapeake and Ohio Railway to Washington or Norfolk. For a pleasure trip no better one could be planned.



NEW RIVER CANONS.
F. F. V. Train on the Chesapeake & Ohio Railway skirting the river bank.

The service on the Big Four is perfect, all trains being equipped with the latest devices to add to the comfort of the traveler. The dining and sleeping cars are up to date in every particular. The run from Chicago to Cincinnati is quickly over, and close connections are made with the Chesapeake & Ohio Railway in Union Depot.

For beauty of scenery its entire length, few, if any, railroad routes in this country can equal that of the Chesapeake & Ohio. From the Ohio river to sea it is a continuous panorama of beautiful vistas, in which mountain, stream, meadow and woodland combine to form the most charming of natural effects. This is notably the case after leaving Washington, on the way west. Within a few hours the traveler finds himself surrounded by the verdure-clad mountains of Virginia, and at every turn of the road some new and grandly beautiful scene is spread out before his enraptured gaze. We question if anywhere you will find more beautiful views than those that make the run along the picturesque Greenbrier so delightful. Take, for instance, the view east of Alderson; those at Wolf Creek, Riffes Crossing, east of Whitcomb, and many others scarcely second in beauty. Added to these, the series of vistas on the incomparable New river — among which we may mention those at Meadow Creek and Nuttall, the cañon at



ALONG THE GREENBRIER RIVER.
Near White Sulphur Springs, on the Chesapeake & Ohio Railway.

Blue Hole Tunnel; the great horseshoe at River Cañon, and the equally charming views at Caperton and Elmo, to say nothing of the panorama west and east from Hawk's Nest; the view down the valley at Jerry's Run, and the ever beautiful Kanawha — combine to make a journey on the Chesapeake & Ohio one never to be forgotten. Little need be said of the service provided by the railway itself. The one word "perfect" describes it. A well-ballasted roadbed, the most improved rolling stock, and an evident consideration for the comfort and convenience of its patrons, that shows itself in a thousand different ways, make its wide-vestibuled, electric-lighted trains little short of homes on wheel.

Passengers to Washington can take train direct to New York, or the Norfolk & Washington Steamship Line to Norfolk, and connect there with the Old Dominion Steamship Line to New York. This makes a delightful river and ocean



MOUNTAIN AND RIVER VIEW.
On the Chesapeake & Ohio Railway.

trip. Some passengers go via Gordonsville and Richmond to Old Point Comfort, and from there take the boats to New York, Washington or Baltimore. No finer trips can be selected than those offered by this railway and the lines with which it connects. The folders and booklets of these lines give full particulars. This printed matter is arranged in attractive form and tells in a concise and readable manner of the advantages of the line. It can be had at all railway ticket offices.

NOVELTIES IN TYPE AND BORDERS.

The typefounding companies are getting ready for fall trade, and beginning to show new faces and borders for the delectation of printers and publishers.

The American Type Founders Company presents five pages this month, two being the Engravers' Bold, a reproduction of the bold roman face in caps so much in vogue with engravers, for use on stationery and commercial printing. It is a most complete series, containing five sizes on six point body and including all other gradations up to thirty-six point. The company also shows two pages of University Script, a face that will commend itself to artistic printers. It is made in four sizes, fourteen, eighteen, twenty-four and thirty point. Besides this it shows the new Art Nouveau Border, a very striking design, particularly well adapted for newspaper and magazine display, and for cover purposes.

The Inland Type Foundry shows two pages, the Haight and Rogers series. Each of these is cast in twelve sizes, ranging from six point to seventy-two point. The letters work together nicely, are unique, and being made "standard line" and "unit set," as all Inland material is, will undoubtedly take well. The Bowman ornaments on the pages are also new.

H. C. Hansen, the typefounder, Boston, shows his Congress series, a letter which will be desired by some where an ornate design is looked for. It is made in six sizes, from eighteen point to forty-eight point.

A PRINTERS' ROLLER-WASHING MACHINE.

Notwithstanding the fact that millions of rollers are washed daily by hand, cleaning by machine has until recently never been accomplished for either typographic or lithographic rollers. Those with a limit of fifty inches in length were once considered within average human reach, but with the increase to sixty-five inches and beyond the work became burdensome. This was particularly so in the lithographic trade, where cleaning is followed by scraping and where hand methods have so concaved the surface that as the leather grows old it often loses as much as fifty per cent of its bearing surface, and the grain which was originally imparted to the new leather becomes with each sandpapering less and less until it disappears, and the leather once made hard by contact with color would not take a grain by any known hand methods. When the inventor, Samuel Crump, first applied himself to the question he little dreamed of its difficulties, but one by one they yielded to his persistent efforts and to-day the cleaning and scraping is not only accomplished, but the errors of hand scraping, which are so manifest in all rollers, are constantly being reformed as the washing and scraping is repeated, so that after a few operations the leather is worked into shape and in time becomes as true to surface as when first made. This is true because of the difference in operation, as by hand the roller is scraped in sections, forcing the work in spots; whereas by machine the roller is seized all around its circumference and scraped from end to end at one continuous cut, the carriage propelling the circular scraper traveling on a straight-edge on face of machine parallel with the surface of the roller. So it will be observed that while the tools and methods employed in the manufacture of the rollers and those in hand-cleaning are in a sense herein used, in the circular scraper and straight edge on this machine they are carried much further than by hand, and in their rapid and increased usefulness reduce time and complete the work much more thoroughly, and with the addition of the ingenious grainer head the old roller is brought into subjection once more and actually grained. This work is performed with two brass heads filled with hardened steel needles, and made to travel rapidly in a horizontal plane on the surface of the leather, and in the case of old rollers first cutting down the high parts, and in time, as the washings are repeated, the entire surface is made true. By a simple device these grainer heads are constantly being stripped of waste leather, and thereby kept up to their maximum working capacity, the circular scraper contributing by filling the concavities while lowering the high spots. Turpentine at from 40 to 60 cents per gallon is expensive, but the best known solvent. In all hand work not a drop was ever recovered, and consequently economy has to be considered in its use. Not so in this machine work. A gallon of turpentine is the usual charge, and that is used unsparingly until the color is washed out of the roller by being drawn up by the massage rollers which work it into the surface and break up the color in their right and left travel. Then the roller is brought to a dead rest and the circular scraper does its perfect work, making a longitudinal scrape on the longest roller in half a minute, and the operation of scraping can be repeated as often as required to thoroughly dry the roll, which becomes an assured fact when the roller is seized all round by the scraping device. The turpentine which is used in washing, and that which is scraped from the roller, drops into a trough which discharges into a duplicate bottle to that from which the supply comes, and they are transposed in use as long as the same color is to be cleaned, and then separately tanked until the same color is again to be washed.

Another economic feature of the machine is that in washing from a strong color, such as bronze-blue to a delicate yellow tint, after the bronze-blue is washed out with blue turpentine the yellow turpentine can be applied and the roller charged thereby with the color of the yellow tint to be printed. Only one type of these machines is built, as it takes every size of lithographic roller known to European or United States markets for rotary or flat-bed presses.

The development of the lithographic roller cleaning and graining machine naturally suggested the use of a similar device for the typographic trade, and as the difficulties were comparatively few they were met in a simpler way and necessarily quicker. In the construction of these machines for composition roller cleaning the same system of massaging with smooth gear faced rolls is repeated and between each set of massage rolls is a scraper gently bearing on the surface of the roller, and as the massage wheels are set on an angle the composition roller is rapidly propelled and in passing each scraper is relieved of the printing ink which has kneaded into it the solvent from the trough below, and the operation is repeated through the passage of the roller enough times to strip it of every particle of ink or other adhering substances. The kerosene or other solvent has an automatic feed, and as it is used over and over again the expense is nothing in comparison to hand methods with benzine and rags. As this work is all performed with kneading massage wheels and scrapers an absolutely clean, dry roller is the result. Ink skin is removed, and lint, which is always deposited from rags, is avoided. In summing up, we have economy in time saved to presses, economy in price of solvents, as kerosene or crude oil or any preferred solvent can be used, and the solvent can remain in continual use for months. The entire cost of rags is eliminated and cleanliness is assured the operator and surroundings. Insurance is bettered and washing up of forms is deferred, as lint or foreign matter is so thoroughly removed that there is nothing to deposit on forms. The space required for these machines is reduced to 14 inches in width and consequently they do not take up more wall room than an ordinary hand trough. Attention is called to advertisement elsewhere.

MUST HAVE IT AT ANY PRICE.

Increase or double your subscription price for THE INLAND PRINTER, and your subscribers will continue as before. This would enable you to further improve your artistic magazine. No such amount would be too large for such information and works of art as we receive every month in its pages.—*Muirson & Wright, San Jose, California.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall place, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

GAINING A CIRCULATION — A book of 60 pages containing more than 500 valuable ideas and suggestions from the experiences of successful publishers everywhere, and briefly stated; a single suggestion from this book may be worth a hundred times its cost to you; price, $1.00, postpaid. CHAS. M. KREBS, New Albany, Indiana.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. $1.50. THE INLAND PRINTER COMPANY.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY — The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed. S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. $2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS. By Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents.

PRACTICAL GUIDE TO EMBOSSING — Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents.

PRESSWORK — A manual of practice for printing pressmen and press-room apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth. 140 pages. $1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proof-room Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER — The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price $10 (reduced from $15).

THE INSPECTOR AND TROUBLE MAN. A little volume of dialogue between the telephone "trouble man" and his assistant, similar to that between the "Operator and Machinist" now running in THE INLAND PRINTER, but the instruction relates to a telephone exchange instead of to the Linotype machine. A valuable and instructive book for those interested in telephone matters. 106 pages, $1. THE INLAND PRINTER COMPANY, Chicago.

THEORY OF OVERLAYS, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents.

THE RUBAIYAT OF MIRZA-MEM'N — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyât of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyât, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown india ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, size of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A NEWSPAPER SNAP — A well established weekly paper in a thriving country town, in Manitoba, surrounded by a fine and growing agricultural community; full particulars, as to price and volume of business, given upon application. TORONTO TYPE FOUNDRY CO., Winnipeg, Man.

B 360 — Excellent weekly newspaper and job printing opportunity in a very prosperous manufacturing city in Illinois; population 20,000; 8-column, 3-revolution Hoe, 5 horse-power steam engine, 25-inch cutter, Jones-Gordon jobber; equipment good; inventories $2,245; cash price, $1,750; a better business city of the same size can not be found, and a real hustler can not ask for a better opening. W. M. OSTRANDER, North American Building, Philadelphia, Pa.

C 238 — A prosperous poultry paper in a Western commercial center of 60,000 population, can now be purchased for $10,500; very complete and high-grade equipment; rare possibilities for a practical and energetic man; write at once for particulars. W. M. OSTRANDER, North American Building, Philadelphia, Pa.

DAILY AND WEEKLY NEWSPAPER with good job office affords excellent opening for good man with bindery; good town of 10,000 without bindery. S 598.



YOURS might become a great success if properly represented. If you have a specialty, process, or idea, which you wish properly presented to Eastern advertisers or publishers, send it to

"THE" MAGILL, 100 William Street, NEW YORK



BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

D 383 — Printing plant in a New York town of 500 in an agricultural county of over 50,000 inhabitants; growing business and capable of extensive development; price, $1,000. W. M. OSTRANDER, North American Building, Philadelphia, Pa.

FINE OPENING FOR NEWSPAPER in town of 10,000, growing; all industries; best town in the State. Address HASKELL, Ashland, Ky.

F 124 — Newspaper plant in Frost, Minn.; includes 22 cases new job and newspaper type, new Gordon jobber 7 by 11, Washington hand press and complete equipment; price, $800. W. M. OSTRANDER, North American Building, Philadelphia, Pa.

FOR SALE IN BANKRUPTCY — Completely equipped and modern engraving and printing plant in St. Louis, Mo.; bids for whole plant will be received by me to be opened by Court September 22, 1902; for further information address WILLIAM T. JONES, 701 Commonwealth Trust Bldg., St. Louis, Mo.

FOR SALE — Job office in an Ohio town of 10,000; doing good business; good reasons for selling; will invoice nearly $2,000; $1,000 buys it; everything new and up-to-date; don't overlook this if you wish a bargain. S 564.

FOR SALE — Modern newspaper and job office in western Pennsylvania, doing good business; will be sacrificed on account of the health of the owner. S 589.

FOR SALE — Paying Republican paper; New York State; only $3,000 down; exceptional opportunity. S 416.

FOR SALE — Printing plant in New Orleans, La.; entirely modern; price $2,500; a fine opportunity for a hustler. S 546.

FOR SALE TO THE RIGHT PARTY — One of the best newspaper plants and job offices in Idaho; the receipts of the office for the past year, for jobwork and advertising alone, are within a few dollars of $3,000, say nothing of a subscription of 550 which will easily run the total to $3,500; a good, hustling newspaper man can easily add another thousand dollars' worth of business during the next year; the politics of the paper is Democratic; the only Democratic paper in the county, which has a population of 15,000 people; the expense of the office for the past year has been little less than $1,000; parties wishing to investigate this proposition will address all communications to S 586.

FOR SALE — Well established modern job printing plant; $6,500 equipment, consisting of one Miehle cylinder, one Gordon (C. & P.) and one Pearl, electric power, large assortment of type; everything practically brand new. PARAGON PRINTING & PUBLISHING CO., incorporated. The undersigned owns all stock and for good reasons is anxious to sell out; located in a growing city of 60,000 population; large manufacturing and jobbing center; a good opening for some one; correspondence solicited. C. B. CARTER, Knoxville, Tenn.

G 893 — Complete newspaper and job printing plant in a Massachusetts town of 4,500 population; modern equipment; business now runs from $5,000 to $7,000, but can be very materially increased by any wide-awake man; price $9,000. W. M. OSTRANDER, North American Building, Philadelphia, Pa.

I HAVE NOT TIME to look after our job plant, which we have run for our own printing; will make most any kind of a deal with a job printer having good references; loads of work can be had from near-by factories. L. B. BAKER MFG. CO., Racine, Wis.

IN EASTERN MASSACHUSETTS — An opportunity to secure an old established newspaper and job office in a town of 9,000 inhabitants; price $1,500 cash. ADDRESS P. O. BOX 182, Brockton, Mass.

J 651 — Thoroughly up-to-date newspaper and job printing plant in one of the best towns of Kentucky (population about 7,000); semi-weekly; Democratic; established 1869; business steadily growing; Babcock news press; C. & P. 12 by 15 jobber; 6 horse-power steam engine; 8 job and news stands and complete equipment; new and attractive offices; everything in shape for an extensive and highly profitable business; a great opportunity at $8,200. W. M. OSTRANDER, North American Building, Philadelphia, Pa.

VALUABLE BOOK AND JOB PRINTING PLANT, in excellent condition, for sale cheap to close an estate; contains a large, first-class cylinder press, several job presses, paper-cutter, gas engine, and large fonts of body type; also a carefully selected assortment of modern job type, with leads and metal furniture, cabinets, cases, stands, imposing-stones, etc.; the outfit inventories over $11,000; admirably situated near the Statehouse in Dover, Del.; firm did bulk of State printing since 1876; legislature meets January 6, 1902; purchaser can get immediate possession at moderate rental. Address J. Frank Wilds, Receiver, Dover, Del.

WANTED — Steel-die press, second-hand, for hand work; send illustration, give name of maker, and weight. MARSHALL PRINTING CO., Marshalltown, Iowa.

WHO WANTS a good paying book and job office; $1,000, $500 cash; owner must sell on account of failing health; splendid opportunity; business 4 years old. S 547.

$2,800 will buy a long established electrotype foundry doing a profitable business; machinery good as new; terms easy; best of reasons for selling. S 70.

$1,400 buys job office worth $2,000; only plant in place of 4,000; easy terms; good reasons for selling. S 471.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BEFORE PURCHASING cylinder, job presses, folding machines, paper-cutters, type, etc., send for bargain list. PRESTON, 45 Pearl St., Boston.

BOOKBINDING MACHINERY — Folding machines, Chambers double and Dexter single 16, drop roll feed stamping, embossing and smashing machines, cutters, trimmers, rotary board cutters, signature presses. HENRY C. ISAACS, 10-12 Bleecker street, New York.

CAMPBELL PONY, two-revolution, 23 by 28, front delivery, speed 3,000 per hour. RICHARD PRESTON, 45 Pearl St., Boston.

DRUM CYLINDER PRESSES — Cottrell, 33 by 47; Cranston, 33 by 48; Scott, 33½ by 47; Campbell Complete, 32 by 47. PRESTON, 45 Pearl St., Boston.

ELECTRIC MOTORS — 1 10-horse-power; 1 6-horse-power; 1 5-horse-power; 2 1-horse-power. RICHARD PRESTON, 45 Pearl St., Boston.

FOR SALE — Type, ornaments, column rules, dashes, etc.; used little, very cheap; send for list. SHANNON & CO., Greenville, S. C.

FOR SALE AT LOW PRICES — Three 4-roller book and job Campbell presses, bed 37 by 52; one 4-roller Campbell Complete, bed 28 by 42; one extra heavy Universal, chase 14 by 22; one 16 by 22 pony Hoe, tape delivery; one power planer and one side trimmer; machines guaranteed as represented. For further particulars address F. X. HOOPER, Glenarm, Balto. Co., Md.

FOR SALE — Fruit farm, 1 mile to schools, church, postoffice; good house; will exchange for job office. E. L., 917 W. 5th St., Canton, Ohio.

FOR SALE — Single-letter Linotype attachments; universal mold, vise-cap, assembler-box, etc.; good condition. S 572.

HOE PONY DRUM, bed 17 by 21, all modern improvements; also several 7-column quarto presses. PRESTON, 45 Pearl St., Boston.

HOE STOP CYLINDER, bed 36½ by 52, 6 form rollers, excellent distribution, no equal for good work. PRESTON, 45 Pearl St., Boston.

LOT OF MULTIPOLAR ELECTRIC MOTORS for printing-presses, sizes 2½ to 20 horse-power; prices on application. NATIONAL STAMPING WORKS, Chicago.

MAILING GALLEYS — We have several thousand zinc mailing galleys, 30 by 1½ inches inside measure; will sell in lots to suit; a big bargain; write us about them. PHELPS PUBLISHING CO., Springfield, Mass.

POTTER 2-revolution press; bed 42 by 60; 4-roller; splendid condition; guaranteed. PRESTON, 45 Pearl St., Boston.

ROYLE NO. 3 AND NO. 5 ROUTERS, beveler, cameras, lenses, etc., cheap; can completely equip small shop economically. U 544.

31 by 46 Campbell, $850; 38 by 55 Cottrell & Sons, $1,250; 37 by 52 Campbell, $1,100; all 2-revolution; 26 by 35 Potter, $600; 18 by 25 Cranston, $550; 28 by 42 Cottrell, $600; 40 by 54 Potter, $750; 32 by 46 Campbell, $450; all drums; 30-inch Peerless, $95; 30-inch Gem, $95; 25-inch Reliance, $80; 23-inch Reliance, $60; send for full list. BROWER-WANNER PRINTING MACHINERY, 298 Dearborn St., Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A FIRST-CLASS UNION POSTER PRESSMAN — Must be thoroughly familiar with block work; steady employment. S 602.

FIRST-CLASS JOB COMPOSITORS WANTED; none others need apply; good wages and permanent positions for thorough workmen — those with ideas and push. THE HENRY O. SHEPARD CO., Printers of THE INLAND PRINTER, Chicago.

FOREMAN WANTED — A pressman with experience on platen as well as cylinder presses, capable of making ready on either or both, and of taking charge of a room with 2 or 3 cylinders, and 5 or 6 platens, besides power folders, stitchers, cutters, etc.; full information as to previous experience and references will be required; only a man able to grow with the business desired. U 561.

FOREMAN WANTED, capable of taking charge of job composing-room working from 10 to 20 job compositors on a varied line of fine work; who has a knowledge of stock and making estimates; references required with detail information as to previous experience. S 561.

MOLDER WANTED — Only an expert in molding woodcuts and half-tones need apply; address, stating salary expected, S 565.

NEWSPAPER MAN — Wanted young man of ideas, facile writer, versatile, inventive and able to devise catchy headlines, for desk in newspaper office. S 608.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2 x 4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

PRACTICAL AND EXPERIENCED YOUNG SALESMEN of energy and ability for Chicago, St. Louis and San Francisco, by a live color printing, label and 3-color process house; must furnish best business and personal references, and state age, selling experience, practical knowledge, habits and salary. S 556.

WANTED — A man of experience to represent the firm doing high-grade catalogue work; must be able to estimate on completed job. REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WANTED — A man who understands bookbinding, to take charge of an office in a city of 30,000; state experience and salary expected. S 569.

WANTED — At once, a paper ruler, for the better class of bank and commercial work; must come well recommended. JAS. WILKINSON PRINTING CO., Dallas, Texas.

WANTED — At once, 2 commercial job printers, union, for the better class of bank and commercial work. JAS. WILKINSON PRINTING CO., Dallas, Texas.

WANTED — Book cutter, capable of doing better class of pass book and pocket check work. JAS. WILKINSON PRINTING CO., Dallas, Texas.

WANTED — Cylinder pressman on color work; state experience, wages expected and where last employed; also whether union or non-union; steady position for sober, reliable man. S 585.

WANTED — Finisher, wood engraver preferred; a desirable place for a first-class reliable man. S 440.

WANTED — First-class cylinder pressman; capable all-round man; steady position; non-union. Address, THE FRIEDENWALD CO., Baltimore, Md.

WANTED — First-class half-tone finisher; must be man of experience; permanent position and good pay to the right party. THE SPRINGFIELD ENGRAVING CO., Springfield, Ohio.

WANTED — Foreman daily office; Linotype operator; two reporters; good newspaper solicitor. Address, BOX 409, Eureka, California.

WANTED — Printer's salesman; one who can *do business* on salary, and man of ability. Send references, with salary expected, to YORK PRINTING & ENGRAVING CO., Scranton, Pa.

WANTED — Two blank book forwarders, bank and commercial work; in corresponding name references and where last worked. JAS. WILKINSON PRINTING CO., Dallas, Texas.

SITUATIONS WANTED.

A COMPETENT LADY COMPOSITOR desires position; rapid and accurate. Address F. M. S., 6347 Sangamon St., Chicago.

A FIRST-CLASS HALF-TONE PHOTOGRAPHER desires making a change; 10 years' experience in photoengraving; good executive ability. S 241.

A FOREMAN printer of acknowledged ability will consider propositions for a change on or about September 1st; for further particulars and references, if desired, address S 158.

AS FOREMAN of medium-sized electrotype foundry; first-class, all-round electrotyper, practical, steady, reliable. S 609.

AS FOREMAN — By thorough printer; exceptional executive ability, economical, sober, reliable, first-class proofreader; always employed; desires change. S 541.

AS FOREMAN OR SUPERINTENDENT, by a thoroughly practical printer; 20 years' experience in handling work and workmen; thorough estimator, thoroughly posted on all kinds and sizes of stock; best of references. FOREMAN, 46 Holyoke Place, Cleveland, Ohio.

ASSISTANT TO MANAGER, correct estimator, systematizer, cost keeper; willing to make short trips on request; refcrences; practical printer. S 378.

AS SUPERINTENDENT of printing plant doing engraving, electrotyping, printing and binding, to take charge of mechanical departments; exceptional executive ability, loyal, and a worker. U 609.

A SUCCESSFUL ADVERTISING SOLICITOR, hustler, sober, reliable; 12 years' experience exploiting special editions, dailies, trade journals and high-class advertising mediums; will entertain A-1 proposition to launch special editions on a commission basis; references. S 584.

A WORD TO MANAGERS OR OWNERS.—I wish to correspond with parties who have need of, and are willing to pay a good price for, the services of a man (now employed) experienced in management, superintendence, estimating, buying, thorough systematizer, believer in "on time" principle both with work and employes, practical printer, accustomed to handling the finest grade of printing and large working forces; look after my employer's interests first; will give helpful, loyal assistance to any manager; no objection to making short trips when parties ask for representative; excellent references and samples; try me. U 378.

A YOUNG WOMAN with thorough experience in newspaper work, desires position; good proofreader; can furnish good references. S 570.

BEING A REQUEST by a good compositor for a place with critical printers who do only high-grade work; carefully worked cover-page type designs a fetching success by request. S 452.

BINDERY FOREMAN OR SUPERINTENDENT, capable of handling work and help to best advantage; open for engagement after September 15th; references furnished. S 166.

BOOKBINDER of long experience at blankbook finishing, forwarding and ruling, and all kinds of bindery work; am experienced foreman; married man, steady and sober; in or near Chicago preferred; change by October 1st. S 526.

BOOKBINDER would like to take charge or lease a small plant, or would buy a part interest in the business. S 587.

COMPOSITOR, artistic, up-to-date, sober and industrious, desires situation in the southwest; best of references. S 595.

COMPOSITOR — First-class all-round man specially skilled in high-grade composition and stone-work, desires employment on *best class of work in well conducted concern* where employer or representative in charge is appreciative and *courteous,* and where there is opportunity for advancement; strictly reliable, best references; at present assistant foreman; salary must be *over "scale."* Address C. D., 256 W. 4th St., New York city.

COPPERPLATE ENGRAVER — A first-class steel and copper plate engraver and steel-die sinker desires situation after October 1st; would be pleased to correspond with parties who contemplate putting in a copperplate engraving plant. S 560.

CORRESPONDENCE REQUESTED with newspaper or Linotype firm desiring first-class machinist-operator to manage their book and job composition; only first-class position considered; capable, steady, union man; will build you up an excellent trade. S 605.

CYLINDER PRESSMAN would like a position under an A-1 foreman in New York city; union, married, age 27; am at present employed. S 563.

EDITORIAL WORKER, experienced in writing, research, condensing, illustrating, proofreading, etc., with thorough technical training in preparation of copy and illustrations to fill exact space, and in making up dummy for press; now doing special work, but would like permanent position with established magazine; young woman. S 599.

EXPERIENCED PROOFREADER wishes position. S 579.

FOREMAN — An economical manager of composing and press rooms, thoroughly practical, who is also a modern job printer and an A-1 stone-hand, desires change; has occupied similar positions successfully for past eight years with two high-class concerns. S 606.

FOREMAN COMPOSING-ROOM of a medium-sized job office producing the best class of booklet, catalogue and commercial work, desires to make a change; if you are in search of a man who will look after your interests as though they were his own, and are willing to pay a fair price for such services, address S 607.

FOREMAN — Practical A-1 all-round man with exceptional experience and business qualifications desires change; union; would accept traveling position. Address S 600.

FOREMAN — Up-to-date job printer, 8 years' experience; anywhere west of Mississippi; desires change; reference from present employer. S 567.

GENERAL FOREMAN of printing house, expert in composing-room management, desires change. E 213.

HALF-TONE ENGRAVER AND PRACTICAL ILLUSTRATOR, owning equipment, wants to make connection with progressive daily in seaboard city. S 544.

HAVE YOU THE MONEY OR THE PLANT?— Two hustlers — experienced solicitor with established trade, and superintendent competent to turn out finest printing — want to meet party with cash to establish 4 cylinder 6 platen plant. S 594.

JOB AND AD. MAN, union, age 30, 14 years' experience in country and city offices; all-round man, good character and habits. S 597.

JOB COMPOSITOR — Situation with an up-to-date printing establishment as job compositor; am an all-round man in a print shop; sober and industrious. Write for particulars. S 559.

LINOTYPE MACHINIST-OPERATOR desires position; 8 years' experience on book and news work; have necessary tools; can furnish references. S 571.

LINOTYPE MACHINIST with 7 years' experience, morning papers and book offices, desires position; evening paper preferred; best references; strictly sober. S 507.

LINOTYPE OPERATOR, holding situation on morning daily, wants situation on first-class evening daily; experienced, up-to-date, reliable, sober; 5 years' experience. S 616.

LINOTYPE OPERATOR, 2,500 speed, wants an opportunity; California preferred; thorough printer. W. A. KIDDER, 11 G. G. Ave., San Francisco, Calif.

LINOTYPE OPERATOR, 3,000 per hour acquired in 3 weeks, desires opportunity to improve; practical printer, intelligent, reliable. S 604.

LINOTYPE OPERATOR MACHINIST wants steady situation; West; sober, competent. G. H. BUCKNER, Butte, Mont.

MACHINIST-OPERATOR, at present employed, desires change; prefer daily paper in small city west of Chicago. S 618.

MACHINIST-OPERATOR — 5,000 solid brevier; wide experience, no liquor used; 1 machine office preferred. H., 458 9th St., Brooklyn, N. Y.

PHOTOENGRAVER desires good position; experienced in newspaper work; would like to hear from any paper contemplating putting in a plant. S 593.

PRACTICAL PRINTER — A-1 operator-machinist, take charge or other position paying $30.00; reliable, references. S 611.

PRESSMAN, cylinder and job, understands all grades of work including 3-color work. S 601.

PRESSMAN, non-union, desires a situation; over 17 years' experience, 15 years one shop. S 548.

PRESSMAN — Successful cylinder and platen pressman seeks position with first-class firm; foreman last 10 years; will go anywhere. S 592.

PROOFREADER — Wanted, position in West; newspaper or book work; young woman holding union card; best references. S 568.

RECEIVED MY ART EDUCATION at the Holme School of Illustration; have experience; can give first-class references regarding my ability; can do some reporting; can do pen work or chalk plate engraving, also stereotyping; will work reasonable. S 574.

SITUATIONS WANTED.

SITUATION WANTED by experienced, half-tone, color and catalogue cylinder pressman; now employed in Chicago; would like to take charge of modern pressroom doing first-class work; West preferred; strictly sober and reliable; state salary willing to pay. S 153.

SITUATION WANTED by experienced stereotyper and web pressman; sober and reliable; satisfaction assured. S 342.

SITUATION WANTED by half-tone and line operator with newspaper or engraving house; reference as to character and ability furnished. S 617.

SITUATION WANTED by helper in stereotype room; 4 years' experience. S 549.

SITUATION WANTED — Pressman, cylinder and platen, first-class, young man, would take charge of a medium size pressroom; also can run Dexter folding machine; strictly sober. S 133.

THOROUGHLY COMPETENT, now employed, desires position as superintendent or foreman of composing-room in large or medium printing-office; posted in buying, estimating and handling help systematically and profitably. S 545.

WANTED by man 31 years old, position on periodical or trade paper; 5 years a printer, 2 reporter on daily, 5 editor on weekly. S 577.

WANTED — By young man, position as foreman or assistant; familiar with job and book work, also cylinders and Goldings. S 610.

WANTED — Position as assistant half-tone photographer in first-class plant by all-round photoengraver; desires to become expert operator; 5 years' experience. S 576.

WANTED — Position as proofreader by young woman with 2 years' experience; university education. ADDRESS L. E. A., Box 18, Marlbank, Ontario, Canada.

WANTED — Position by expert operator Simplex machine; 2 years' experience; best references. GAIL C. WILSON, Daily News, Ithaca, N. Y.

WANTED — Situation by all-round printer; city or country. Address F. M. SHOPE, care "Times," Altoona, Pa.

WANT HIM? — Practical printer, job, book or news, wishes to change; competent as superintendent or foreman; estimates, keeps books, any office work; no objection to country. S 582.

WANTED TO PURCHASE.

WANTED — Routing Machine, in good condition; state make and price. MAYER & SCHLICH, Louisville, Kentucky.

WANTED — Second-hand book Linotype; must be in good condition; will pay cash for right machine. U 572.

WANT TO BUY — Daily in town of 5,000 and up, or an interest; 19 years' newspaper and job printing experience; 31, married, sober; references. JNO. C. HANDCOCK, East Brady, Pa.

MISCELLANEOUS.

A BEST PREPARED STEREOTYPE PAPER, ready for use, produces deep matrices, and each matrix casts a great number of sharp plates. Manufacturer, F. SCHREINER, Plainfield, N. J.

A COLD SIMPLEX STEREOTYPING OUTFIT, $13.50 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat. Simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché. Also two engraving methods costing only $2.50, with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. Also, special, an all-iron foot-power circular saw for $27. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHRS, 240 East Thirty-third street, New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful on common sheet zinc. Price of process, $1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY, Hagerstown, Ind.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation. 15 cents, postpaid. THE INLAND PRINTER COMPANY.

LEATHER PASS-BOOK COVERS, READY CUT, STANDARD SIZES — We carry in stock ready-cut covers of high-grade pass-book leather in standard sizes; also all other bookbinders' supplies and machinery. GANE BROS. & CO., 312-314 Locust street, St. Louis, Mo.

LINOTYPE OPERATING AND MECHANISM TAUGHT UNION MEN — Practical instruction on running machines. Course of six weeks, eight hours per day. Students can enter any time. Established five years. Write for terms. WASHINGTON LINOTYPE SCHOOL, 610 G St., Washington, D. C.

NAME WANTED — We need a name for a new indelible pencil that writes as black as any pencil, but the writing can be copied and then becomes purple; the name should be short, original, significant, not open to mispronunciation and subject to trade-mark protection; will pay $25 for the suggestion selected. N. W. AYER & SON, Box 1592, Philadelphia.

OVERLAY KNIFE — This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the blade wears, cut away the covering as required. 25 cents.

PAY ROLL SCHEDULES — Figured on 10 hours, 9½ hours, 9 hours, 8½ hours or 8 hours' labor for 10 hours' pay; one dollar per copy, postpaid; in ordering state whether 10, 9½, 9, 8½ or 8 hours schedule is desired; specimen copy free. GEO. M. ADKINS, 208 Meadow Street, New Haven, Conn.

STOCK CUTS for advertising any business. If you are interested, send for catalogues. BARNES-CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

THE NEW YORK MERGENTHALER LINOTYPE SCHOOL has every facility to teach printers how to operate and take care of the Linotype; school equipped with 6 new machines having all the latest appliances, 6 keyboards, and all principal parts of a machine besides for demonstration of mechanism; terms, $60 for 7 weeks; additional speed practice at greatly reduced figure; send for prospectus giving complete details and testimonials from printers who have become operators in our school; all communications receive prompt attention. CHAS. E. GEHRING, Room 111, World Building, New York City.

WE MANUFACTURE a complete line, embracing every machine and requisite used in equipping a modern paper box factory.
Specialties, **Folding Box Gluing Machines** and **Paraffine Coating Machines.**
147 S. Clinton Street CHICAGO
WILSON PAPER BOX MACHINERY CO.

Printers and Stationers Make **RUBBER STAMPS**
A PROFITABLE SIDE LINE. Profits large and demand increasing. Investigate. Complete outfits from $25.00 up. Write for catalogue.
PEARRE E. CROWL COMPANY, BALTIMORE, MD.

GUMSTICKUM settles the paste problem for newspaper and job offices. No smell, flies, waste, air-tight receptacles or swear-words. "Best thing on the market for a professional man." "I am stuck on it." Quart size package, 25 cents in silver; liberal discount on quantities.
ED. MADIGAN, CLARKSVILLE, IOWA.

PAPER — WRITING, BOOK-NEWS, COATED, RULED HEADS, ENVELOPES
BEST VALUE FOR THE MONEY.
UNION CARD & PAPER CO.
27 BEEKMAN ST. NEW YORK.
SAMPLES & PRICES ON REQUEST.
CARD — BOARD, PLAIN, COATED, BRISTOLS, CUT CARDS.

I Want to be a Pen and Ink Artist

IF you have a liking or a natural talent for drawing, **cut this out** and mail it with your name and address, and get a **Free Sample Lesson Circular** with terms, particulars and twenty portraits of well-known newspaper artists and illustrators.
N. Y. SCHOOL OF CARICATURE, Studio 85 World Bldg., N. Y. City.

Japanese, Chinese and Other High-Grade IMPORTED PAPERS
Japan Vellum, French Japan, Imitation Japan, Artificial Parchment, Wood Veneer—Alton Laid, a Deckle-edge English Book Paper
A large assortment of Crepes and Leatherette Papers
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NEW DESIGNS *for* IMPRINTS
Can also be used for Envelope Corners and Stationery. Price for either style with any lettering desired, $1.50, postpaid. Cash with order. Two different sizes of *same design*, $2.00.
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Contains 19 articles, enabling you to EMBOSS HOT OR COLD, producing latest effects in Gold, Silver, White, etc., for Calendars, Catalogue Covers, Photo Cards, etc.

Price, $5.00. Cash with Order.

OSCAR SCHLEGEL, 182-186 Grand St., New York

McDERMUT'S TYPOGRAPHIC STYLE-BOOK

A standard of uniformity for Spelling, Punctuating, Capitalizing, Abbreviating, Compounding, Divisions, Tabular Work, Use of Figures, and kindred things. Leather, vest-pocket size; 6-point, 76 pages, indexed, 50 cents. Specimen pages free. University Ptg. Co., Bellevue, Neb.

GRAPHITE *for* LINOTYPE MACHINES

It beats anything you ever saw

SAMPLE FREE

Joseph Dixon Crucible Co. JERSEY CITY, N. J.

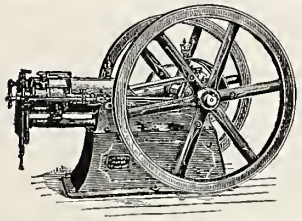


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Our cut catalogue (fifth edition) represents the best collection of half-tone and line cuts for advertising and illustrating purposes in the world. Hundreds of beautiful illustrations.

Complete catalogue, 50 cents (refunded).

SPATULA PUBLISHING CO.
77 Sudbury Street, Boston



Repairs

Are rarely necessary, but when they are needed we don't take advantage of your necessity and charge exorbitant prices for parts. If you'll get our catalogue and read it you'll understand why

OLDS ENGINES

so seldom need repairs.

OLDS MOTOR WORKS,
230 River Street, Lansing, Michigan

SUMMER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



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The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

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(Blacks and Colors)

Have an excellence peculiarly their own. The best results in photo-engraving and lithographing are only produced by the best methods and means—the best results in Drafting, both mechanical and artistic, can only be attained by using the best Drawing Inks—**Higgins' Drawing Inks.**

(Send for color card showing actual Inks.)

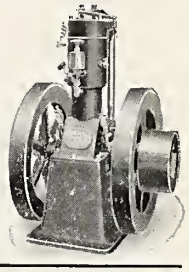
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Bottles prepaid by mail, 35 cts. each, or circulars free from

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Your life away on a foot-power press when you can buy a BUICK Engine at so low a price? Can be run ten hours a day for 18 cents. It is the up-to-date business people that make the successful business men. You can not afford to be without power. We make more small engines than any other manufacturer. Catalogue for the asking.

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are a trifle higher in price than some others, but there's a good reason for it—the *quality* will be remembered long after the price is forgotten

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High Grade Imported Papers

A large variety of Japan and other imported hand-made papers, including many specialties and a full line of genuine Parchment. Every printing office, soliciting high-class work, should have a full line of our samples and keep in close touch with our line, which is constantly increasing. Samples sent on request.

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A very select line for Printers, Publishers and Bookbinders, including the following well-known brands:

LEDGER PAPERS—Scotch, Defendum, Chicago, Commerce. *BOND PAPERS*—Parson's, Old Hampden, London, Hickory, English, Chicago. *LINEN PAPERS*—Hornet, Kenmore, Lotus. Extra Superfines, Fines, Etc. Parson's White and Colored, Elmo Colored, Acorn, Somerset, Lulu, Noble, Pasco. *Send for Samples.*

Chicago Paper Comp'y

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1/4 TONE

THE MOST PRACTICAL

NEWSPAPER PLATE

The Quarter-Tone is a new process plate that we originated to meet the demands of publishers for a means of reproducing photographs quickly and at a low cost. Looks like a half-tone, reproduces faithfully and will stereotype. The quick service we render is one of its best features. Full information and samples sent upon request.

BARNES-CROSBY COMPANY, Designers, Engravers, Electrotypers,

5TH AVE. AND WASHINGTON ST., CHICAGO

5TH AVE. AND 19TH ST., NEW YORK 4TH AND OLIVE STS., ST. LOUIS

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The patents and business of the best loose-leaf book manufactured at the present time can be bought at a sacrifice. This should be of interest to large blank book manufacturers. It would make a valuable adjunct to their regular blank book business. Write for information.

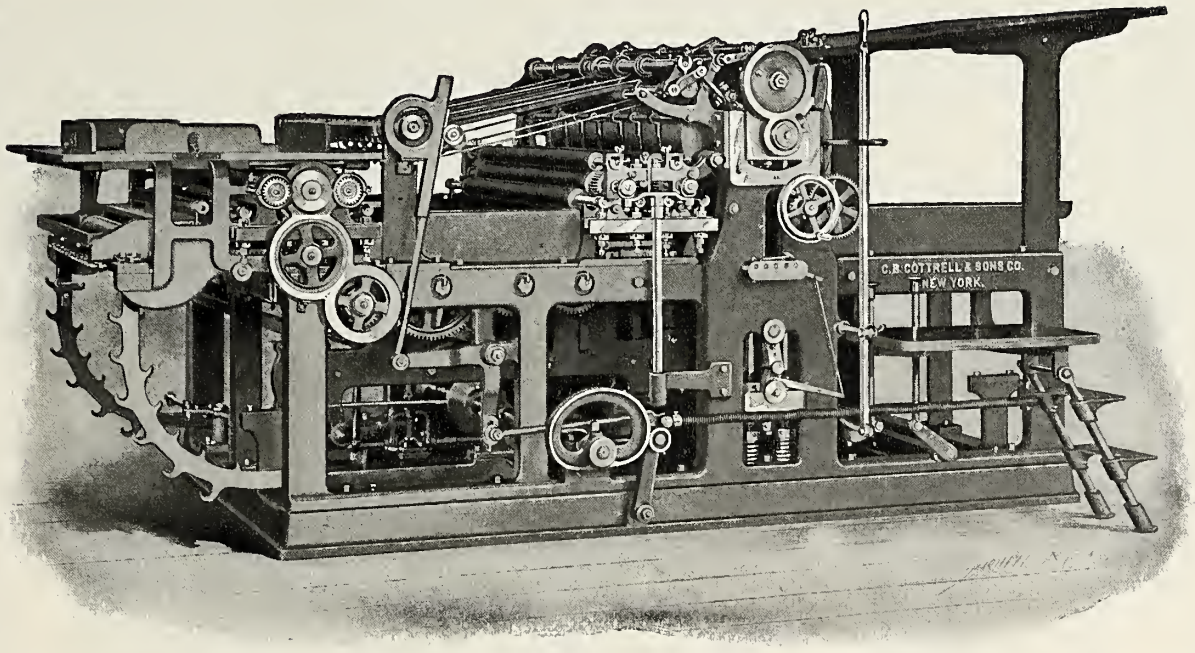
Address "L. L. B.," care THE INLAND PRINTER, 214 Monroe St., Chicago.

COMPARE NOTES

Some Manufacturers say they make their presses with Noiseless Discs—We want you to compare notes. Listen to one of our Discs in active operation, and to one of the others, then you will buy a Challenge-Gordon, and we guarantee that you will be more than satisfied. We have made other equally valuable improvements—It will pay you to investigate. Send for our Illustrated Circular, or Complete Catalogue Free!

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The Test of Time

Time discards 99 per cent of the books that are written and about the same percentage of the new inventions discovered. While it is easy to do a thing for to-day, it is hard to say what will satisfy to-morrow. This is why men attach so great a value to the test of time.

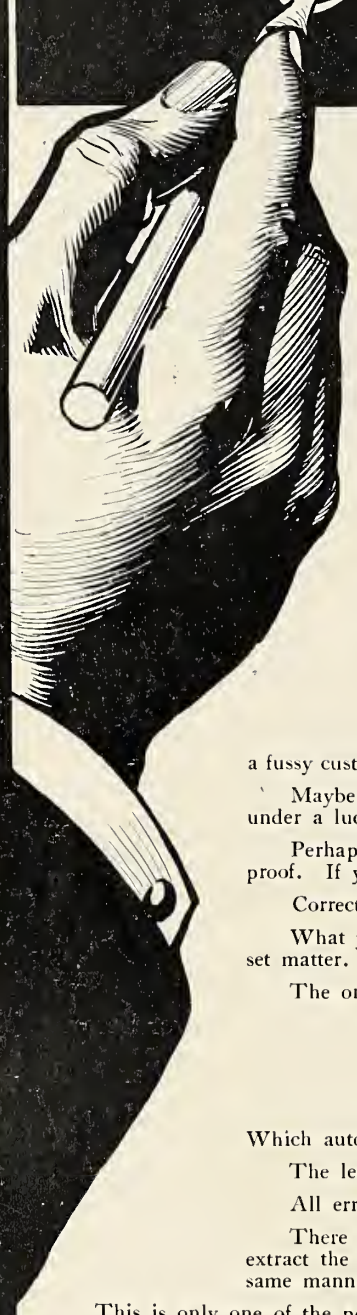
The Cottrell Press has stood the test of time; it has been measured by every standard of the past forty years, and it is in greater demand to-day than ever before.

Isn't it for your interest to know why it is so often preferred to all others? A postal card request brings you our catalogue and full information about our New Series Cottrell Press. This press attains the highest record of steadily maintained speed of any two-revolution in the market.

C. B. Cottrell & Sons Co.

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KORRECTIONS



The correction question, in connection with typesetting machines, is a mighty big one. It is one of the most important questions to be considered in purchasing a machine.

Making corrections on the ordinary typesetting machine is generally a costly operation.

It usually happens that you are running one style and the job must be corrected in another style. Such is the perverseness of inanimate things.

What are you going to do? Wait or tear down?

Which job will be delayed? Which customer disappointed?

If the corrections must be made at once, the cost of making them probably wipes out all the extra profit you would have made by the machine composition.

Here's another point:

A typesetting machine was never intended for making trifling corrections. Nothing can beat a good hand compositor at this work.

Stopping and starting, changing and altering take time and cost money.

When you can count the arms in the driving pulley, the machine is giving you nothing else to count—except gray hairs and new wrinkles.

The typesetting machine that gives you money to count is the one that gets busy when the whistle blows, and hums and hustles all day long without stopping.

You can't make a machine perspire very much when you are continually stopping it because a careless operator puts two e's in the word "judgment" or a fussy customer wants two exclamation points instead of one.

Maybe you can get operators who never make mistakes. If you can, you were born under a lucky star.

Perhaps you can find customers who don't change their minds and make alterations in the proof. If you can, the millennium has arrived in your town.

Corrections are an evil, but a necessary one.

What you want is a machine that gives a product that can be corrected as easily as hand-set matter.

The only practical machine that fills this requirement is the

MONOTYPE

Which automatically casts perfectly justified lines of individual types.

The letters as cast are just like the best foundry type.

All errors and alterations can be corrected from the case, using sorts cast by the machine.

There is no stopping and changing of machines or recasting of entire lines. You simply extract the offending letter or character with your tweezers and insert the right one, in just the same manner as foundry type is corrected.

This is only one of the points in which the Monotype excels all other typesetting machines.

The other points are explained in our brochure, a copy of which will be sent to any printer on request.

From pearl to pica, up to 42 ems wide, the Monotype will do anything that a man at the case can do, and do it faster and better.

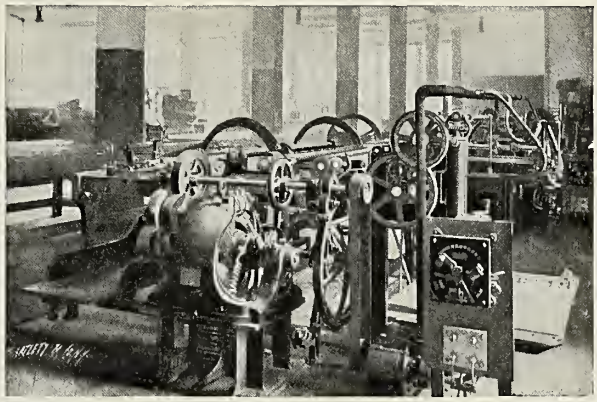
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If you have the Monotype, you have quads and spaces on tap.

Westinghouse Motors

for Driving Printing Machinery



Westinghouse Multipolar Motor Driving Folding Machine

For Circular 1042, describing Multipolar Motors, ADDRESS nearest Sales Office of the

Westinghouse Electric & Mfg. Co., Pittsburg, Pa.

Sales Offices in All Large Cities.

Unsurpassed

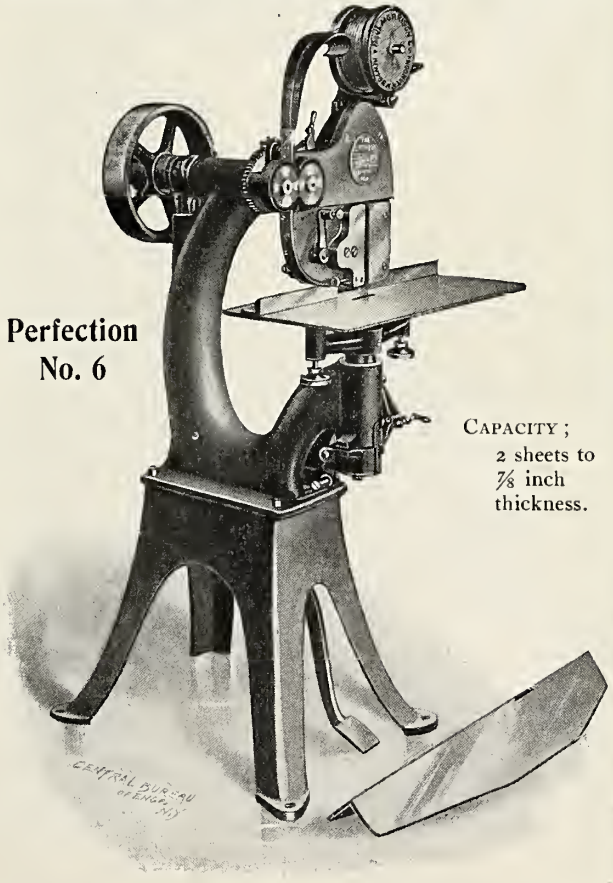
The New "Perfection" Wire Stitching Machines

Nos. 2, 4, 6 and 12

MANUFACTURED BY

The J. L. MORRISON CO.
NEW YORK

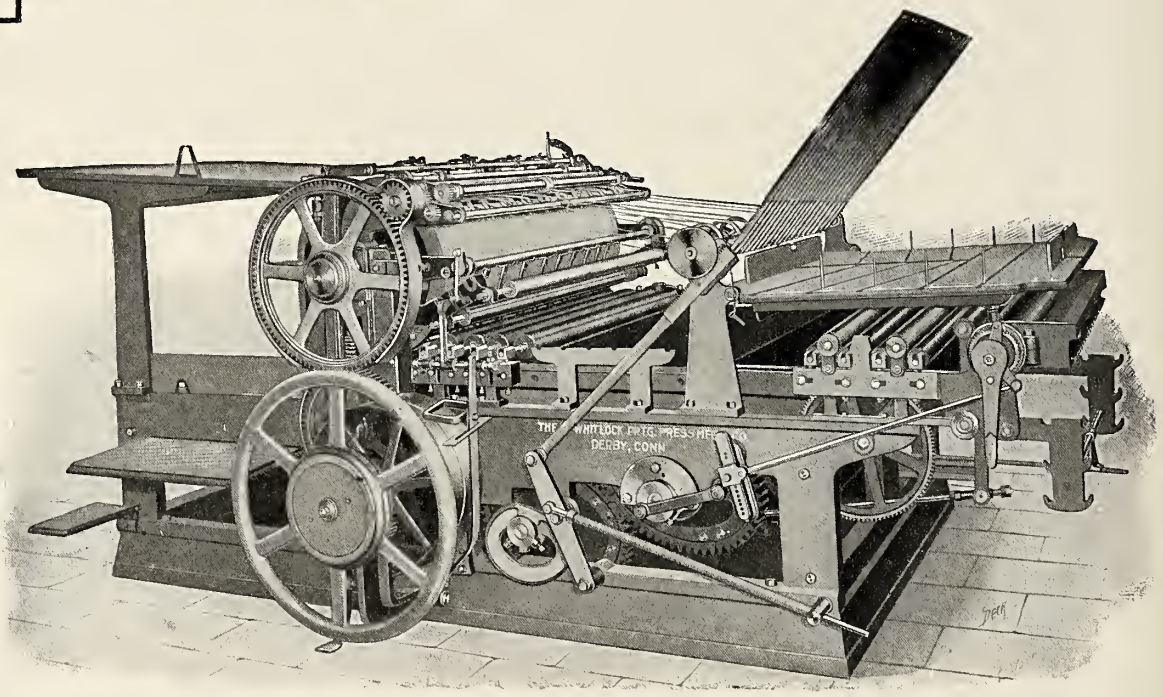
LONDON LEIPZIG TORONTO



Perfection No. 6

CAPACITY; 2 sheets to ⅞ inch thickness.

THE WHITLOCK



THE highest exponent of American Printing Press construction. Designed and built to do the finest class of Work known to the Art of Letterpress Printing. Possessing the swiftest, smoothest-running and simplest of all the modern bed movements; the strongest impressional capacity; the best distribution; absolute register; most convenient of operation.

None Other Compares with It.

Manufactured by THE WHITLOCK PRINTING PRESS MANUFACTURING COMPANY *of* DERBY, CONN.

121 TIMES BUILDING, NEW YORK 309 WELD BUILDING, BOSTON

WESTERN AGENTS—THE AMERICAN TYPE FOUNDERS COMPANY

Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco

Southern Agents — MESSRS. J. H. SCHROETER & BRO., ... 44 Viaduct Block, Atlanta, Ga.

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To the case or "hell box"?

In using your old pattern lead and rule cutter, you are sending a steady stream of wasted material to the "hell box," because cut to all kinds of lengths. By using an **American Lead and Rule Cutter,** your competitor is sending a corresponding stream of labor-saving material to the lead and slug case. He takes less time in cutting it, too. He saves both time and material. You lose both.

The remedy is easy, *buy an American Lead and Rule Cutter.* Illustrated booklet free. *Order from your dealer.*

No. 2—Gauges to 210 nonpareils -	**$10.00**
No. 3—Gauges to 210 nonpareils, also to 45 picas by points - -	**12.00**

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H. B. ROUSE & CO., 334 DEARBORN ST., CHICAGO
JOHN HADDON & CO., London, Sole Agents for Great Britain

When You Are Ready to Purchase

Electrotype, Stereotype, Engraving Machinery
of the quickest and most durable type, and which meets the requirements of the trade in every respect,

Write to Us. We Have It

—FOR—

Quick Delivery at Reasonable Prices.

Our Curved, Flat and Combination Routing Machines

are *absolutely* the *FASTEST* in the world. Ease of operation, high speed without vibration, are features of excellence of these machines.

GEO. E. LLOYD & CO.

194-204 South Clinton Street, CHICAGO, ILL.





Patented Europe and America.

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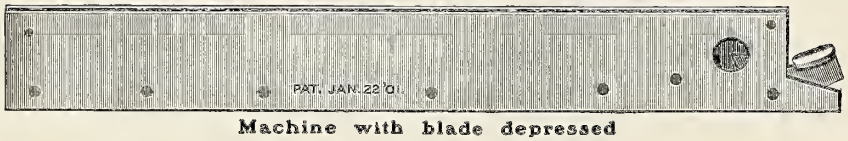
We will gladly answer all questions and send samples of work

Acme Staple Co. Ltd.
500 North Twelfth Street
PHILADELPHIA, Pa., U.S.A.

The Damon Perforating and Scoring Machine



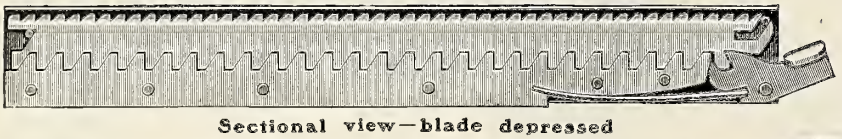
Scoring blade



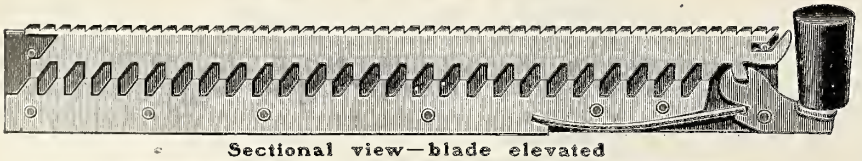
Machine with blade depressed



Machine with perforating blade raised



Sectional view—blade depressed



Sectional view—blade elevated

Showing the teeth of blade resting on corresponding teeth of base plate, giving perfect bearing entire length of blade.

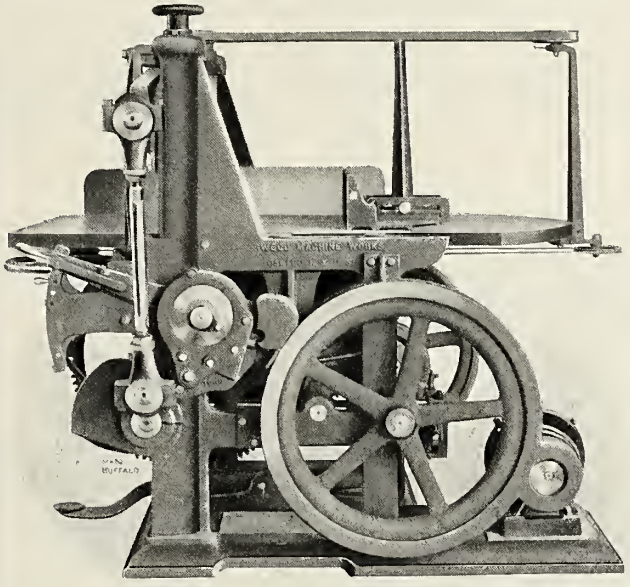
As we have said before, The Damon Perforating and Scoring Machine will save you money. Try it.

Machine is operated by rubber presser quad attached to tympan, which brings the blade into position just before commencement of impression and holds same in place until after the paper leaves the type. Examine into this machine carefully, observe the principle and mechanism, note the absolutely solid and perfect bearing for the blade when in position for work. When you have done this, if you wish any further information, write to us or your nearest supply house for descriptive circular. Then benefit by your observations and try it.

In stock and for sale by dealers everywhere, a partial list of whom were given in the July issue of this journal. For sizes refer to previous numbers.

Damon Perforator Company
35 Center Street, Old Town, Maine

Award of Highest Merit. Gold Medal, Pan-American, 1901



Simplicity

In design makes motor attaching easy, and power required the minimum.

This latest improved

BROWN & CARVER LABEL CUTTER

Clamps automatically, or by hand, or by foot, without any change of adjustment. The clamp stops any desired distance up for low piles.

Oswego Machine Works

OSWEGO, N. Y.

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Thos. E. Kennedy & Co., 414 E. Pearl St., Cincinnati, Ohio.
American Type Founders Co., 405 Sansome St., San Francisco, Cal.
Miller & Richard, ... 7 Jordan Street, Toronto, Ont.
American Type Founders Co., 606-614 Sansom Street, Philadelphia, Pa.

A. F. WANNER, President A. T. H. BROWER, Treasurer

BROWER-WANNER CO.

298 Dearborn Street, Chicago

Wilson Adjustable Patent Blocks

Wood or Iron. Twenty-seven different sizes made up from one set.

TYPE { **From Leading Foundries, at their prices and discounts.**

Printing Presses, Paper Cutters, Cases, Stands, Cabinets, Chases, Electric Motors, etc., etc. Entire plants quickly supplied.

Selling Agents for

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Chandler & Price
Universal
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} **Job Presses**

We have a large and complete machine shop and make a specialty of rebuilding Presses and Paper Cutters.

CORRESPONDENCE SOLICITED

ESTABLISHED 1852

BRADNER SMITH & CO.

Paper Makers, Importers and Jobbers

Paper of Every Description, Envelopes, Cardboard, Twines, Etc.

184-186 Monroe Street, Chicago

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Facsimile of watermark (reduced)

The Most Beautiful Paper—

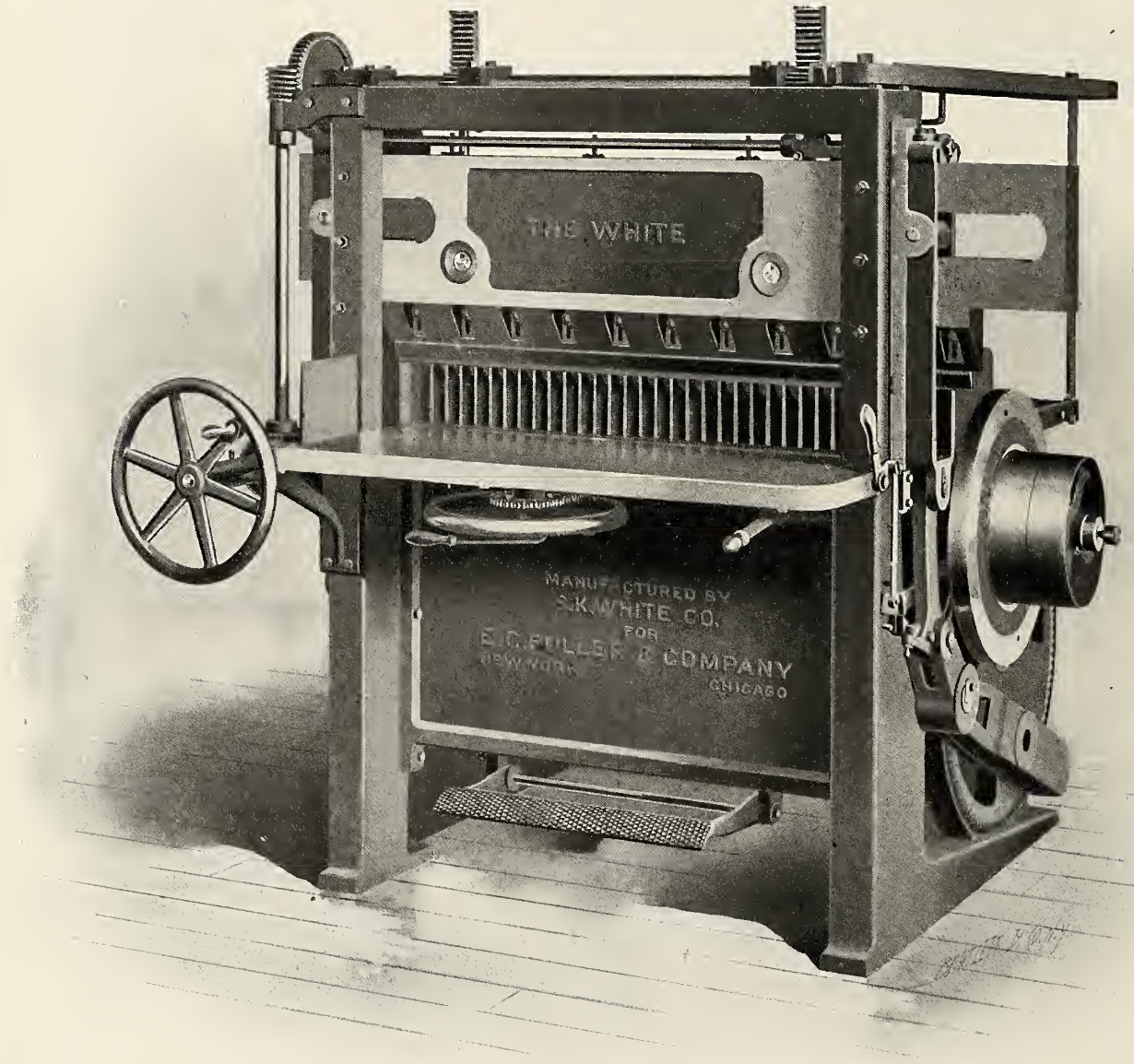
Colonial Bond

You need this line for your select trade.

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SEND FOR COPY OF BARGAIN CATALOGUE

THE "WHITE" Paper Cutting Machine



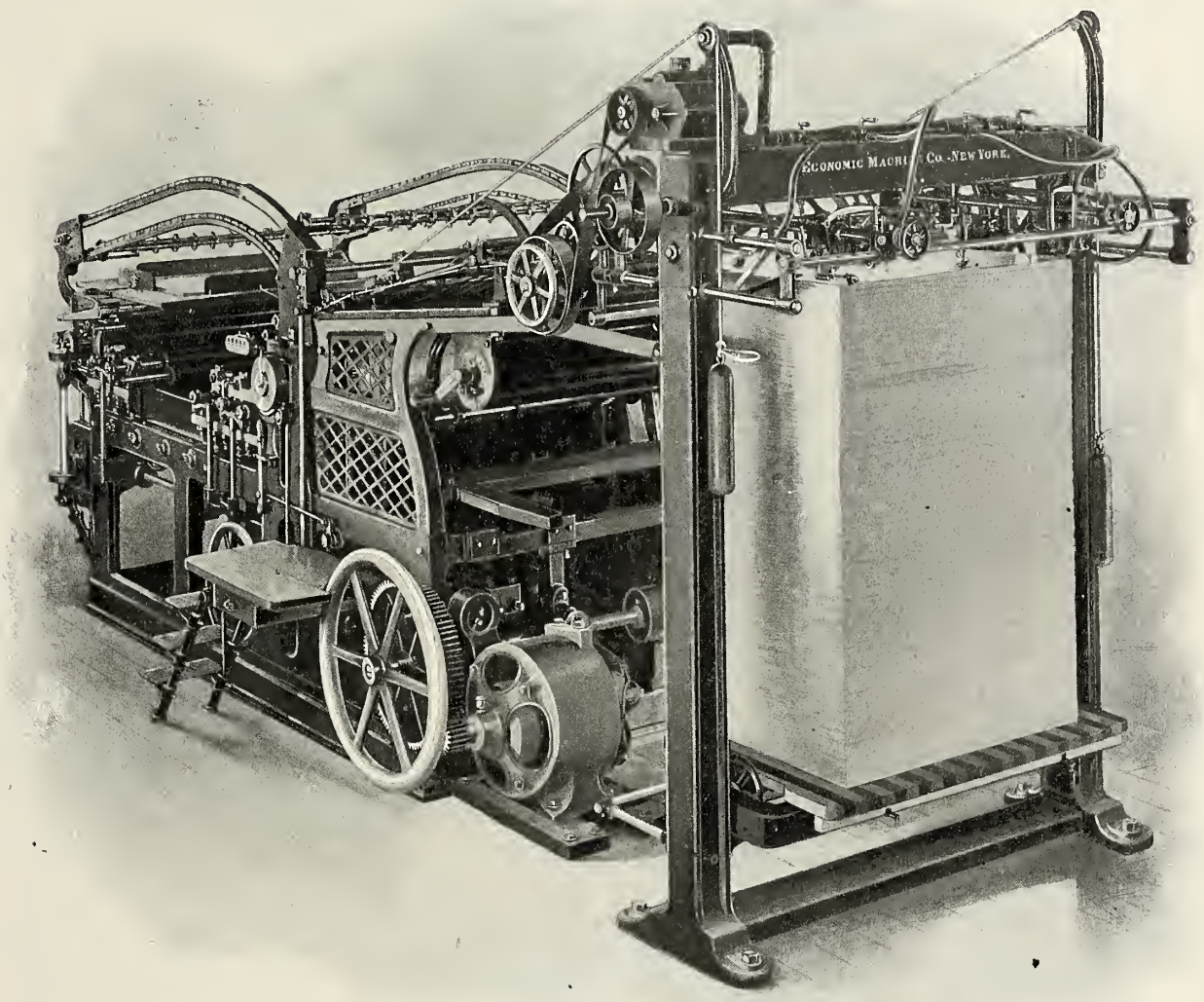
Automatic Clamp, Foot Clamp and Hand Clamp.

Rapid, powerful and accurate. Material and construction superior to any other machine on the market. Automatic Clamp is purely automatic, no frictions or weights.

FOR FURTHER INFORMATION, ADDRESS

CHICAGO **E. C. FULLER & CO.** NEW YORK

ECONOMIC
Automatic Paper-Feeding Machines



The above cut shows the "Economic" Feeder as attached to nineteen stop-cylinder front-delivery printing presses at Ladies' Home Journal office, Philadelphia, Pa.

OVER two thousand "Economic" Feeders in daily use attached to printing presses, folding machines and ruling machines. Can be attached to any make or style of cylinder printing press and will give an increase in production over hand-feeding of from ten to twenty-five per cent, according to speed of the press, without *increasing* the speed. Absolute register, saving in wastage of paper and the convenience of having a feeder always ready, are advantages a printer will appreciate. All press-feeding machines are equipped with simple automatic devices for stopping or tripping the press, detecting two sheets, preventing imperfect register or damage to plates.

SEND FOR NEW CATALOGUE

CHICAGO **E. C. FULLER & CO.** NEW YORK

What purchasers say about Dexter Feeding Machines

C. H. SIMONDS & CO.
PRINTERS
297 CONGRESS STREET

BOSTON, MASS., July 22, 1902.

DEXTER FOLDER CO., Pearl River, N. Y.

Gentlemen,—In reply to your favor of the 21st, inquiring as to our satisfaction with the Dexter Feeding Machines, we beg to state that we are finding them fully up to your representations, and may say confidentially that they are exceeding our expectations.

We think that the feeding machine as built to-day by you has solved the problem. This is especially true in view of the fact that we are enabled to use them upon our most critical work, under conditions bristling with difficulties, with very troublesome paper and occasionally upon very short runs. So far we have yet to find the work that they will not feed as well, if not better, than by hand; and the extreme simplicity of the machine makes its care and adjustment easy. Yours very truly,

C. H. SIMONDS & CO.

WHITTET & SHEPPERSON
Publishers
Main and Tenth Streets

RICHMOND, VA., Nov. 29, 1901.

DEXTER FOLDER COMPANY,
127 Duane St., New York City.

Gentlemen,—In reply to your inquiry concerning increase of speed and the results obtained over hand-feeding in every-day practical operation of your Automatic Press Feeder, we may say that formerly by hand-feeding our output per day of nine hours was from 7,000 to 9,500 sheets. With the Dexter Press Feeder we now get from 11,500 to 14,500 per day.

We experience no difficulty in running different grades or sizes of paper, using news, supercalendered and coated stock, of varying weights, with equal accuracy and speed, and if there is any difference, we believe the larger the sheet the easier it is for the Automatic Feeder to handle.

The increased output we consider the leading feature, and in addition thereto the accurate register, few spoiled sheets and saving of wages are a consideration. Very truly yours,

WHITTET & SHEPPERSON.

Fiester Ptg. Co., Philadelphia.

Working entirely satisfactorily.
Have since ordered three more machines.

Avil Ptg. Co., Philadelphia.

Get so much larger results out of them than by hand-feeding, see no other alternative except to eventually get them on all our presses.

Have seven Dexter Feeders and two more ordered.

Instructor Publishing Co. Dansville, N. Y.

Press No. 2 did, in 108 hours, 148,234 impressions—1,372 per hour.

Press No. 3 did, in 110 hours, 145,503 impressions—1,322 per hour.

Press No. 4 did, in 108 hours, 142,126 impressions—1,315 per hour.

Have five Dexter Feeders.

Braid & Hutton, Savannah, Ga.

Has averaged 20,000 sheets per day. Some days running as much as 25,000.

The American Label Mfg. Co.
OF BALTIMORE CITY
Cross, Covington and Sander Sts.

BALTIMORE, MD., Aug. 7, 1902.

DEXTER FOLDER CO.
Pearl River, N. Y.

Gentlemen,—In reply to your inquiry, we beg to state that after a most exacting competitive test with another make of feeder for more than six months, we find that for all purposes the Dexter Feeders are by far the better machines, and quite beyond comparison with the other one on trial.

The output is entirely satisfactory and the register is, if anything, more accurate than we can secure by hand-feeding.

Hoping the above will give you the information desired, we are, Very respectfully yours,

THE AMERICAN LABEL MFG. CO.
LOUIS T. WEIS, Vice-Pres.

A few of the users of Dexter Feeders

Rand, McNally & Co.	Chicago
American Book Co.	New York
Wynkoop, Hallenbeck, Crawford Co.	New York
Chas. Scribner's Sons	New York
Berwick & Smith	Norwood, Mass.
Trow Directory Printing & Bookbinding Co.	New York
Wm. Green	New York
D. M. Ferry & Co.	Detroit
Sparrell Print	Boston
Allen Lane & Scott	Philadelphia
Youth's Companion	Boston
R. R. Donnelley & Sons Co.	Chicago
Ginn & Co.	Boston
Henneberry Co.	Chicago
Western Newspaper Union	Chicago
Ram's Horn	Chicago
Woodward & Tiernan Ptg. Co.	St. Louis
Stewart Scott Pressroom Co.	St. Louis
Pioneer Press Co.	St. Paul
Webb Publishing Co.	St. Paul
Etc. Etc.	Etc.

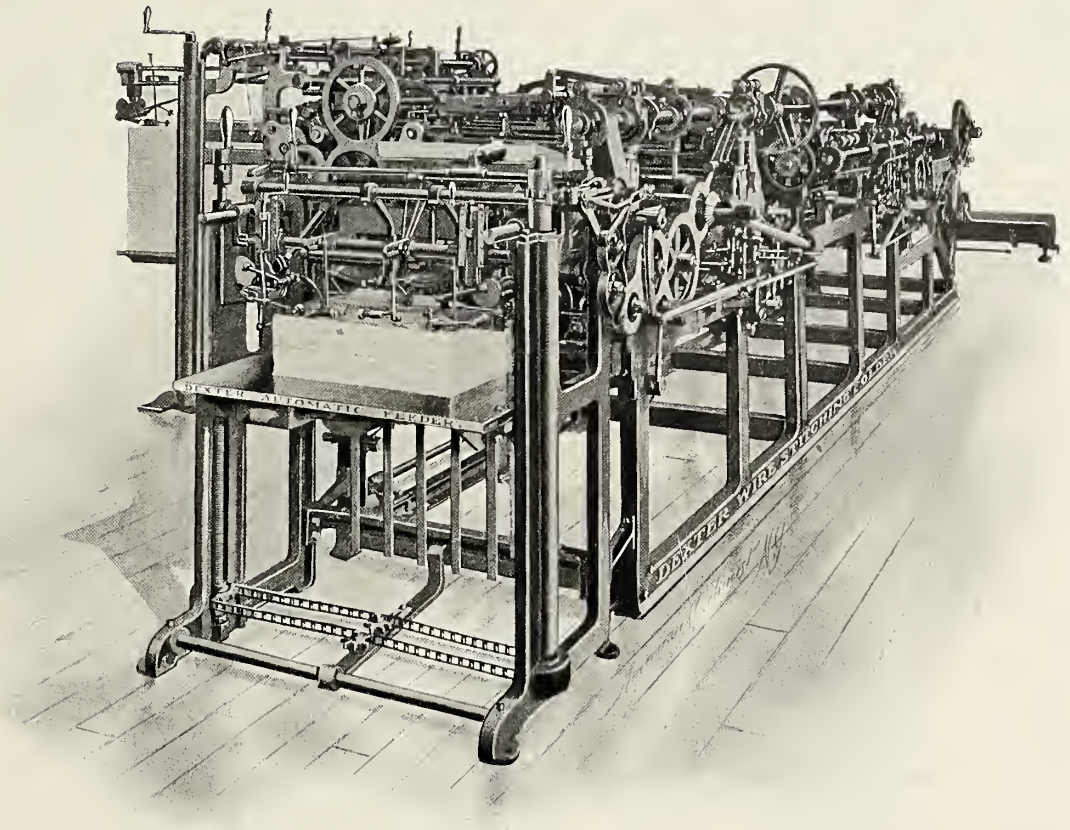
The above are but a few of the expressions made as to the satisfactory operation and results given by our Feeding Machines. It has been clearly demonstrated that the use of Dexter Feeders will mean the saving in pay roll and a material increase in production. Our machines are surpassing the expectations of our most exacting customers, and are guaranteed by us to give satisfactory results.

See opposite page.

DEXTER FOLDER CO.

Dexter Wire-Stitching Folders

Automatically Feed, Fold, Cover, Gather, Collate and Wire-Stitch



THE DEXTER AUTOMATIC WIRE-STITCHING FOLDER

In use by F. L. CHAPMAN & Co., Chicago.

This machine is used for folding, stitching and turning out complete *The Ram's Horn.*

Its capacity for periodicals of 16, 20 and 24 pages is 4,500 complete copies per hour, and those of 32, 36 and 40 pages at the rate of 2,250 complete copies per hour.

We are prepared to furnish wire-stitching folders with capacity of from 16 to 60 pages.

WE BUILD FOLDERS OF EVERY DESCRIPTION AND FOR EVERY CLASS OF WORK.

Write for Full Information.

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T. W. & C. B. SHERIDAN, London, Eng.
Canada, J. L. MORRISON CO., Toronto
Australia, ALEX. COWAN & SONS
Melbourne, Sydney, Adelaide

DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY, PEARL RIVER, NEW YORK

CHICAGO
315 Dearborn St.

NEW YORK
290 Broadway

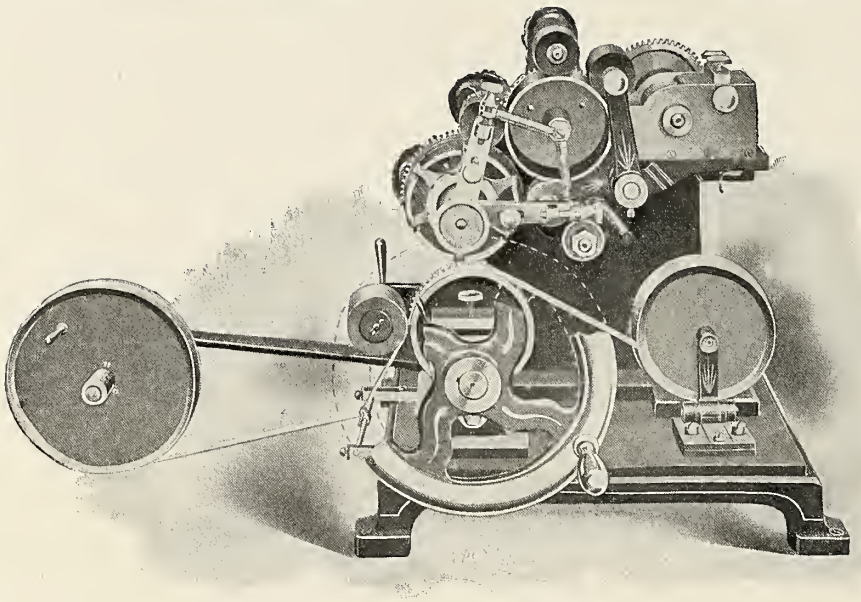
BOSTON
12 Pearl Street

"Perfection" Rotary Tip Printing Press

The Only Satisfactory Press of its Kind in the World

Hand or Power

Prints from a Roll and Rewinds Paper Ribbon Tape Silk Linen or Cotton



Patent Applied For.

Price, $500

Speed 100 yards per minute by Hand Power

—

Feeds Rewinds and Inks Automatically

Prints from Curved Electro or Stereo Plates.

No. 1 prints up to One Inch Wide.

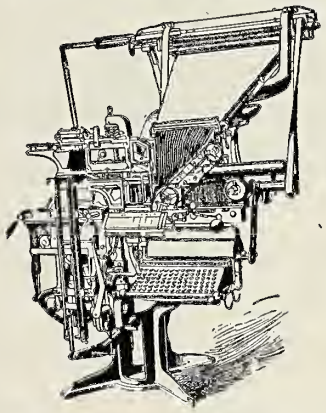
Each press is furnished with special
Bending Machine
for Bending Electro or Stereo Plates.

Toronto Type Foundry Company Ltd.

Toronto : : : : : : Canada

The Mechanism of the Linotype

By JOHN S. THOMPSON



The Latest and Best Work on This Subject

A COMPLETE and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published.

Fully illustrated. 128 pages. Cloth, $1.50 prepaid.

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THE INLAND PRINTER CO.

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LEDGERS BONDS FLATS
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FINE THIN PAPERS
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We carry the largest and best assortment of these lines in stock for prompt shipments, and samples of each are shown, in compact form, in

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Paper Warehouses

32, 34 AND 36 BLEECKER ST. 20 BEEKMAN ST.
N E W Y O R K

The Best Yet Made

Our New No. 5 Rod Embosser

is the most powerful, easiest working and easiest adjusted Rod Embosser ever made.

Specially designed to do the highest grade of work on cardboard and leather; solid and substantial in construction, few parts and no waste metal—every pound has work to do.

It is operated by a crank motion on a new principle, protected by patents, which gives greater pressure with less expenditure of power than any motion yet devised.

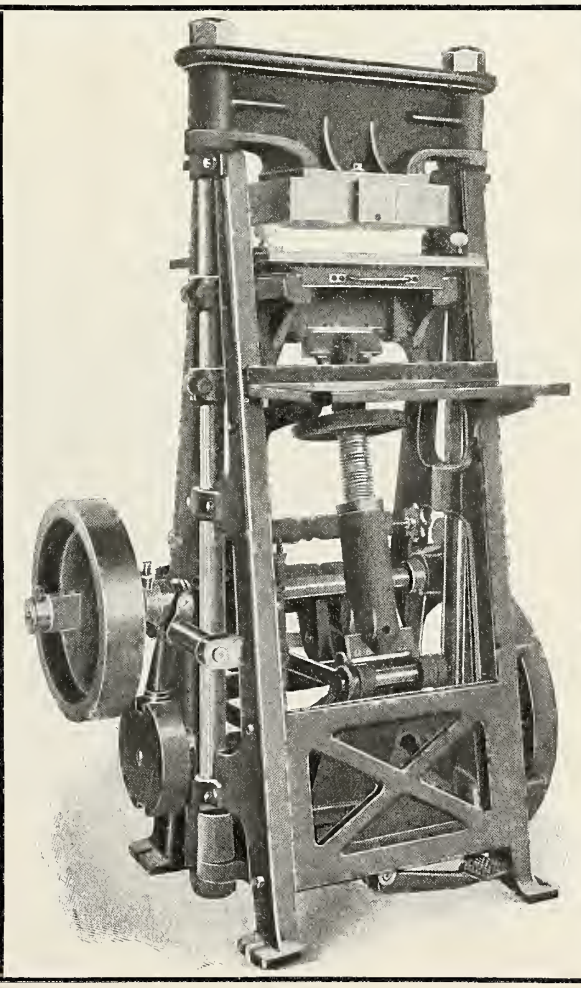
SPECIFICATIONS — Bed, 12 x 15 inches; rise and fall, 2½ inches; six-inch adjustment; steam or gas head, as desired; either hand-lever or power.

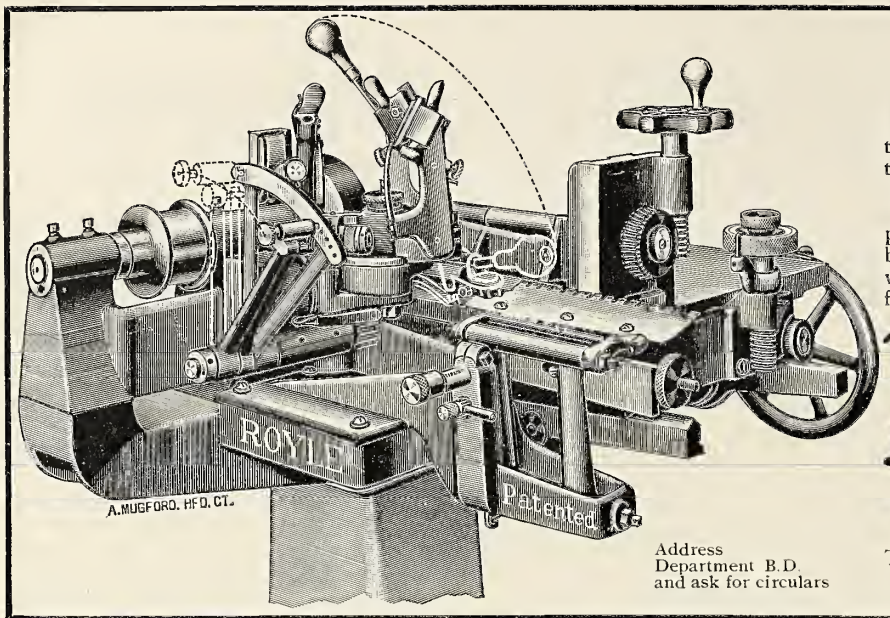
Do not place your order for an embosser until you have seen and investigated the merits of this superior machine. Write us about it.

THE STANDARD MACHINERY CO.

Makers of Paper Cutters and Bookbinders' Machinery

MYSTIC, CONN.





Address
Department B.D.
and ask for circulars

DETAIL.

Even the minutest should not be overlooked. How well the actor knows the truth of that remark—the costume, the gesture, the tone, all contribute to make the character. So the finish, the framework, to the picture. The idea of beveling the border of a photoengraving, or lining it, is not new; but how easily the proper effect of such work may be destroyed through the imperfect mechanism by which it is applied.

The Lining Beveler

manufactured by

John Royle & Sons

Paterson, N. J., U. S. A.

IS NEARER TO PERFECTION THAN ANY OTHER MACHINE OF ITS KIND.

Crane's Ladies' Stationery

Sold by all Stationers and Booksellers

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's," containing our goods.

THESE goods are suited to the tastes of the most select trade. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing ¼ ream of Note Paper each, and in separate boxes ⅛ thousand Envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing ¼ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

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MORE THAN WOMEN.

DO YOU EVER MAKE THEM TALK FOR YOU?

Every progressive newspaper and job printer should use the Hoke Crown Engraving Plate Process of making cuts. It is simple, quick and inexpensive; used by the largest dailies, also by the smaller weeklies.

Tell us about yourself and we will explain the adaptability of our method to your needs. You make the cuts in your own office. We furnish you with the tools, materials and instruction, and we *guarantee* your *success*. No expensive plant is required. Cost of maintenance is nominal.

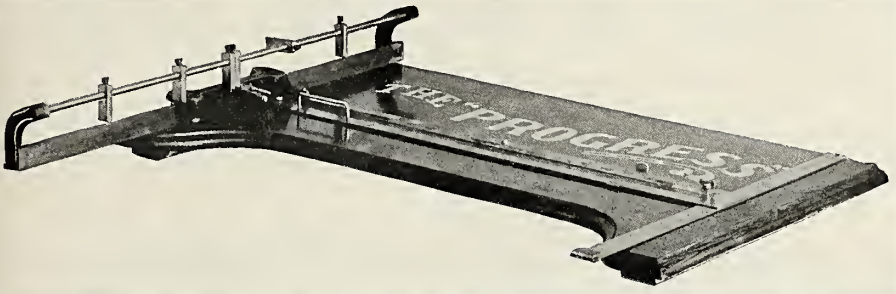
We place publishers in correspondence with competent artists when desired. We instruct local artists when requested. All letters answered promptly. Write us. Our many years of experience will help you.

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Patentees and Sole Manufacturers,

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Price Only $15.00



The Progress Perforator Feed Gauge

Every Machine Guaranteed. *Send for Illustrated Circular*

Attachable to any Round-hole Perforator.
No removal of stops necessary.
No racks or gears.
No small parts or springs to get out of order.
Is perfectly noiseless.
Has anti-friction rollers.
Every part in plain view.
Any boy or girl can operate it.

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PRINTERS' and BOOKBINDERS' MACHINERY

Manufactured by **F. P. ROSBACK**
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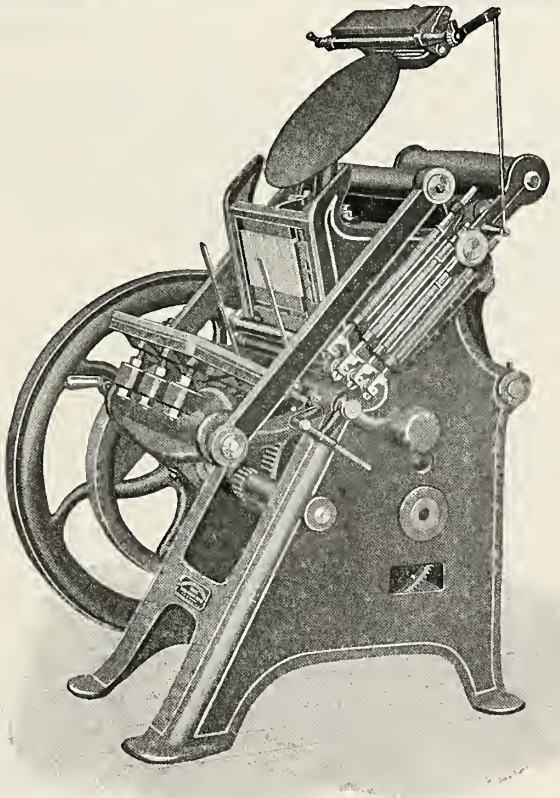
PUT MONEY IN THY PURSE

is as good advice to-day as when Iago gave it to the Venetian, but the 20th century man has found better, and this is it:

Buy a PERFECTED PROUTY and let that do it for you.

The printer with a PERFECTED PROUTY is *sure* to succeed.

It is the strongest and most rigid press made.
It has *two main Gear Wheels*, and *no Cams*.
It can be relied upon for high-grade work of every sort.
It will outwear any two others on the market.
Write for catalogue.



MANUFACTURED ONLY BY
Boston Printing Press Mfg. Co.
176 FEDERAL ST., BOSTON, MASS., U.S.A.

FOR SALE BY

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The AMERICAN P. D. Composition Roller Washing Machine

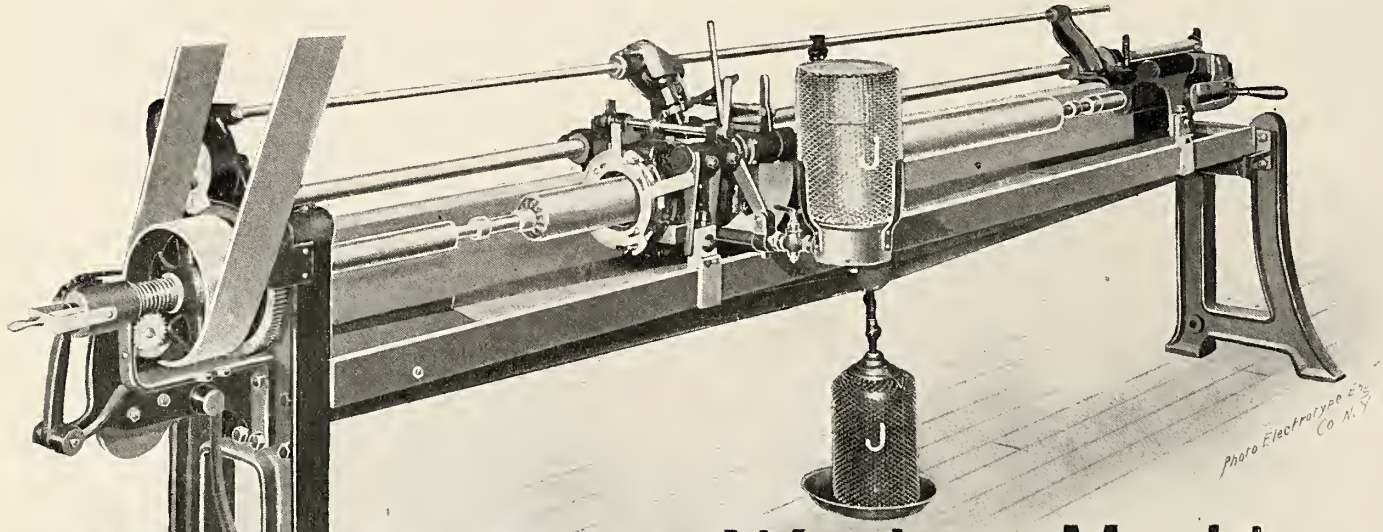
CLEANS ALL CYLINDER PRESS ROLLERS FROM 2 TO 4 INCHES DIAMETER, ANY LENGTH.

The AMERICAN P. D. JOBBER for Composition Rollers

CLEANS GORDON, UNIVERSAL, HARRIS AND ALL JOBBING ROLLERS.

CLEANING IS PERFORMED AS FAST AS YOU CAN FEED AND REMOVE THE ROLLERS.





Lithographic Roller Washing Machine.

Will Clean and Grain a 65-inch Roller in 2 to 4 minutes.

Waste in Graining hardly perceptible.

Washes, Grains and Scrapes the Surface of Rollers true to gauge.

Adapted to every length and diameter common to U. S. or foreign market.

Insurance bettered by absence of saturated rags and paper.

Returns all the turpentine for continual use except what evaporates.

Each color of waste turpentine separated so as to charge the roller being cleaned with its next color.

Size 14 inches by eleven feet—can set against wall back of presses.

Adapted to belt or motor power.

PRINTERS' ROLLER WASHING MACHINE CO.

SAMUEL CRUMP, PRESIDENT. WELD & STURTEVANT, SELLING AGENTS.

12 READE ST., NEW YORK, U. S. A. MANHATTAN BLDG., CHICAGO.

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I require a detailed statement and inventory of every plant that is listed with me. I will not recommend any business that I haven't confidence in.

It is no credit to me to sell a printing office and have the buyer find afterward that he has been deceived.

The world's greatest financier owes his success to the fact that he personally examines every proposition before presenting it to his clients, and can be relied upon to recommend only such properties as have excellent prospects.

That is the principle on which my business is being conducted.

If you have a good offer that will bear investigation, I can dispose of it without undesirable publicity. I charge no retaining fee.

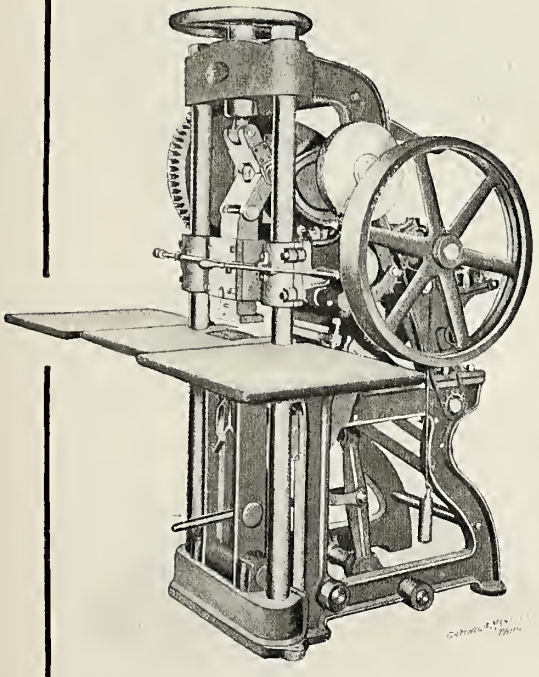
All correspondence is strictly confidential.

I have references all over the United States.

PAUL NATHAN, *Printers' Broker*

Metropolitan Life Bldg. Cor. Madison Ave. and Twenty-third St. **NEW YORK CITY**

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Is the
ORIGINAL MACHINE

To SUCCESSFULLY INK and WIPE a DIE AUTOMATICALLY,

To insure PERFECT REGISTER by LOCKING the DIE-CHUCK-BED when the impression is taken,

To embody all the essential features for DURABILITY and the SUCCESSFUL OPERATION of a press for HIGH-GRADE Stamped and Embossed work.

Those who have used the CARVER & SWIFT PRESS for several years have ordered duplicate presses—because our press has stood the TEST, and they KNOW ITS VALUE.

PROFIT by the Experience of others, and acquaint yourself with this MONEY-MAKER.

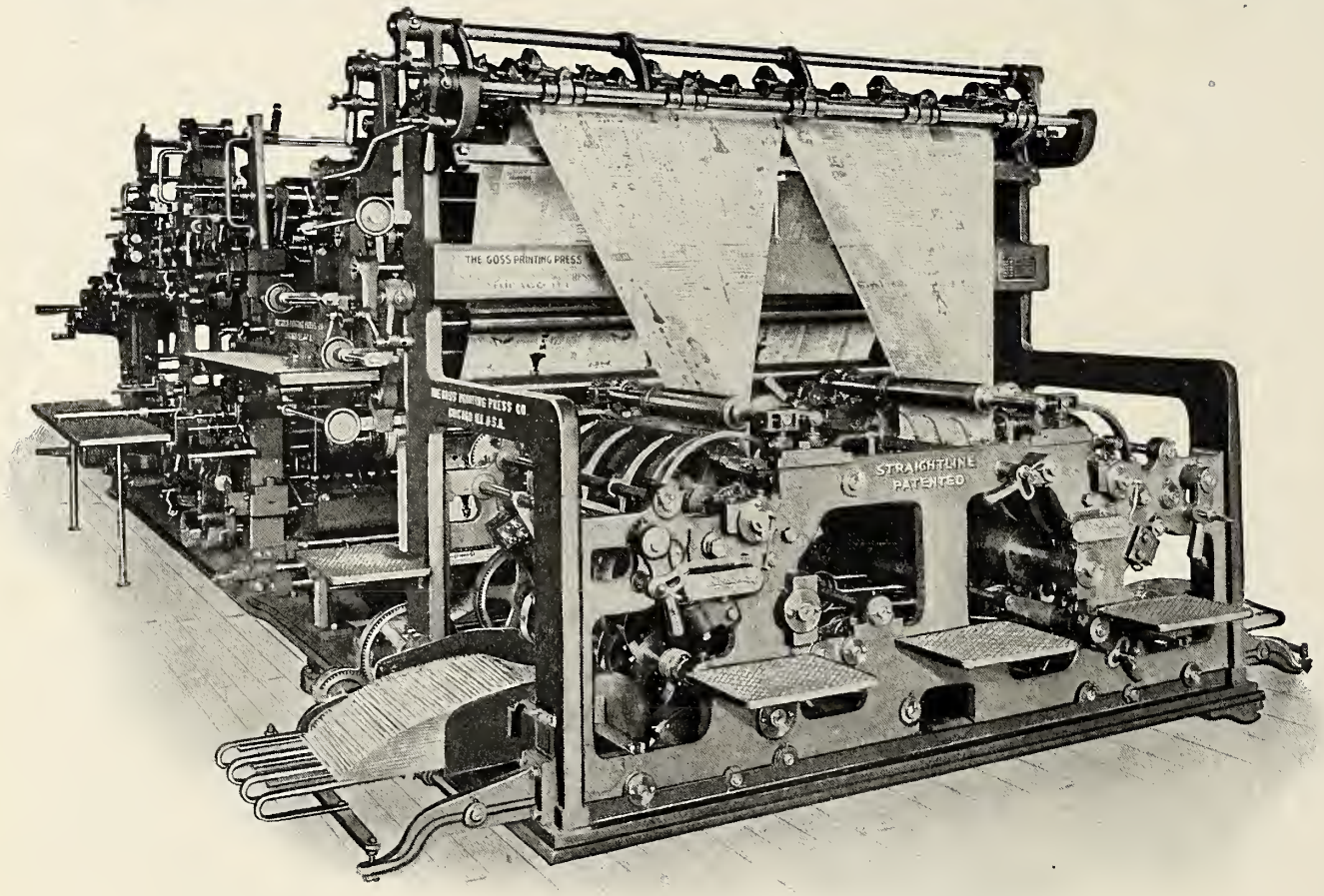
THE CARVER & SWIFT STAMPING PRESS & MFG. CO.

N. E. Cor. 15th Street and Lehigh Avenue
PHILADELPHIA PENNSYLVANIA

THE GOSS

PATENTED

STRAIGHTLINE



QUADRUPLE PRESS WITH IMPROVED TAPELESS FOLDER

Built either 2, 3, 4, 5, 6 deck high, 2 plates wide, or 2, 3, 4, 5, 6 deck high, 4 plates wide, to suit the convenience in space either in width or height.

Producing the largest output in the least given time.

STRAIGHTLINE PRESSES are easy runners, good printers and money-makers. Print all combinations of papers in multiples of two to the full capacity of press. If you want the best up-to-date machine, figure on the GOSS STRAIGHTLINE.

BUILT BY

THE GOSS PRINTING PRESS CO.

Sixteenth Street and Ashland Avenue, CHICAGO, ILL.

In Summer Time



BUFFALO INKS ALWAYS WORK

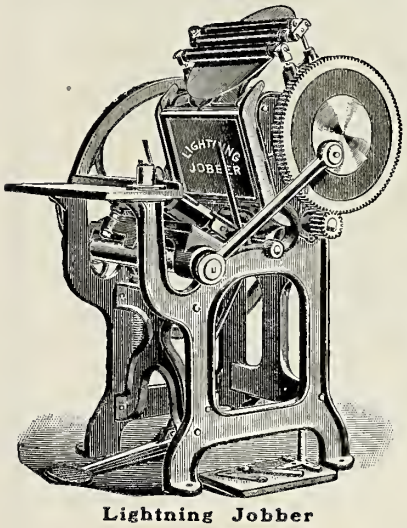
WHEN the weather is hot and rollers are wont to bother the sweltering printer, and even the paper seems determined to add to his discomfort, it is well not to have other set-backs in the way of unsatisfactory inks. To avoid worry on the ink question you should select BUFFALO PRINTING INK—the kind that "always works."

Our new Sample Book of Cover Inks is yours for the asking. Write on your own letter-head—don't use postal.

BUFFALO PRINTING INK WORKS : : : : Buffalo, N. Y.

E. F. RYCHEN, Proprietor.

NEW YORK BRANCH, 69 ANN STREET



Lightning Jobber

The Lightning Jobber

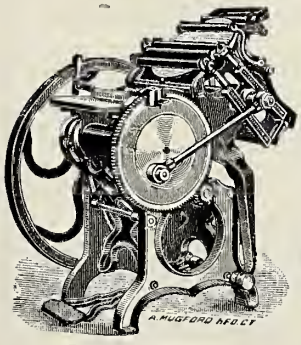
The Best Low-Priced Job Press in the World

What a Recent Purchaser says of it: COBDEN, ONT., June 2, 1902.

Gentlemen,—* * * As to the press I have nothing but the highest praise for it. When we got lubricator worked thoroughly into all the moving parts it commenced to run like a sewing machine, and has run smoothly, easily and noiselessly every day. * * * I find it meets every claim made for it. A couple of days since I put on an eighth-sheet with three wood lines in it. I was a little afraid at first of straining it, but put on the impression and it carried the form without the slightest creaking or jar. I have been considerably surprised at the speed at which it will run. I had thought that one thousand an hour with the treadle would be the maximum, but have turned out stationery at a speed of from 1,200 to 1,500 ever since I put it in. I never saw a Lightning Jobber till mine reached here. I wrote to some of its users whose testimonials are given in your pamphlet and received the very highest recommendations regarding the Lightning Jobber. It took a good many evenings to decide to purchase one, but I did, and now from all appearances, I will be everlastingly glad for my decision.

Yours sincerely, F. B. ELLIOTT.

Write for Circulars and Descriptive Matter.



Jones Gordon

The Jones Gordon

THE BEST JOB PRESS IN THE WORLD

HAS

Distributing Ink Fountain, Ink Roller Throw-off, Self-locking Chase Hook, and other improvements.

FOR SALE BY ALL DEALERS

The Ideal Paper Cutter

Has Time and Labor-Saving Devices found on no other cutter.



Ideal Cutter

(Successors to The John M. Jones Co.)

The Jones Gordon Press Works, Palmyra, N. Y.

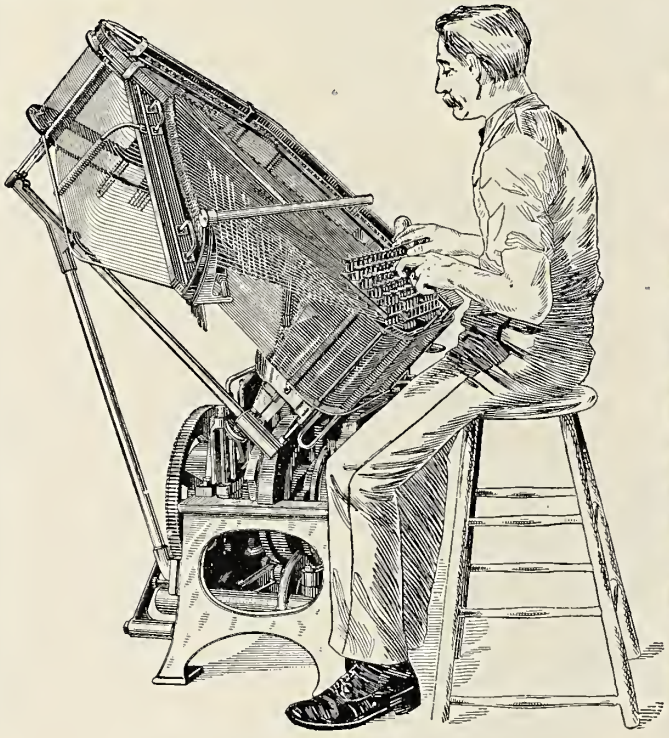
Junior Machines can be seen at our Agencies in Chicago and San Francisco. You are invited to call and examine them.

Ready for

Now Ready

The Junior Linotype

A Perfectly Constructed $1,500 Slug-Casting Machine



THE JUNIOR LINOTYPE, $1,500

Words of the highest praise are already being received as to the UTILITY, SIMPLICITY and ECONOMY of this "Little Giant" Composing Machine. $1,500 includes two complete type faces and bodies.

Place your Orders NOW, to prevent delay.

MERGENTHALER LINOTYPE CO.

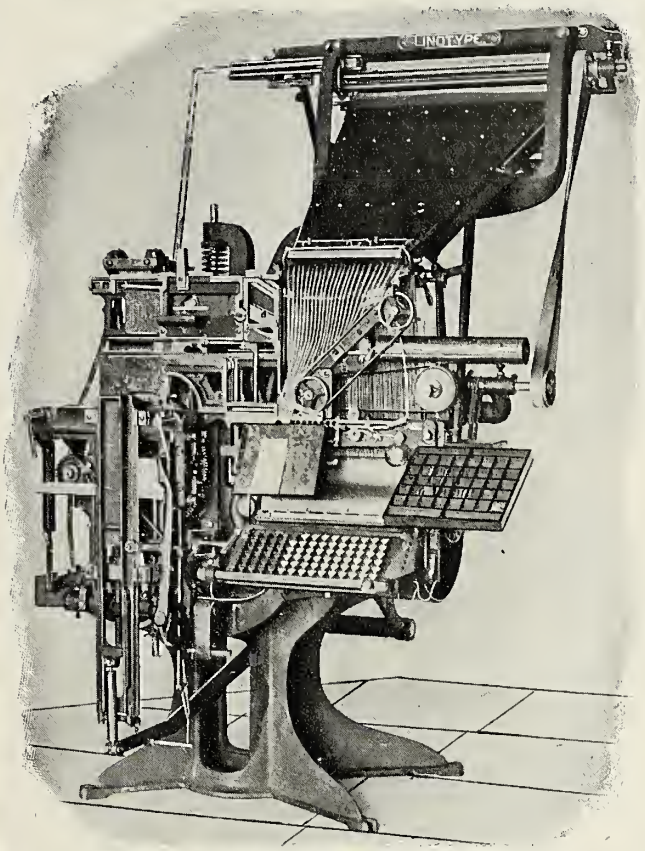
17, 19, 21 Van Buren Street, CHICAGO.
329 Sansome Street, SAN FRANCISCO.

Tribune Building, NEW YORK CITY.

P. T. DODGE, PRESIDENT.

A complete stock of Matrices and Machine Parts are kept at our Agencies in Chicago and San Francisco. *Prompt service assured.*

Shipment



THE LINOTYPE—8,000 in Daily Use.

The Standard Linotype

The Monarch of the Composing Room

Business competition has caused the universal adoption of the Linotype. All up-to-date, progressive business firms equip their offices with machines of proven utility and economy, as do their competitors—hence the adoption of this machine.

If in doubt as to the merits of the Linotype, write to any of its users.

100 Type Faces
30 Different Languages } ***All from One Machine.***

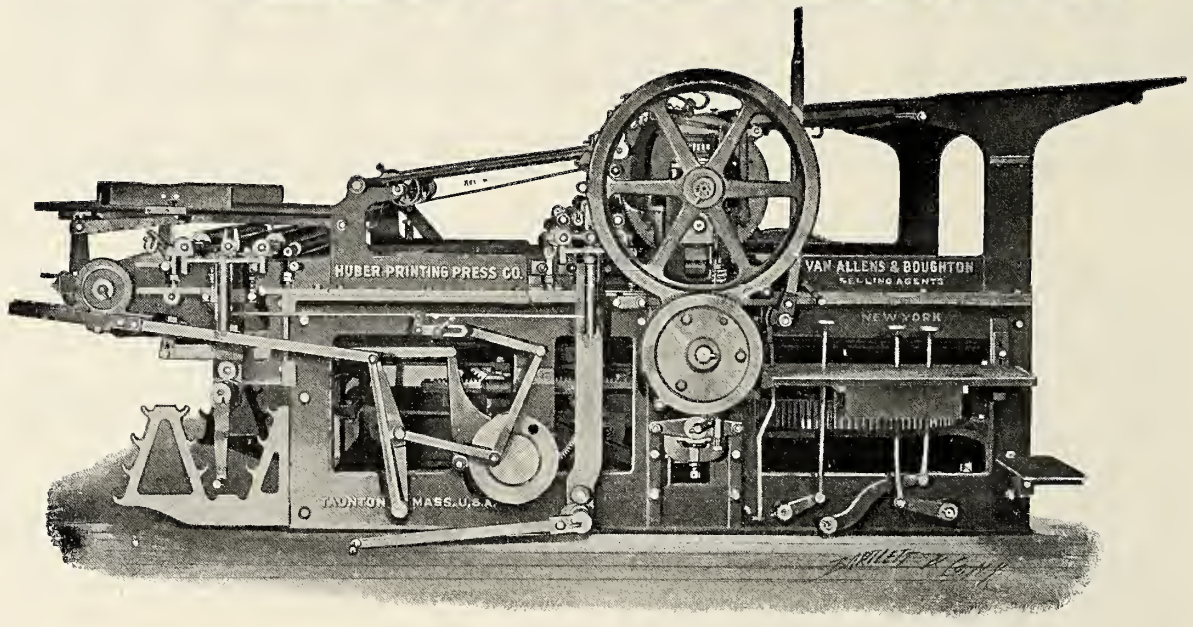
MERGENTHALER LINOTYPE CO.

17, 19, 21 Van Buren Street, CHICAGO.
329 Sansome Street, SAN FRANCISCO.

Tribune Building, NEW YORK CITY.

P. T. DODGE, PRESIDENT.

THE HUBER



Do you know any thing of the Huber Printing Press?

Would you not think, as a progressive printer, a few hours well spent in looking into its new features? For instance:

THE HUBER drives direct—no intermediate gears.

THE BED AND CYLINDER are locked with a registering device under center of bed, adjustable so as to prevent lost motion.

THE PYRAMID DISTRIBUTION ensures the finest effects from the ink.

THE ANGLE ROLLERS are geared to travel with the ink plate.

THE BRAKE, BACK-UP and many other labor-saving devices.

The HUBER is rigid—the Register is perfect. The machine is the finest built. It gives the largest product.

LET US HAVE A CONFERENCE WITH YOU.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY, 215 Spear Street, San Francisco, Cal.

AGENTS, SYDNEY, N. S. W., PARSONS BROS., Stock Exchange Building, Pitt Street.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, 801 Harrison. CHICAGO.

ADMIRATION

is a Power in Publicity

"WE REMEMBER BEST THAT
WHICH WE ADMIRE MOST."



The Advt.—Booklet or Catalog which excites the admiration of the public by its novel, rare or excellent appearance, with a uniform quality and carefulness of execution plainly apparent, is the kind that brings orders, reputation and success to the advertiser.

The public expect the high class matter—they are looking for it—they are getting it from wise concerns who realize this—and the fellow who continues to use the "something just as good" (because it's cheaper) will have to mend his way or sooner or later get "Down and Out."

We compile—design—prepare copy and engrave, ads—covers—title pages—book and catalog illustrations—letterheads—cards—maps, etc.—and we do it right.

Ye advertiser or printer can do no better than place your orders and your confidence with us. We want to prove this. Send in your copy—ask for suggestions and prices—give us a few orders—then use your own judgment as to the truth of our statements.

WE GUARANTEE EVERY PLATE WE MAKE. Ability, experience and capacity are the inducements we offer. Can we serve you?

Franklin Engraving & Electrotyping Company

341-351 Dearborn Street, CHICAGO, U. S. A.

DOUBLETONE INKS

REGISTERED

Sigmund Ullman Company

SOLE MANUFACTURERS

THESE INKS, made by an entirely novel process of our own, have quickly found their way into a large number of the best printing establishments, where their merits are appreciated, and the results obtained with them greatly admired.

The great intensity of these inks, bringing out the finest lines and dots, make them eminently fit for

SUPERIOR HALF-TONE AND CUT WORK

The Doubletone Effect with *one* impression is not only unique, but in some respects superior to printing done in several colors. We are now making about twenty distinct shades of DOUBLETONE Inks, divided into

Doubletone Blacks
Doubletone Colored Blacks
Doubletone Colors

And are constantly increasing the assortment. Specimens mailed on application.

Factories and Principal Office—146th Street and Park Avenue, New York
Downtown Branch—23 Frankfort Street, New York
Western Branch—45 Plymouth Court, Chicago, Ill.


HALF-TONE &
ZINC ETCHING
Quality
A No. 1.
THE SPRINGFIELD
ENGRAVING
COMPANY
SPRINGFIELD, OHIO.

40-Cent Cut Black

Three Grades of Softness
in stock always



Honesty is the Best Policy.

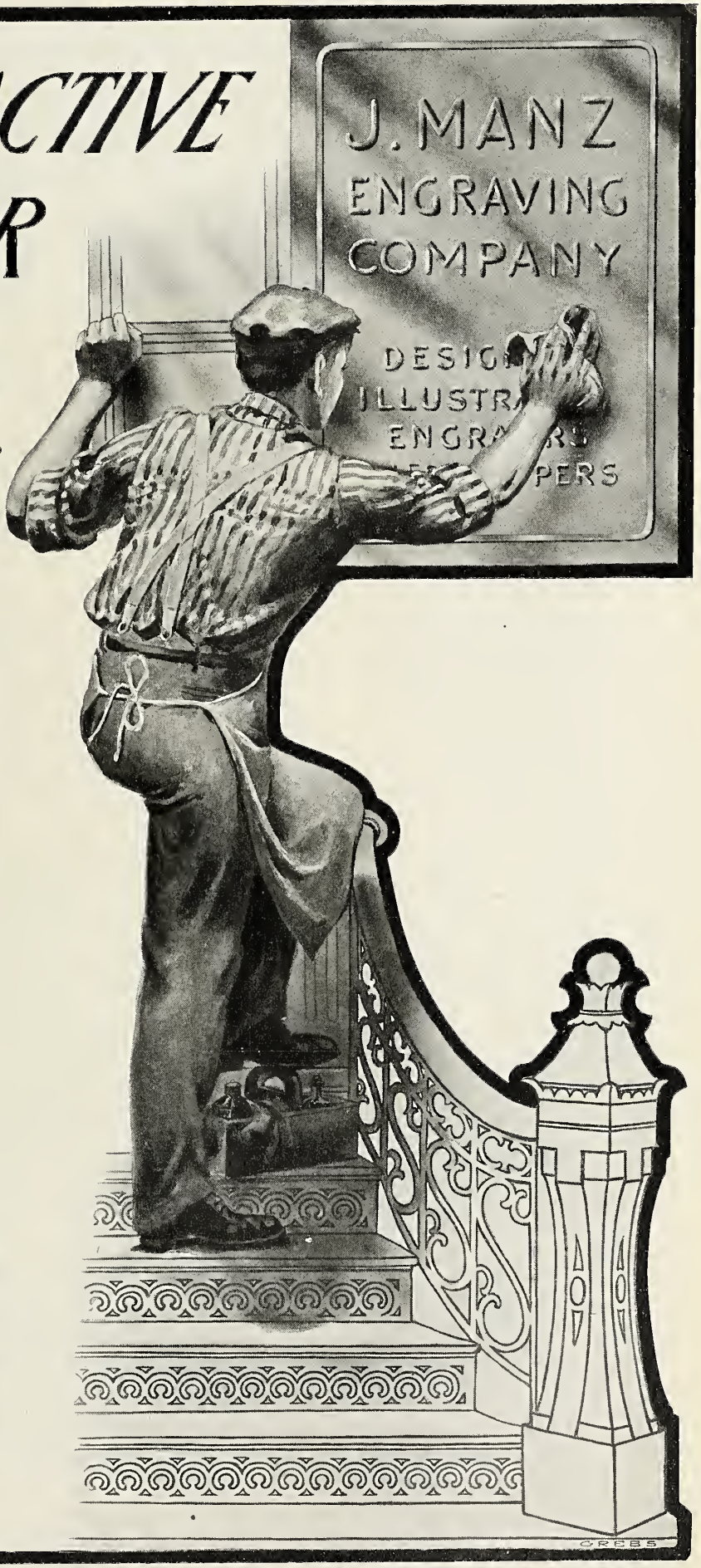
WE have found it to bring success. We sell honest inks at moderate prices. Our **40-Cent Cut Black** is an example of this kind. Its quality never changes. The prices of raw material may rise, but the goodness of the ink is still there and acknowledged by all who use it.

We carry a full line of inks of all kinds—Plate Inks, Lithographic and Type Inks, and News Inks for cylinder and perfecting presses—4 cents up. Always the best at moderate prices.

F. E. OKIE COMPANY

AN ATTRACTIVE EXTERIOR

and interior is most essential to your Booklets, Catalogues *etc.*



We comprehend and intelligently execute all your wants in Covers, Illustrations *and* Designs

Have the imprint on your Printing Plates *read*

MANZ CHICAGO

NEW YORK PLANT
23-27 CITY HALL PLACE

QUEEN CITY PRINTING INKS

A LARGE advertiser once said that one of the features of a good ad. should be the NAME OF THE FIRM. We agree with him, but think that the character of goods the firm makes should also have some prominence. That is why we use the top panel of this ad. as we do. The QUEEN CITY PRINTING INKS have a reputation we are proud of. Patrons can be assured that our goods will be up-to-date in every particular, and that prices will also be right. All goods shipped are guaranteed to be exactly as represented. No order too small for us—no order too large for us. We do not show colored inserts, but can supply sample sheets, exhibiting what any of our inks will do, to those interested.

Queen City Printing Ink Co.

FACTORY—CINCINNATI, OHIO

Branches—Chicago and Boston



DON'T FORGET that $100 Prize Blotter Offer mentioned last month. Turn back to page 698, August INLAND PRINTER, and read all about it. If not understood, write for particulars. You may get one of the five prizes.




HIGHEST GRADE
LOWEST PRICES
OUR CUTS
ARE LIKE THE OCEAN,
VERY DEEP.
ELECTRIC CITY ENGRAVING CO'Y,
505-507
WASHINGTON ST.,
BUFFALO, N.Y.

FIFTH AVENUE AT NINETEENTH STREET NEW YORK

There is so much occasion for the Barnes-Crosby Company's New York establishment, the only question is why it was not opened before. The national scope of the business called for such a move two years ago.

It has taken almost two years to prepare—not an office, but an organization. Experts must needs be had to direct each branch of the work, talent found and trained to the Barnes-Crosby way of doing things.

We are now on the ground in full force and equipment—with better service for our Eastern customers and ready to anticipate the season for the Western buyer who comes to New York to purchase his goods.

Our Paris connection, in conjunction with our New York house, assures our continued supremacy in the fashion field.

Our New York art department is under the direction of a designer of national reputation.

Anna Burnham, whose figure work is known throughout America, is of the staff.

People everywhere know Barnes-Crosby quality in newspaper, magazine, booklet and catalogue advertising. Perhaps few realize the many other things we do, or how many expert people we have in all lines, to help the business man get more business.

The Barnes-Crosby chain includes large establishments in Chicago, St. Louis and New York. Address the nearest house.

BARNES-CROSBY COMPANY

Artists, Engravers

CHICAGO, NEW YORK, ST. LOUIS


ALWAYS ATTRACTIVE
THAT'S THE WAY
WE MAKE THEM
ILLUSTRATIONS · DESIGNS ·
ENGRAVINGS · COLOR-PLATES
· E · T · C ·
ELECTRO-LIGHT ENGRAVING CO.
COR · ROSE · PEARL & NEW CHAMBERS STS NEW YORK

Do You Imitate Typewriting?

If you do, you should use **Little's Printing Ink and Typewriter Ribbons** to match. The Blue Record Ink is recommended for general circular work, perfect match being obtained with Blue Record Ribbons. Send for sample of regular work.

Ink, Trial Pound $3.00
Ribbons Each, 1.00
" Per dozen, 9.00

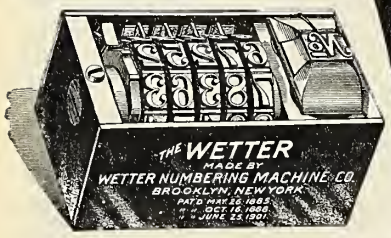
New York, Chicago, Philadelphia, Pittsburg, London, Toronto

A. P. LITTLE
MANUFACTURER
ROCHESTER, N. Y.

PRICE 12.83

THE

WETTER

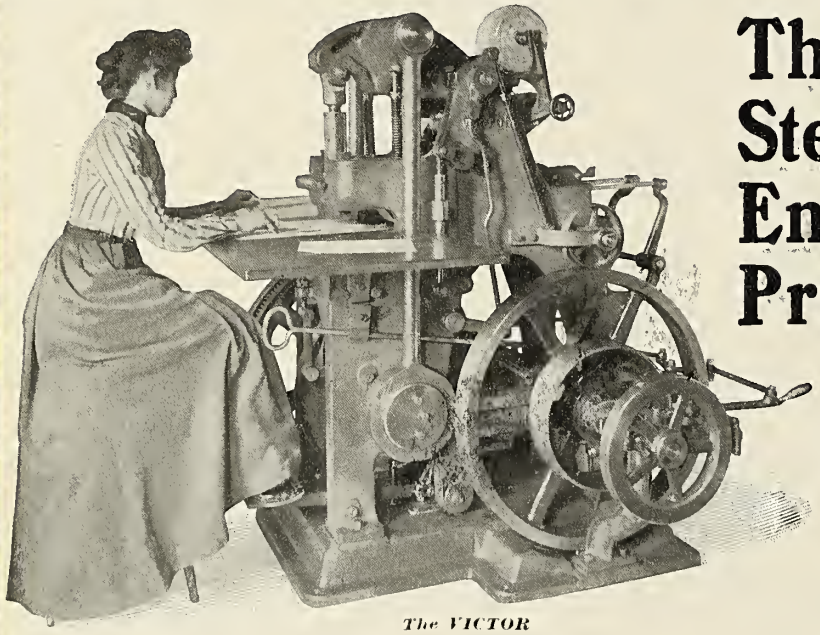


Is the only type-high Numbering Machine that can be locked up in a form with or without type matter and number successfully.

The Wetter is designed for the use of the job printer, and meets his every requirement. Entirely automatic from 1 up to 100,000. Absolutely accurate in every minute detail. Every working part hardened and tempered. Finest workmanship. Entirely interchangeable. Made of few parts. Simple, sure and accurate. Will number anything a printer is called upon to number. Absolutely perfect alignment of figures and finely engraved. Prints the numbers as clear and smooth as copperplate. Figure wheels reset with utmost ease. Non-breaking springs.

Style of figures
Style J 1234567890
Style K 12345678
SOLD BY ALL DEALERS

WETTER NUMBERING MACHINE CO.
331-341 CLASSON AVENUE, BROOKLYN, NEW YORK



The VICTOR

The "VICTOR" Steel Die Power Embossing and Printing Press

The only entirely satisfactory press of its kind in the market to-day.

POINTS

Only three adjustments to press.
The only press that trips the impression at any point while running.
Saves ink, saves wiping paper, saves time.
Will stamp any die to limit as fast as feeder can handle the paper.
The only press that absolutely locks die chuck when impression is taken.

Presses Built in Two Sizes

No. 1 — Size of Die, . 3 x 5 inches
No. 2 — Size of Die, . 3½ x 8½ inches

WRITE FOR SAMPLES AND FULL INFORMATION

The Fullard Manufacturing Co., Inc.
WILLIAM FULLARD, Sole Selling Agent,
624 and 626 Filbert St., PHILADELPHIA, PA.

RUXTON'S COVER INKS ON NIAGARA COVER PAPERS, The Ideal Combination



PHILIP RUXTON. *NEW YORK.*
NIAGARA PAPER MILLS *LOCKPORT, N.Y.*

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISING NOVELTIES OF WOOD.

American Manufacturing Concern, Jamestown, N. Y.

AIR BRUSH.

Thayer & Chandler, fountain air brush. 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMMES AND INVITATIONS.

Bahrenburg & Co., ball programmes, tassels and bevels. 29 Beekman street, New York.

Butler, J. W., Paper Co., 212-218 Monroe st., Chicago. Ball Programmes, Folders, Announcements, Invitations, Tickets, Society Folders.

BINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

Isaacs, Henry C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER.

Thomas Garnar & Co., manufacturers. 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, Incpd., 139 Lake street, Chicago. Also, paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also, mounting woods.

BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under "Type Founders."

Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

CALENDAR MANUFACTURERS.

Crescent Embossing Co., Plainfield, New Jersey. Manufacturers of the Famous Crescent Calendars. Large line. Write for prices.

CARBON BLACK.

Cabot, Godfrey L., Boston, Mass.

CARDS AND CARDBOARD.

Bahrenburg & Co., 29 Beekman st., New York. Formerly with Hastings Card and Paper Co.

CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE-MAKING AND EMBOSSING.

Shepard, The H. O., Co., 212-214 Monroe street, Chicago. Write for estimates.

CHALK ENGRAVING PLATES.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

Atlantic Carbon Works. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel and Copper Plate Co., 150 Nassau st., New York. Celebrated satin-finish plates.

DIE SINKERS.

Wagenfohr, Charles, 140 West Broadway, New York City. High-grade work.

ELECTROTYPERS AND PHOTO-ENGRAVERS.

Ringler, F. A., Co., 26 Park Place, New York city. Electrotyping and photoengraving.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Drach, Chas. A., Electrotype Co., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York city. "Good work quickly done."

Hurst Electrotype Co., 82 Fulton street, New York. Electrotyping and stereotyping.

Juergens Bros. Co., 140 to 146 Monroe street, Chicago. Also, engravers and electrotypers.

McCafferty, H., 34-36 Cooper sq., New York. Half-tone and fine-art electrotyping a specialty.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

Rowell, Robert, Louisville, Ky. Oldest electrotype foundry in the South.

Scott, Geo. C., & Sons, electrotypers. 208 Summer street, Boston, Mass.

Whitcomb, H. C., & Co., 42 Arch st., Boston. Electrotyping and engraving of all kinds

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Caps Bros., Kansas City, Mo., U. S. A.

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago; 15 Tudor street, London, E.C. Complete line of most advanced machines, all our own make.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

The Murray Machinery Co., Kansas City, Mo. Electrotype, stereotype and etching machinery.

ELECTROTYPERS' AND STEREOTYPERS METAL.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

ELECTROTYPING AND STEREOTYPING.

Kellogg, A. N., Newspaper Co., 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety miscellaneous cuts.

EMBOSSED FOLDERS.

Crescent Embossing Co., Plainfield, New Jersey. Folders for Announcements, Programs, Lodges, Societies and all Special Occasions. Large Line. Write for samples.

EMBOSSERS AND STAMPERS.

Crescent Embossing Co., Plainfield, New Jersey. Catalogue Covers, Show-cards, Labels and Specialties in Fine Embossed Work.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

EMBOSSING DIES AND COMPOSITION.

Peters, C. J., & Son, Boston, Mass. Embossing dies, embossing compound, stock cuts.

ENAMELED BOOK PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

ENVELOPES.

United States Envelope Company, Springfield, Mass. Every description of good envelopes in stock or made to order. Famous for high-grade papeteries. Seventy-five different lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass., or any of its following DIVISIONS:
Logan, Swift & Brigham Envelope Co., Worcester, Mass.
United States Envelope Co., Holyoke, Mass.
White, Corbin & Co., Rockville, Conn.
Plimpton Manufacturing Co., Hartford, Conn.
Morgan Envelope Co., Springfield, Mass.
National Envelope Co., Milwaukee, Wis.
P. P. Kellogg & Co., Springfield, Mass.
Whitcomb Envelope Co., Worcester, Mass.
W. H. Hill Envelope Co., Worcester, Mass.
U. S. E. Co., Fine Stationery Div., Worcester, Mass.

ETCHING ZINC—GROUND AND POLISHED.

American Steel & Copper Plate Co., 150 Nassau street, New York.

FILING CABINETS AND BUSINESS FURNITURE.

Globe-Wernicke Company, The, Cincinnati. Broadway and White street, New York; 224-228 Wabash avenue, Chicago; 91-93 Federal street, Boston; 7 Bunhill Row, London, E. C.

FOIL.

Crooke, John J., Co., 149 Fulton street, Chicago.

FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn street; Boston, 12 Pearl street.

Preston, Richard, 45 Pearl street, Boston, Mass. Folding and wire-stitching machines.

GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

GUMMED PAPERS.

Pirie, Alex., & Sons, Ltd., 33 Rose street, New York. "Celebrated" brand lies perfectly flat.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Scott, Rogers & Robb (Gray's Ferry Printing Ink Works), manufacturers of printing-inks. 196-198 South Clark street, Chicago.

Star Printing Ink Works. F. A. Barnard & Son, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City, Omaha, Des Moines. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89-95 Merwin street, Cleveland, Ohio.

JOB PRINTING PRESSES.

Boston Printing Press Co., 176 Federal street, Boston, Mass.

LINOTYPE COMPOSITION.

Languages Printing Company, 114 Fifth avenue, New York. Books; magazines. Slugs; plates.

Rooney & Otten Printing Co., 114-120 W. 30th st., New York. Publishers' work a specialty.

LINOTYPE COMPOSITION FOR THE TRADE.

Kellogg, A. N., Newspaper Co., 73 West Adams street, Chicago.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

LITHOGRAPHERS TO THE TRADE.

Goes Lithographing Co., 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

MAIL PLATE SERVICE.

Mail Plate Co., 73 West Adams street, Chicago. Saves expressage (all plates postpaid by us).

MAKERS OF HIGH-GRADE PAPERS AND SOCIETY STATIONERY.

Eaton-Hurlbut Paper Co., Pittsfield, Mass.; New York office, 399 Broadway.

MERCANTILE AGENCY.

The Typo Mercantile Agency, general offices, 87 Nassau street, New York city. The Special Agency of the Trade made up of the Paper, Book, Stationery, Printing, Publishing and kindred lines.

MONOTYPE METAL.

Blatchford, E. W., & Co., metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

NUMBERING MACHINES.

Bates Manufacturing Co., 83 Chambers st., N.Y. Sole manufacturers of Bates *and Edison* Automatic Hand Numbering Machines. No connection with any other firm of similar name. Remember, our address is 83 Chambers street, New York; Chicago, 144 Wabash avenue; London, Eng., 34 Queen st., Cheapside, E. C. Factory, Orange, N. J., U. S. A. These machines can be purchased at all first-class stationers' and rubber-stamp manufacturers'.

Wetter Typographic Numbering machines print and number at one impression. 331-341 Classon ave., Brooklyn, N. Y. Sold by all dealers.

PAPER BOX MACHINERY.

American Type Founders Co. See list of branches under "Type Founders."

PAPER CUTTERS.

American Type Founders Co. See list of branches under "Type Founders."

Eardley & Winterbottom, 125-127 Worth street, New York.

Isaacs, Henry C., 10 and 12 Bleecker street, N. Y.

Morgans & Wilcox Mfg. Co., Middletown, N. Y.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 184 and 186 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

PAPER DEALERS—GENERAL.

Dobler & Mudge, Baltimore, Md.

Elliott, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

Japan Paper Co., 36 East Twenty-first street, New York city. See ad. in this paper.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Job press counters, $3; joggers, $15 and up.

PAPER MANUFACTURERS.

Crane Bros., Westfield, Mass. Makers of ledger and linen papers.

East Hartford Mfg. Co., Burnside, Conn. High-grade writings, bonds, ledgers, weddings. Write us in regard to specialties.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPETERIES.

United States Envelope Co., Springfield, Mass A full line of papeteries made at Morgan Envelope Co., Springfield, Mass., U. S. E. Co., Fine Stationery Div., Worcester, Mass.

PHOTOENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son, Boston, Mass. Half-tone, line and wax engravers.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photo-engravers.

Williamson-Haffner Engraving Co., 1633 Arapahoe street, Denver, Colo.

PHOTOENGRAVERS' MACHINERY AND APPLIANCES.

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago. Complete outfits a specialty.

PHOTOENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.

Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOENGRAVING.

Kellogg, A. N., Newspaper Co., 73 West Adams street, Chicago. Half-tone and line engravers.

PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, sole publishers of Photochrom and Photint, Detroit, Mich.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

PRESSES—CYLINDER.

American Type Founders Co. See list of branches under "Type Founders."

PRESSES—HAND AND FOOT POWER.

Robert W. Tunis Mfg. Co, Inc. Manufacturers of the celebrated Model Printing Press and dealers in new and secondhand presses of all makes. 708 Chestnut street, Philadelphia, Pa.

PRESSES—HAND OR FOOT.

Kelsey Press Co., Meriden, Conn.

PRESSES—ROLL-PAPER.

Caps Bros., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

PRESSES—JOB PRINTING.

American Type Founders Co. See list of branches under "Type Founders."

Eardley & Winterbottom, 125-127 Worth st., N.Y.

PRINTERS' MACHINERY AND SUPPLIES.

Brower-Wanner Co., type, cases, chases, motors. 298 Dearborn street, Chicago.

PRINTERS' MATERIALS.

American Type Founders Co. See list of branches under "Type Founders."

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago. Specialties: brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

Hartnett, R. W., 52-54 North Sixth street, Philadelphia, Pa.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PRINTERS' OUTFITTERS.

Kennedy, T. E., & Co., 414 East Pearl street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

Powell, F. M., Co., 406 Dearborn street, Chicago. All kinds of printing-presses, paper-cutters, type and material. Printers' brass type and brass rule. We match any face made in rule. New or secondhand supplies of all kinds.

PRINTERS' PROOF PRESSES.

Morgans & Wilcox Mfg. Co., Middletown, N. Y.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Bendernagel & Co., 521 Minor street, Philadelphia. Vitalized Gelatine for rollers.

Bingham Brothers Company, 406 Pearl street, New York. Also, padding glue.

Chicago Roller Co.; also, tablet composition. 84 Market street, Chicago.

Dietz, Bernhard, Grant and Mercer streets, Baltimore, Md.

Godfrey & Co., printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First avenue, Pittsburg, Pa. Established 1871. Try our padding glue.

Hart & Zugelder, Rochester, N. Y. Also, bookbinders' flexible glue.

Maigne, O. J., 324-328 Pearl street, New York city. Also, pressroom paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

American Type Founders Co. See list of branches under "Type Founders."

Preston, Richard, 45 Pearl street, Boston, Mass. Printing, folding and wire-stitchers.

RUBBER STAMP MACHINERY.

Dorman, J. F. W., Co., Baltimore, Md. All rubber stamp supplies, type, small presses, etc.

SECONDHAND MACHINERY.

Campbell, Nell, Co., 23 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

STEEL CUTTING RULE.

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago. Also, brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

TARCOLIN.

Chicago Solvent Supply Co., 153 S. Jefferson st., Chicago.

TIN-FOIL.

Crooke, John J., Co., 149 Fulton street, Chicago.

TOILET PAPERS.

United States Envelope Co., Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co., Div., Springfield, Mass.

TRANSLATION.

Languages Printing Company, 114 Fifth avenue, New York. Price-lists; commercial catalogs

TYPE FOUNDERS.

American Type Founders Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. BRANCHES—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver, Portland, Spokane, Wash.; Los Angeles, San Francisco, Cal. SPECIAL DEALERS—Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. P. McCoy, Phœnix Place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

Bruce's New York Type Foundry, 13 Chambers street, New York.

Crescent Type Foundry, 346-348 Dearborn street, Chicago.

Hansen, H. C., type founder and printers' supplies. 190-192 Congress street, Boston, Mass.

Inland Type Foundry, S. E. cor. 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago. Inventors of Standard Line Unit Set Type.

Newton Copper-Facing Type Co., 18-20 Rose st. New York. Established 1851.

WOOD TYPE.

American Type Founders Co. See list of branches under "Type Founders."

Empire Wood Type Co., 79 Centre st., New York. Manufacturers enameled and plain-faced wood type and general wood goods for printers' use. Write for catalogue.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

THE NORTH-WESTERN LINE

To the West

The North-Western Line is the only double track railway from Chicago to the Missouri River.

The double track is now completed between Chicago and Council Bluffs. Four fast trains each way daily between Chicago and Omaha, three trains daily to the Pacific Coast and two to Denver.

A double track railway across the western prairies means a great deal of history-making, empire-building, American energy.

The story of the western country and of the Pioneer Line that has played so great a part in its progress is interestingly told in a booklet which will be sent on receipt of a two-cent stamp to pay postage.

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Are more varied and extensive than heretofore, embracing Mackinac Island and Northern Michigan, Niagara Falls, the Adirondacks, Thousand Islands, Rapids of the St. Lawrence River, White Mountains, Boston and New England Coast, New York and Seashore, and many other health and pleasure resorts of the North and East.

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Important Announcement

JUST OPENED

The Inland Printer Technical School

Machine Composition Branch

THE INLAND PRINTER has taken over the school proposed by the Chicago Branch of the Mergenthaler Company and will install all types of composing machines for the instruction of printers who may wish to learn the mechanism and operation of the Linotype, the Monotype, the Simplex or the Linotype Junior. Expert practical workmen will be in charge of each branch, who will devote their entire time—eight hours every day—to teaching those who enter these classes how to take care of and operate such machines as they may elect to learn.

The practical instruction given in a single term in this school will equal years of experience without an instructor. Each student will have such personal instruction and training as will enable him to take charge of a plant of machines upon graduation. None will be graduated without passing a rigid examination as to their fitness to install and care for the machine he undertakes to learn.

While essentially a school for printers wishing to become OPERATOR-MACHINISTS, those wishing to learn operating or mechanism alone can have a term of uninterrupted practice of eight hours a day on the keyboard, or attend only the classes in mechanism.

The classes are under the direction of Mr. John S. Thompson, whose writings on the subject of machine composition are familiar to readers of THE INLAND PRINTER.

Printers only will be accepted as pupils. Printers coming from a town where a union exists must be able to present credentials approved by the Chicago Typographical Union.

THE INLAND PRINTER strongly recommends that applicants out of town send information regarding their experience in the printing business and what branch they have been or are employed in. As the capacity of the school is limited applicants should wait until advised that a vacancy exists before coming to Chicago.

The average time of instruction is six weeks. Competent pupils who desire to secure a school diploma must pass a satisfactory examination. It is a necessary precaution that THE INLAND PRINTER should reserve to itself the right to reject applications for instruction when in its judgment the applicant does not show adaptability for the work of machine operating.

Day and night classes will be sustained. The night classes will be for those whose arrangements will not permit them taking the day classes.

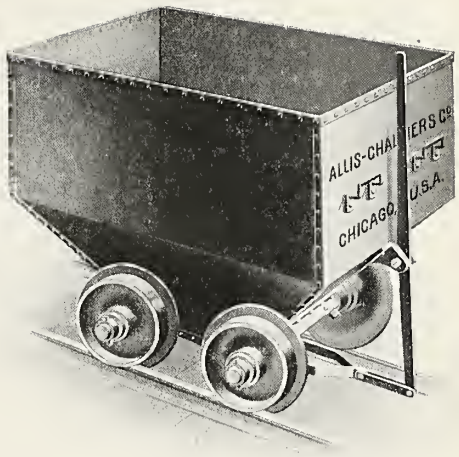
For further particulars, address

A. H. McQUILKIN, *General Manager*,

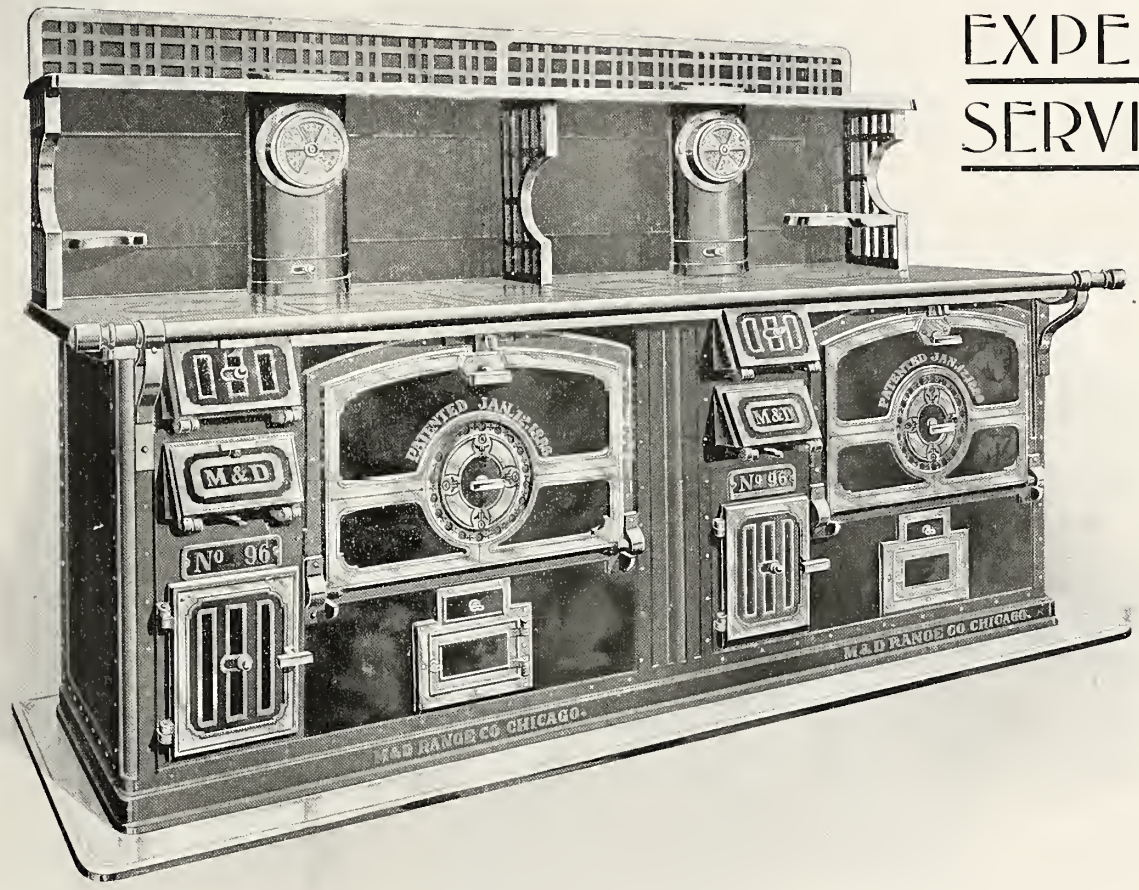
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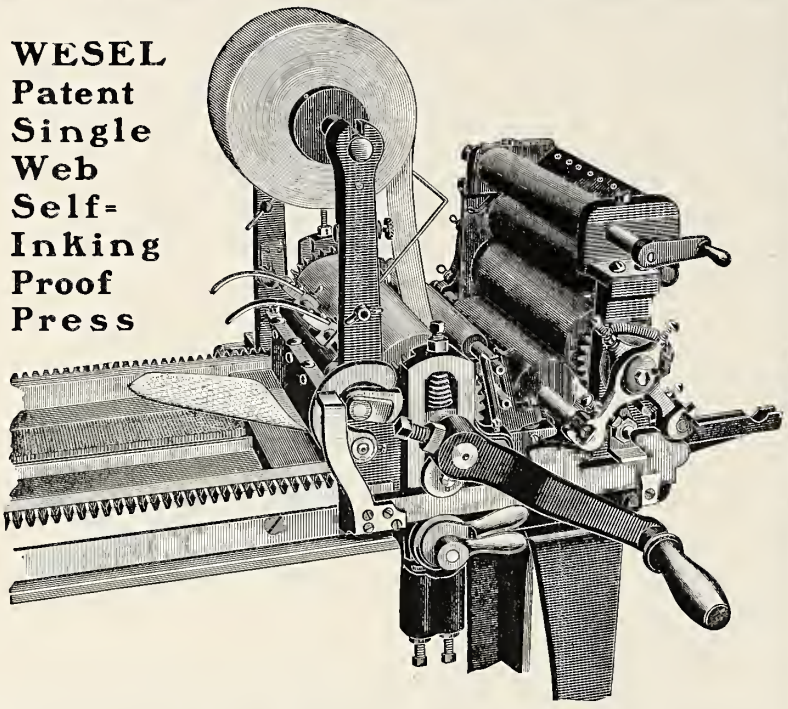
BLOMGREN BROS. & CO.

No. 175 MONROE STREET, CHICAGO, U. S. A.

6–12

Swift Presses for the Larger Printing Offices

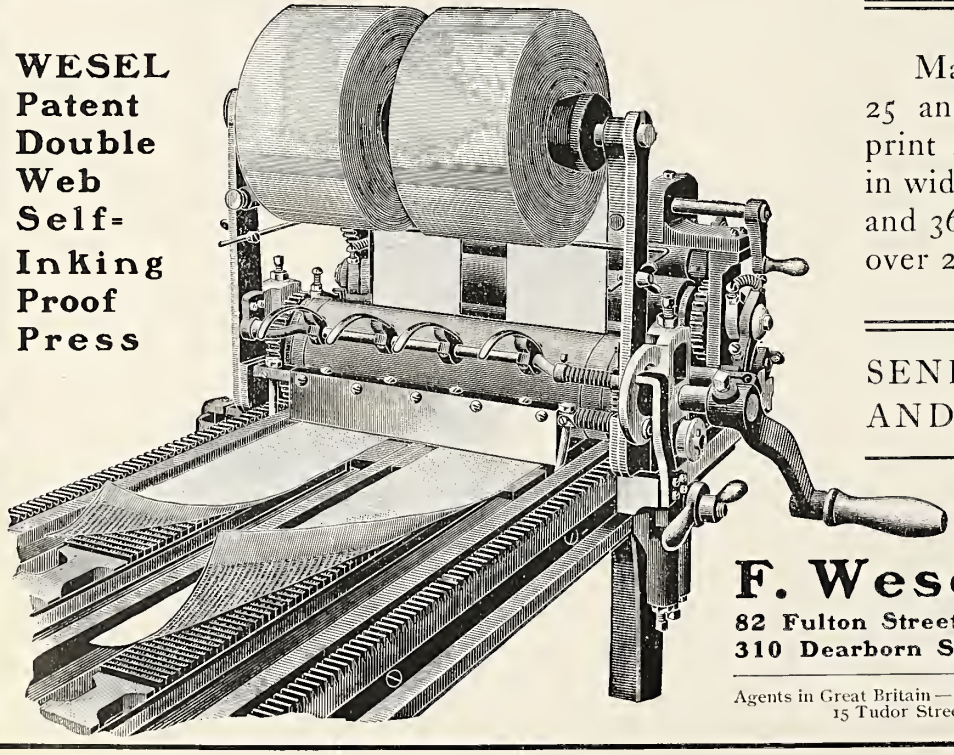
WESEL Patent Single Web Self-Inking Proof Press



These Automatic Proof Presses, and the Herald Proof Presses for flat paper, have been on the market over six years, and hundreds are in successful operation in every civilized country. *An economy is guaranteed.*

No concern employing more than one operator on ordinary galley proof presses can afford to be without one of these improved labor-saving automatic proof presses, any one of which will save the wages of from one to four operators, such saving frequently equaling the cost of a press in one year. The quality of work done is greatly superior to any that can be done on the ordinary proof presses.

WESEL Patent Double Web Self-Inking Proof Press



Made in 10, 12, 18, 22½, 25 and 28 inch widths, to print matter 26 inches long in widths up to 22½ inches, and 36 inches long in widths over 22½ inches.

SEND FOR CIRCULAR AND LIST OF USERS

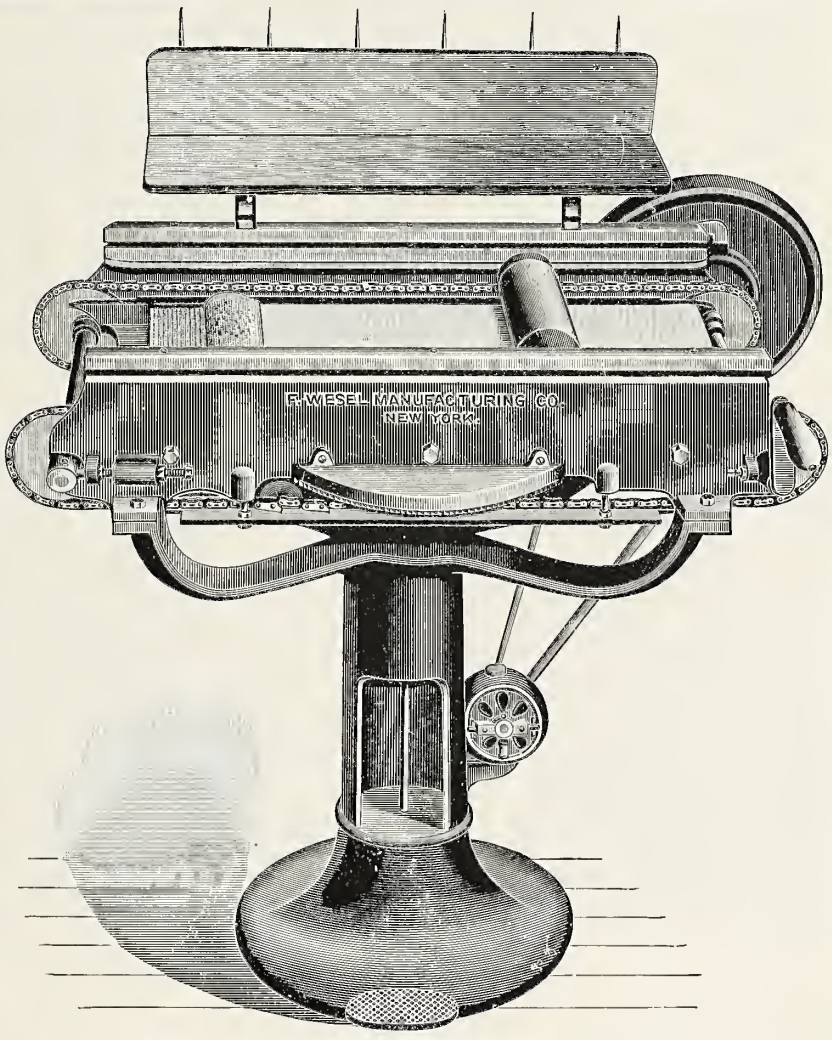
F. Wesel Mfg. Co.

82 Fulton Street, ... NEW YORK
310 Dearborn Street, . . . CHICAGO

Agents in Great Britain—The Printing Machinery Co., Ltd., 15 Tudor Street, London, E. C., England.

WESEL ELECTRIC SELF-INKING PROOF PRESSES

In these presses we have reduced the labor of taking proofs to merely laying on and taking off the paper after the galley has been placed on the bed. The press is operated by an electric motor, and at a touch of the foot on the treadle the type matter is automatically inked and the proof taken. These presses are specially adapted for newspaper and book work, and for mailing lists, and are only surpassed by our Web Self-Feeding, Self-Inking Proof Presses. Their speed is only limited by the ability of the operator in laying on and taking off the paper.



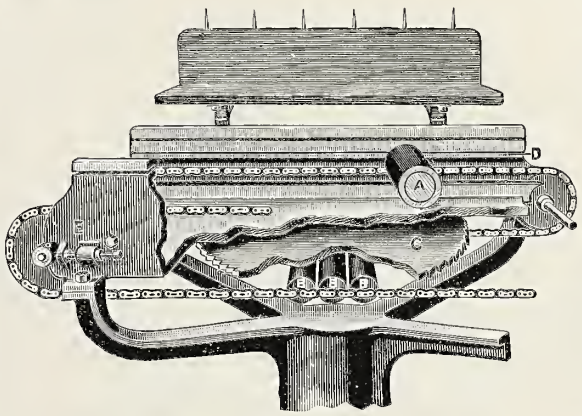
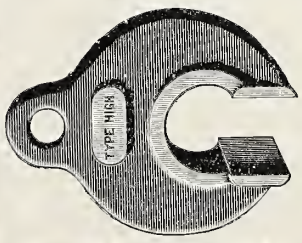


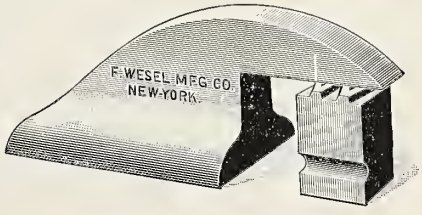
FIG. 6—Showing a sectional view of the Electric Self-Inking Proof Press.

MADE IN TWO SIZES:
Bed 10 x 29 inches and Bed 12½ x 29 inches. and furnished complete with Motor.

Fig. 6 is a sectional view illustrating the construction of these presses. *A* is the impression cylinder, of iron, covered with rubber tubing securely fastened to the cylinder and operated by sprocket chains. The impression is adjusted by bars, *D*, on each side. *BBB* are three inking rollers covered with roller composition, which are operated by the same sprocket chains which control the impression cylinder. The rollers, *BBB*, receive their supply of ink from the ink disc, *C*, which has a rotating motion imparted to it by an ingenious mechanism. The tension of the sprocket chains is regulated by the adjusting mechanism, *E*. The motive power is a small electric motor of high standard, from which a belt is passed to the main driving pulley shown in the complete illustration.



Type-High Gauge, Style A, $2.50



Type-High Gauge, Style B, $3.50



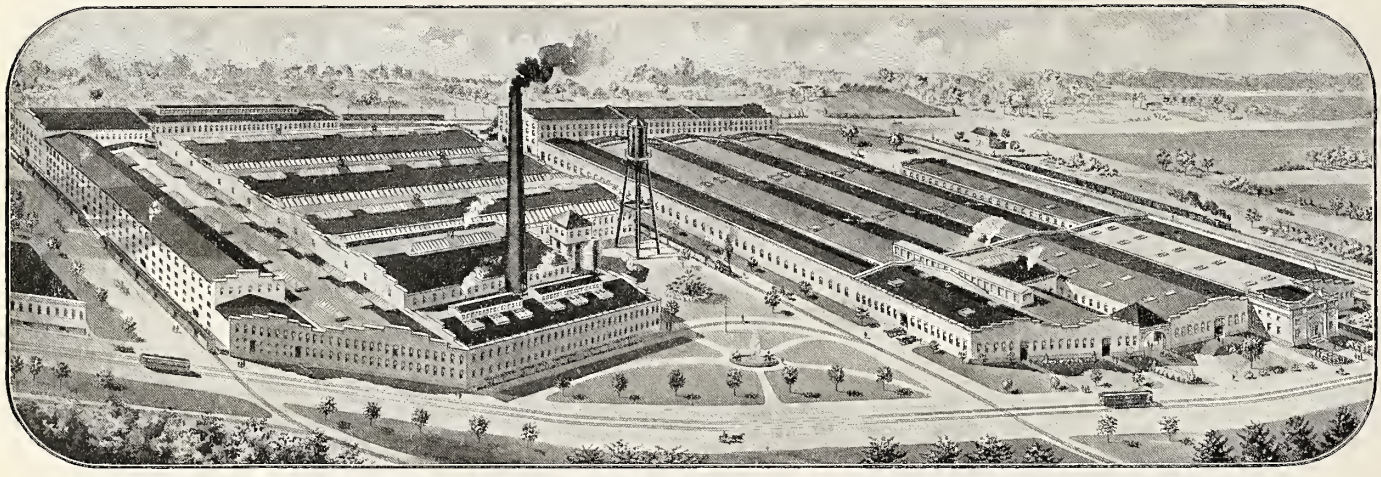
Type-High Roller Gauge, handle 7½ inches long, $1.25

F. WESEL MFG. CO., New York *and* Chicago

The Champion Coated Paper Co.

HAMILTON, OHIO

Is Now Rebuilt and in Full Operation.



The Largest Plant in the World for Coating Paper.

The Printing Qualities and Color of our Paper speak for themselves in these pages.

THE CHAMPION COATED PAPER CO.

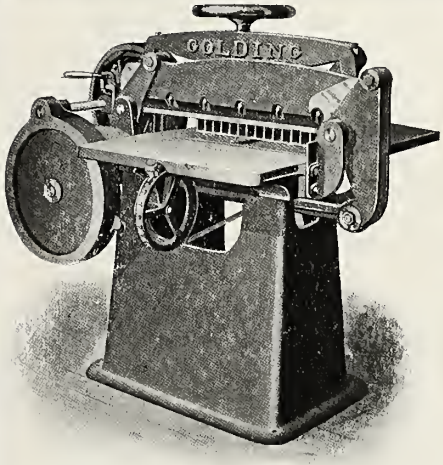
HAMILTON, OHIO

CHICAGO . . 809 Merchants Loan and Trust Building
NEW YORK 909 Mutual Reserve Building
SAN FRANCISCO 410 Sansome Street
LONDON . . . Spicer Bros., 19 New Bridge Street

Our Paper is Carried in Stock by Paper Dealers Everywhere

WE FILL ORDERS ONLY THROUGH JOBBERS

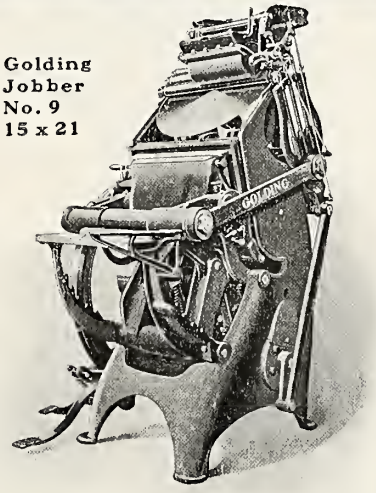
GOLDING'S PROFIT-EARNING MACHINERY



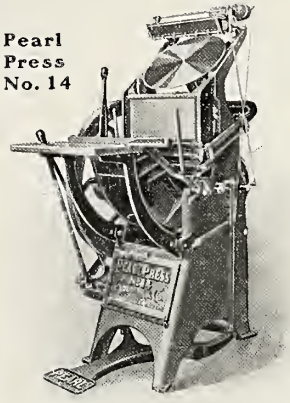
Golding Power Paper Cutter

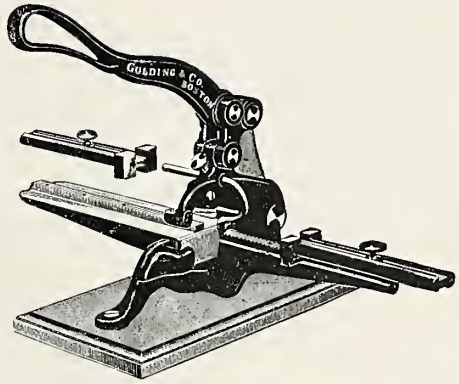
Platen Presses, Paper Cutters, Labor-Saving Tools, Wood Goods, Inks, Bronzes, and everything the printer uses but paper. If you are preparing to increase your facilities to meet the fall trade we have the machines that will give you the greatest returns from the money you invest in labor weekly. If you are dissatisfied with the profits made in the past we have machines that will cut down your expenses for operation.

Golding Jobber No. 9 15 x 21



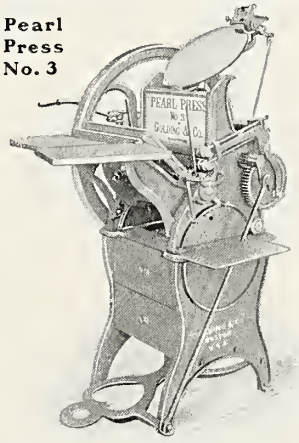
Pearl Press No. 14





Little Giant Lead and Rule Cutter

Pearl Press No. 3



"The greatest results from the least expenditure of time and money" is what you realize from the operation of Golding Machinery. You tell us what equipment you have and we will tell you what we can do. We guarantee. You lose nothing.

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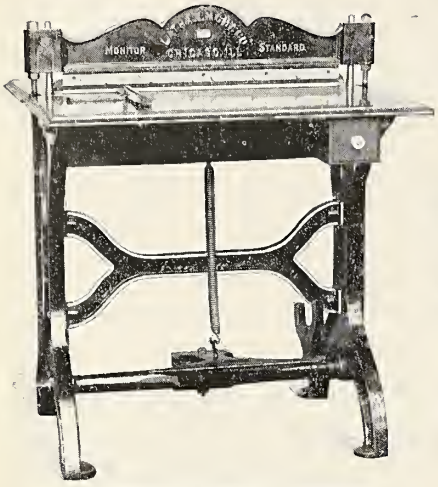
GOLDING & CO.

BOSTON, 183 Fort-Hill Square
NEW YORK, 540 Pearl Street
PHILADELPHIA, 134 N. Tenth St.
CHICAGO, 167-169 Fifth Avenue

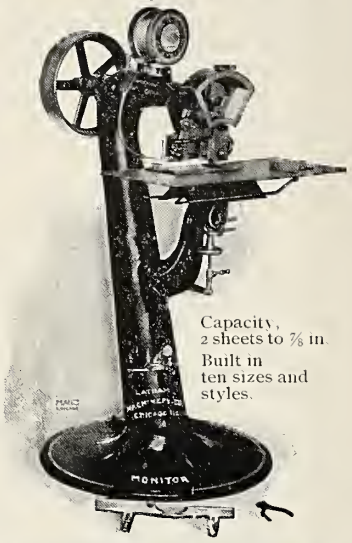
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USE

MONITOR MACHINERY



Latham's Monitor Perforators
Steam, Foot and Hand Power. Built in eleven sizes and styles.

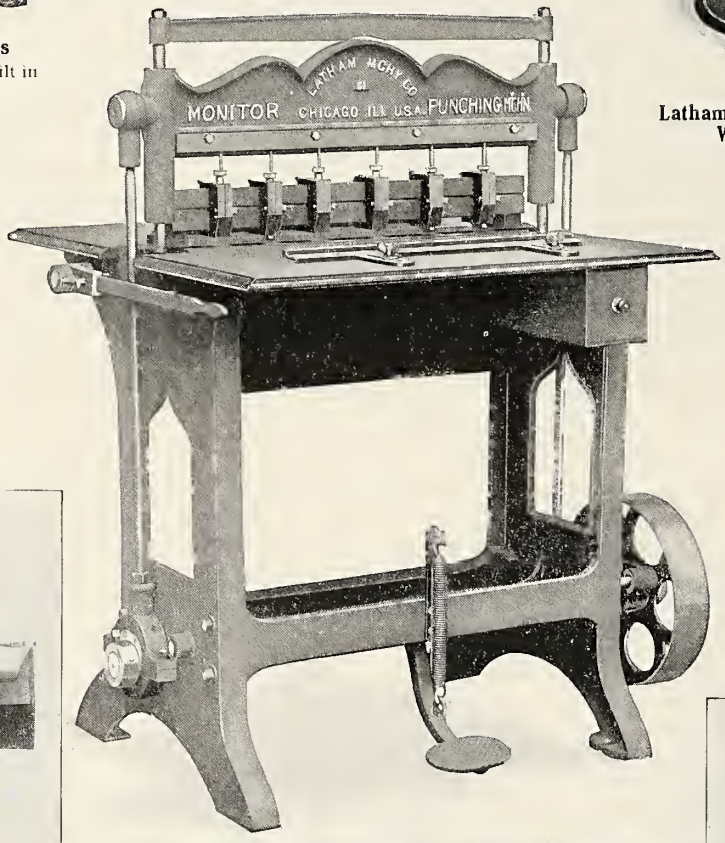


Capacity, 2 sheets to ⅞ in. Built in ten sizes and styles.

Latham's No. 1 20th Century Monitor Wire-Stitching Machine.



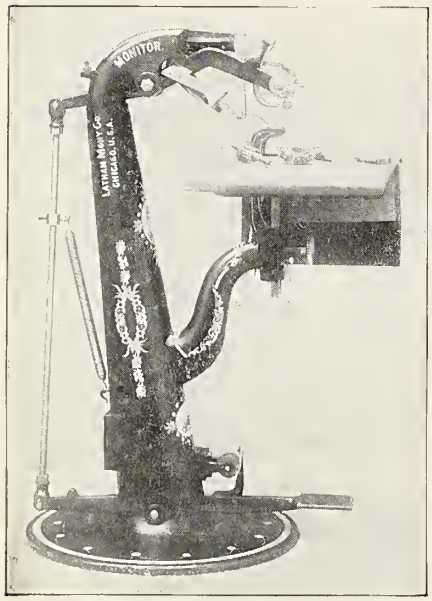
Latham's Steel Wire the Best



Latham's Monitor Multiplex Punching Machine for Round or Special Punching, furnished with Combined or Separate Die Heads.
Also Duplex and Single Punching Machines.

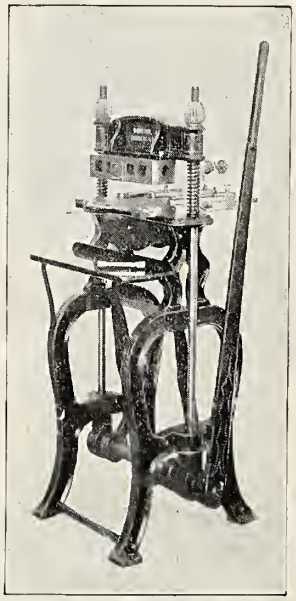
Combined Punch and Die Head





Latham's Monitor Numbering and Paging Machine
Foot and Steam Power.

We are leaders in Wire Stitchers, Perforators, Paging Machines, Numbering Machines, Embossers, Shears, Standing Presses, Backers, Supplies, etc. Write us for our general catalogue, prices, terms, etc.



Latham's Monitor Hand and Power Embossers.
9 x 13 Head. Steam or Gas.

NEW YORK STORE, No. 8 Reade Street

LATHAM MACHINERY COMPANY

Main Office & Factory—195-201 South Canal Street, CHICAGO, ILL.

Peerless Carbon Black

THE INLAND PRINTER IS PRINTED WITH INK MADE OF PEERLESS CARBON BLACK

Why? Read!

From Charles Eneu Johnson & Co.

PHILADELPHIA, Feb. 21, 1898.

MESSRS. BINNEY & SMITH,
New York, N. Y.:

Gentlemen,—We beg to say that we have used Peerless Black in our Inks ever since its introduction. We do not hesitate to say that in the higher grades of Black Inks its use is most advantageous, due to the valuable properties not possessed by other Gas Blacks.

We consider its use essential in the preparation of the various Half-tone Inks now so much used. We are, Very truly yours,

CHARLES ENEU JOHNSON & CO.

W. E. WEBER, Manager.

THIS TRADE MARK

THE PEERLESS CARBON BLACK COMPANY LIMITED

GUARANTEES QUALITY

The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

From Frederick H. Levey Co.

NEW YORK, April 11, 1898.

MESSRS. BINNEY & SMITH,
257 Pearl St., New York:

Gentlemen.—Referring to our conversation, we certainly expect to renew our contract with you for "Peerless" Black.

We shall continue to use "Peerless" in our Half-tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours,

FRED. H. LEVEY,
President.

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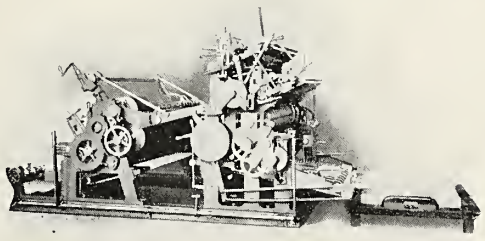
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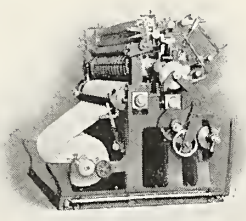
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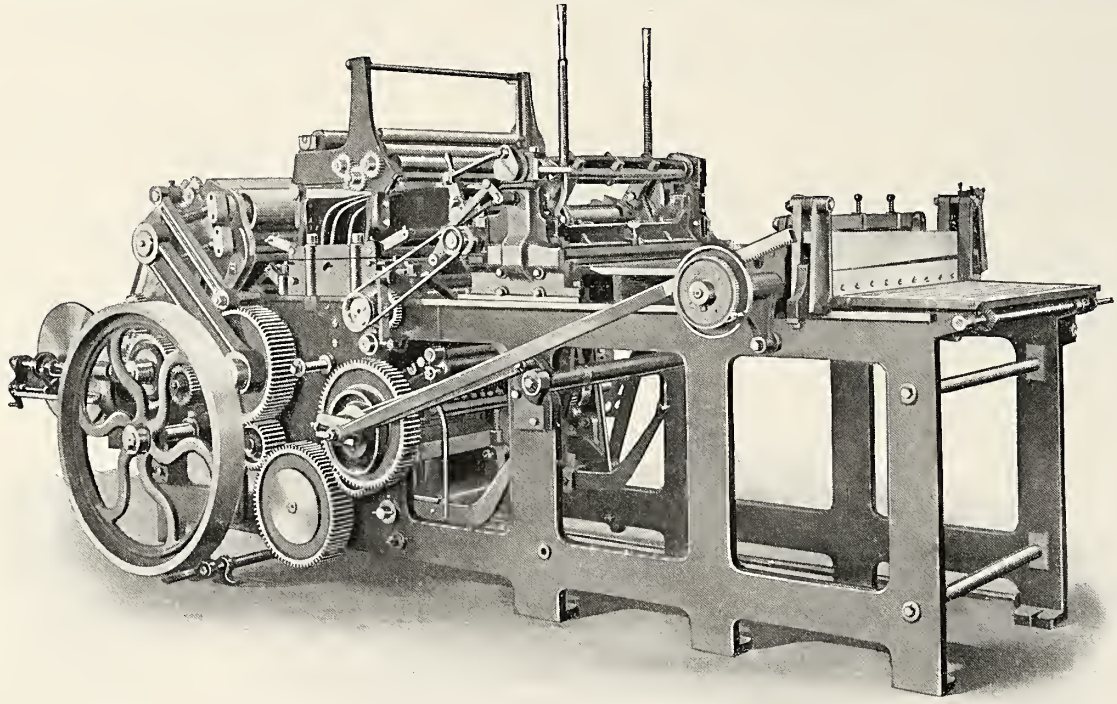
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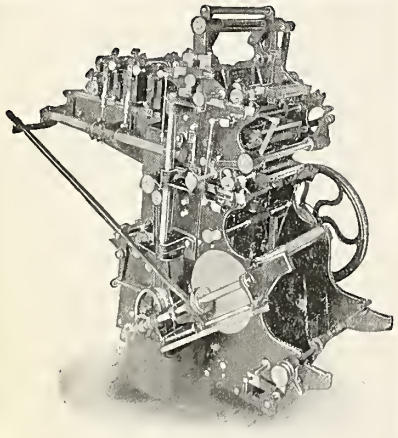


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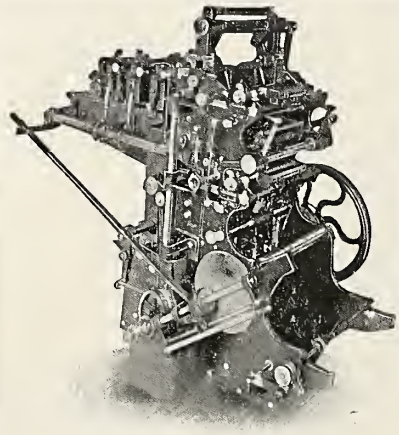
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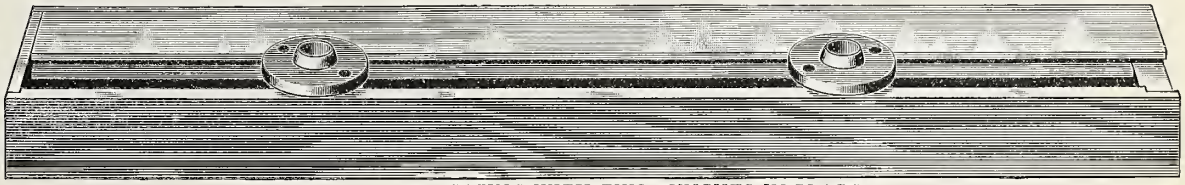
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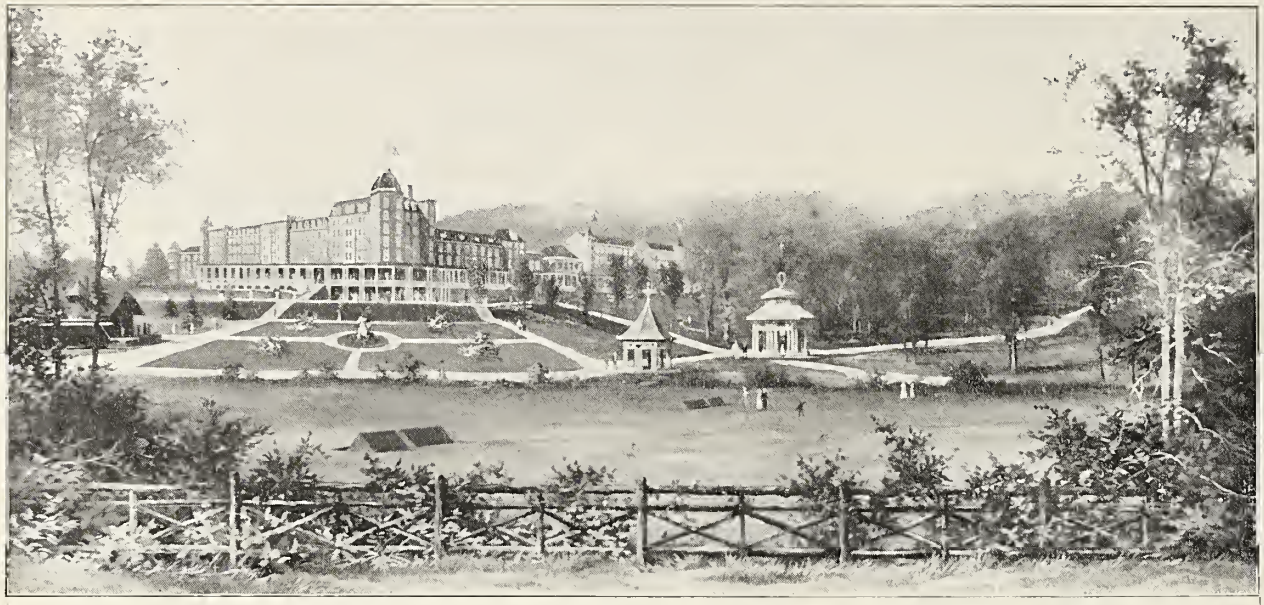


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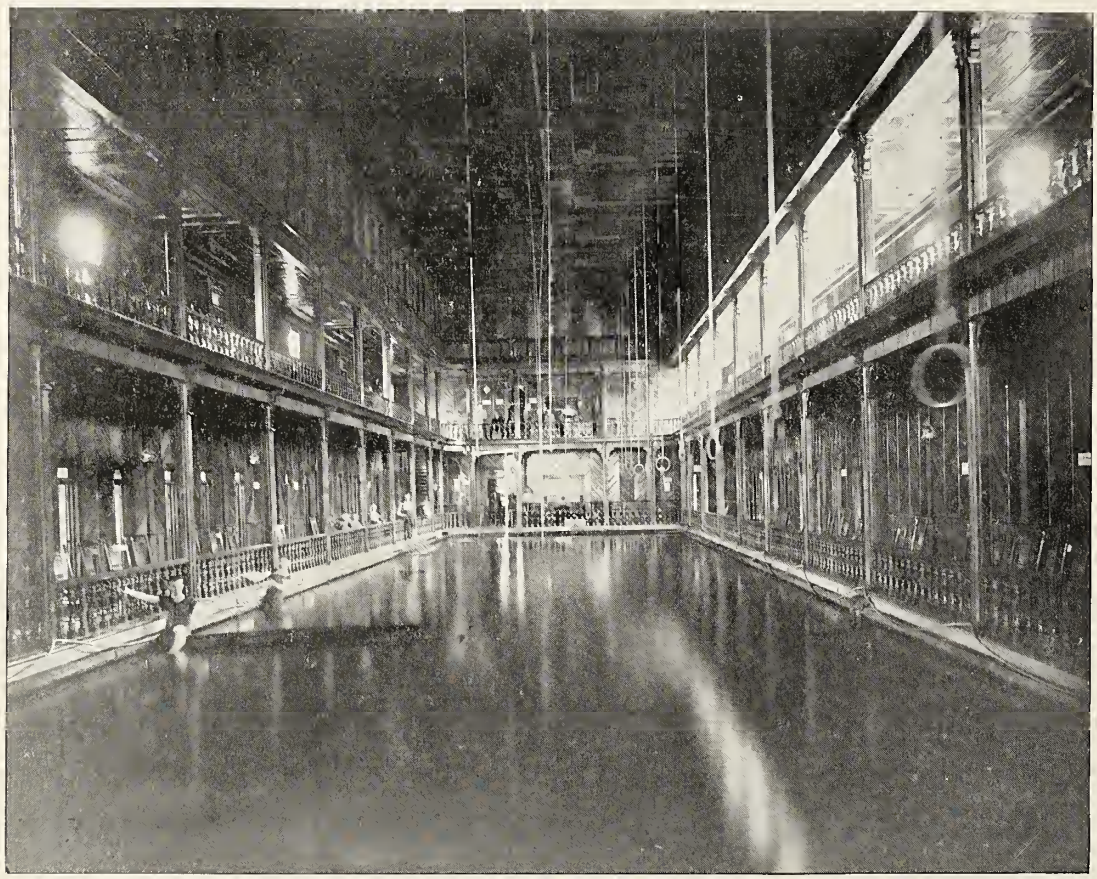
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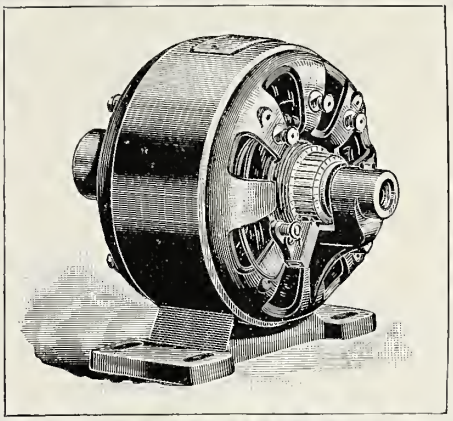
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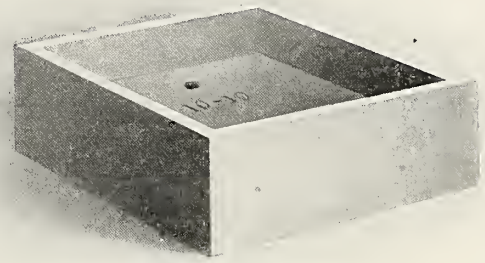
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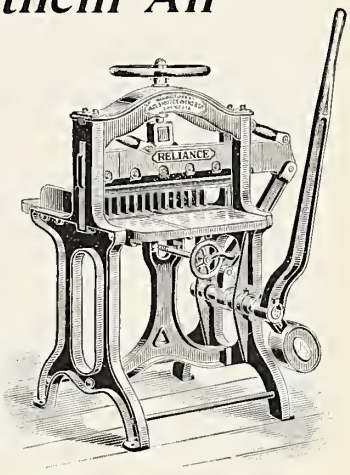
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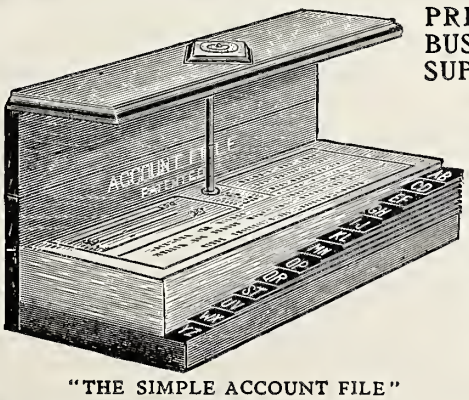
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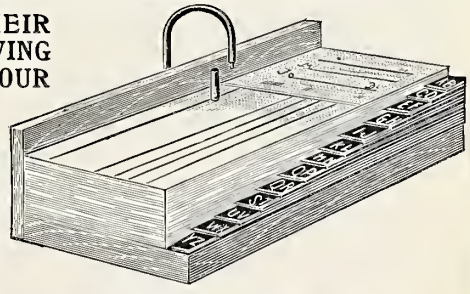
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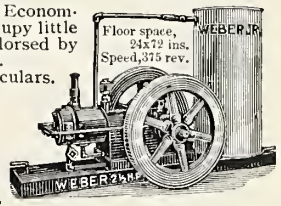
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